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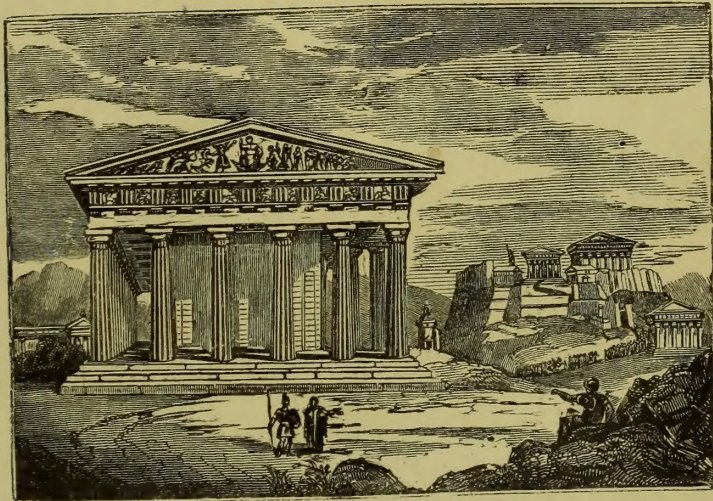
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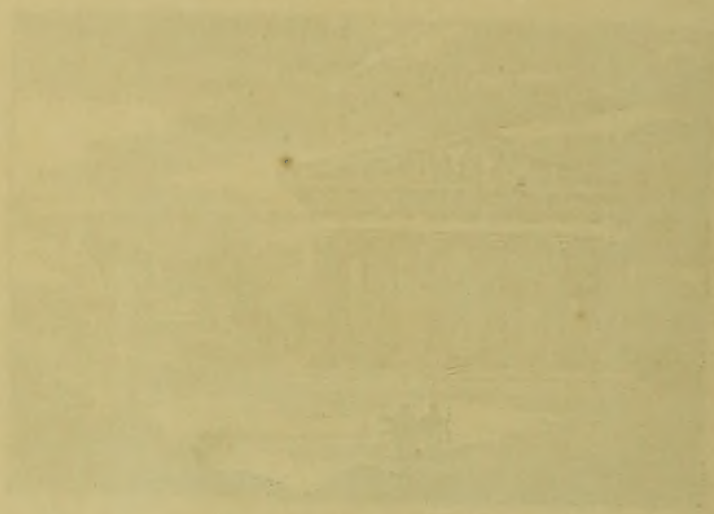
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# THE ATTENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2149.

LONDON, SATURDAY, JANUARY 2, 1869

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December, 1868.

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JOHN PRESCOTT KNIGHT, R.A., Secretary.

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3. 'Barrows at Cleatham,' Edward Peacock, Esq., F.S.A.

4. 'Lumariaker,' Dr. Charnock and Mr. Lewis.

J. FRED. COLLINGWOOD, Secretary.

## SOCIETY of PAINTERS in WATER-

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JANE MARTINEAU, Hon. Sec.

## OWENS COLLEGE.—CHRISTMAS TERM.

—The COLLEGE RE-OPENS for both Day and Evening Classes on THURSDAY, 7th of January, 1869. In both Departments the subjects for the Matriculation and Degree Examinations of the University of London are read.—The Principal will attend at the College to admit new Students on Wednesday, the 6th of January, from Twelve to Two P.M.

J. G. GREENWOOD, Principal.

J. HOLME NICHOLSON, Registrar.

## OWENS COLLEGE.—Prospectuses of the

ENTRANCE EXHIBITIONS and of SCHOLARSHIPS and PRIZES to be competed for, in 1869-70 may be had, on and after the 31st December, by application at the College.

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of naming their king when the throne was vacant. Few things more stirred the Londoners to wrath than to hear their king called, in papal decrees, the Pope's "vassal." The presence of foreign prelates, lording it in the capital, stirred the pulses of those valiant citizens. The English clergy themselves bowed the head with shame at the subjection and slavery in which they were held by Italians, and many gave loud and indignant tongue to their feelings. Lay citizens and clergy alike beheld with aversion the gorgeous spectacle of a papal legate enthroned in St. Paul's, and placing himself above the sovereign by enacting laws and enforcing money tributes, and playing lord paramount over them. The Londoners were men who would not endure oppression from the King himself: still less would they tolerate that the King should be accounted a "vassal" by the Pope. In no place did the national sentiment on this matter find more lusty expression than in and about St. Paul's. These Londoners loved not tyranny at any man's hands; and they resented ill words the same as ill deeds. When they cried, "Down with the Inns of Court!" because they hated the lawyers generally, and Archbishop Sudbury, the Chancellor, in particular, Sudbury was indiscreet enough to call the sufficiently irritated Londoners "a shoeless rabble!" It was an aspersion on their gentility. They, therefore, donned their best shoes, went about St. Paul's, took counsel together, grasped tight hold of their weapons, and murdered Sudbury outright. The pious but angry fellows made a distinction. They would not lay rude hand on the prelate, they only murdered the Chancellor.

From a very early period, however, the popular voice and the popular presence established themselves somewhat rudely in St. Paul's. In Edward the Third's time petty dealers exposed their wares for sale inside the church. The more sacred the day the more active was the market; and the fair in nave and aisles was most thronged while service or sermon was going on within hearing. With this there was worse sacrilege, such as Lambeth Marsh and Bethnal Green cannot now match on their worst Sundays. The summits of the pillars, their tracery work, and about the rich cornices were the coigns of vantage occupied by multitudes of birds, especially pigeons and jackdaws. It was the delight of the London lads of that day to carry their bows and arrows to the interior of the Cathedral and to amuse themselves by bringing down the birds, and with them, of course, some bit of sculptured ornament struck by their bolts. All sorts of noisy games were at the same time carried on both within and without the church, and many a beautiful and costly painted window was mutilated by these Londoners, who were, however, sufficiently pious to pause for awhile when they were threatened with excommunication. When the voice of the threatener died out and left no echo, the apprentices and nice young gentlemen of those days were at their iniquitous fun again.

Meanwhile, every possible illustration of ecclesiastical grandeur was to be seen there too: royal funeral poms, marriage solemnities, episcopal enthronizations, solemn convocations, fierce and uncharitable debates, and—most memorable—the proclamation of the first capital sentence under the writ for burning heretics, A.D. 1400. The proclamation could not deter free inquirers from reading the 'Lantern of Light,' which was a good book that was a scandal to "ultra Papists." These cried "Fire and fagot!" but many a wise man in the devout congregation of St. Paul's agreed with their

Bishop, Pecoek, who averred that "the clergy will be condemned at the Last Day, if by free will they draw not men into consent of true faith otherwise than by fire and sword and hangment." On the other hand, there were men of authority in St. Paul's who would not take even a heretic's life but on warrant of Scripture. When a religious man desired to destroy a religious opponent who was sceptical and inquiring, it was hard if he could not find a text that should suit his purpose. A weak spirit or two once breathed a prayer for mercy towards the Lollards. "Mercy!" cried one who had that dangerous thing a "little learning;"—"What does St. Paul say, 'Hereticum hominem post unam et alteram corruptionem, devita!'"—"De vitâ!" he repeated with fiercer emphasis, as meaning *not devita*, "Avoid him!" but—"Out of life with him!" and heretics were destroyed through this interpretation of a clerical jester, who saw no joke in heresy.

In the most dangerous of those periods, the cathedral itself hardly illustrated a serious religious sentiment. There were preachings, prayings, and recantings enough, in the Church and at the famous Cross, but the temple was also a city market, a fashionable place of resort, a trysting-point for people who met for various purposes, and an exchange for the transaction of affairs and collecting of news. The pillars and the walls of the nave were covered with advertisements, secular as well as clerical. There was a reading of these, and a discussing and a walking to and fro, and a chaffering and ruffling, with now and then a gallant, or citizen, or buxom wench, who would compound for the profanation by turning aside for a minute or two, to worship at mass, or listen to a sermon when the latter was in English, *ad populum*. It is curious to observe how, while these things were tolerated, small observances were enforced. If an apprentice entered the church with his cap on, or a gallant kept covered, he was rudely brought to civility by the vergers. Beggars would totter in, out of the hot summer sun or the winter snow, and weary, filthy, and sleepy would lie down in the midst of clean worshippers. The vergers had to rouse these unwholesome visitants and bid them *move on!* The nave, too, was at one time the favourite walking place of all the frail and saucy beauty of the city. In very early times these damsels, when caught, and especially if they were dressed more demonstratively than the law allowed, were fiddled out of the city in mock procession, which only left the not deeply blushing offenders at the entrance to Cock Lane. The readers of 'Ned Ward' will remember that, in more recent days, the public mad galleries at St. Luke's were to these persons what St. Paul's was before, and the Quadrant became in our own period. Dean Milman thinks that in the earlier times, the instructions for keeping objectionable personages out of the cathedral were seldom or never carried out with rigid severity.

As the period of the Reformation approached and was reached, it cannot be said that manners improved. Morals and customs hardly knew a change. The ruthless destruction of beautiful realities, as well as of things encouraging harmless sentiment, was a disgrace to all concerned. Dean Milman alludes to a curious and not creditable letter about a rich cross, adorned with jewels, secretly taken from the church by Smythe, a Residentary, and presented to Anne Boleyn, with the understanding that he would have her favour in certain transactions with the Dean and Chapter. The things done openly were even worse than this stealing and receiving. The old preaching could not have been in



accordance with practice, or the people would have thought and spoken more becomingly of what the priests had described as the Real Presence, while they acted as if there was neither Presence nor Reality. Popular slang called the mystery of the Sacrament by the irreverent appellation of "Jack-in-the-box." Popular poets wrote coarse and vulgar ballads, which were answered from the other side in ballads equally coarse and vulgar, sung in support of religion and purity. "Ridley preached in vain. Sunday after Sunday the Cathedral was thronged, not with decent and respectable citizens, but with a noisy rabble, many of them boys, to hear unseemly language on that solemn rite, so sacred to all religious minds, so passionately adored by those of the old faith."

Yet, all laws intended to preserve the Cathedral from public profanation seem to have been disregarded. The people appeared to consider it their own house and ground, at least when it was not used for some especially gorgeous church or state ceremony. Under the Tudors the public had established a right of way. The thoroughfare was theirs as unquestioned as Cheapside. Brewers traversed it from north to south or south to north with their laden drays drawn by their clattering teams of heavy horse; bakers passed through with their loaves on their head, or drove through in their carts; mules, horses, dogs, all were employed, as well as men in the portage of every species, often of the heaviest wares; and the noisiest thoroughfare in London was this road through St. Paul's Cathedral. Every attempt to suppress the abuse, save the prohibition of passage for quadrupeds, seems to have failed. Fine and imprisonment were not sufficient to deter offenders. Elizabeth, however, took means to succeed better than her predecessors in restoring something like decorum, and suppressing anything approaching to riot. She set up a pillory in the Churchyard, close to the Bishop's residence. The first man fixed in it was condemned for a fray in the church. Fixed is the suitable term, seeing that he was nailed by the ears to the post, and he was unfixed simply by cutting his head away from them, when the unlucky fellow was sent earless home.

Elizabeth would have no more shooting, no more arrow-flying, no more drawing of daggers either within or near the Cathedral; no more dealing therein was to be allowed, no walking up and down, no bargaining, loitering, gossiping, no profanation of any sort, *during divine service*. At other hours of the day the open Cathedral nave was the show-ground of fashion—the asylum of those who shunned daylight. Paul's Walk had its modish hours and its modish ways, and gradually even Queen Bess's proclamation became but as idle thunder. Horses and mules did not recover their right or custom of entry, but every other nuisance did. The idle went there out of idleness; the hungry were there when other men were at the ordinaries; and the former were said to dine with Duke Humphrey, whom popular error transferred from his tomb in St. Alban's to one which was occupied by a Beauchamp in St. Paul's. In his lifetime, the good Duke never let hungry guest depart with the appetite he brought with him, for he was the most hospitable of hosts, and he especially loved to have scholars at his table. With the idle and the hungry were plumed cavaliers, and thieves looking after their purses; painted women ogling fools, and ruffians watching the women. Merchants congregated on ground of their own; gulls read swindling advertisements, or yielded themselves to rascals who lived by them. Parasites walked by the side of haughty patrons, and flattered them loudly as they walked;

others made savoury jests, at which their patrons smiled with a scorn as if they were half indignant that they could be brought to smile at anything. There was not a more fashionable, and at the same time a more villainous locality. If it was a scandal to divines it was also a study for dramatists. Comedy and Farce borrowed examples from it, and exaggerated nothing they had borrowed. The middle aisle of St. Paul's occupies the stage in the third act of Ben Jonson's 'Every Man out of his Humour.' It is peopled by impudence, rascality, and uncleanness. Shift, the knave of the play, posts, without being observed, certain bills on the walls, and as Dean Milman remarks, "Precious bills they were to be read on the walls of a church!" But saith Shift, "If I were to deny the manuscripts, I were worthy to be banished the middle aisle for ever." The noise that prevailed there was compared by Bishop Earle to that of bees,—*"a strange hum mixed of walking, tongues and feet,"* and, as he sharply notes, *"were the steeple not sanctified, nothing liker Babel."* It was the very statute fair of clerical hirelings themselves; *"it is,"* says Earle, *"the market of young lecturers whom you may cheapen here, at all rates and sizes."* When reformation entirely changed this scene, this class of men still lingered about the place, like disengaged actors at a stage-door. In later years they were the "tattered cassocks" who paced the precincts, the "threepenny curates," who dozed in the boxes of the Chapter Coffee House, waiting to be hired. They were not exacting, as their designation implies. They were ready to read service or sermon for twopence and a cup of coffee. These men, too, have long since disappeared. Their immediate successors were the "Jobbing Parsons," prouder fellows, who would do another man's duty for a guinea, yet who were not so proud but they would perform it for half the money. In the present day clerical agencies furnish substitutes at reasonable prices, and some of these gentlemen are "originals" of the very rarest quality. But to return for an instant to the period of Bishop Earle (*ob.* Bishop of Salisbury, 1665), it is to be observed that Paul's Walk then was what the Stock Exchange is now, in one respect. There were invented half the current jokes of the day; there were coined and stamped half the lies that bewildered simple, honest souls. Looking at the place in another of its phases, it was the "Finish," at which rakes, bloods, swash-bucklers, and all fast individuals by whatever other name designated, consummated the day's iniquity. After the play, after the tavern, after issuing from places of resort which the Bishop names without scruple, "men have still some oaths left to swear here." At this time, moreover, one circumstance in the fashion of the place is remarkable. The sisterhood was no more to be seen than the horses and mules. "The visitants," says the Bishop, "are all men without exception, but the principal inhabitants and possessors are stale knights and captains out of service; men of long rapiers and breeches," and so forth. The very senses are shocked by some of the details to be read about St. Paul's and the indecencies openly practised there. It was spared no profanation, in the worst of acts as well as the worst of words. Heathen temples had the homage of a cleaner respect from poor pagans. A couple of snakes painted cross-wise on the exterior saved each temple from all offence; but at St. Paul's there was no respect for the sacred edifice, outside or inside.

After fire, neglect, violence, decay and other causes had led to a condition which necessitated the works of reparation by Inigo Jones, in Charles the First's reign, one of the many means for providing the sums required to com-

plete the work was the levying of heavy mulcts for moral delinquencies, and applying them for the completion of the Cathedral. The oftener men offended against morality the better for the funds of the Cathedral. Such offenders were fined heavily for their pleasantest sins, and we are told "the common saying spread abroad again that, in another sense, St. Paul's was restored out of the sins of the people." We may add that Inigo Jones, with all his genius, marred what he was set to make whole. His work was that of a ruthless restorer. He defaced what was left of the old Gothic beauty, and faced the west entrance with a Roman portico. It was like painting the portrait of a man in a mixed costume belonging to ages wide apart. The example, however, served bad purpose in the succeeding century. When the boy Louis the Fifteenth recovered from an attack, supposed to be small-pox, the people of Metz manifested their gratitude to God by destroying the picturesque glory of their Cathedral. They added the portico which still masks its beauty. The small-pox itself could not more effectually destroy the grace of feature and expression in man.

The details of the Great Fire, which destroyed this restored St. Paul's, are taken from Pepys, Evelyn and Taswell. As a whole, the Cathedral dated from William the Conqueror, but it had undergone many a change between its creation and its fall. The Westminster Boys worked like men in doing their utmost to check the fire, and the honour is awarded them of having been most instrumental in saving St. Dunstan's-in-the-East. Burnet remarks that he never heard of any person being burnt or trodden to death at the fire. Dean Milman quotes an incident from Taswell's Diary:—

"I forgot to mention that near the east end of S. Paul's (he must have got quite round the church), a human body presented itself to me, parched up as it were with the flames, white as to skin, meagre as to flesh, yellow as to colour. This was an old decrepit woman who fled here for safety, imagining the flames would not have reached her there; her clothes were burned, and every limb reduced to a coal. In my way home I saw several engines which were bringing up to its assistance, all on fire, and those engaged with them escaping with all eagerness from the flames, which spread instantaneous almost like a wildfire, and at last, *accoutred with my sword and helmet*, I traversed the torrid zone back again." Taswell relates that the papers from the books in S. Faith's were carried with the wind as far as Eton. The Oxonians observed the rays of the sun tinged with an unusual kind of redness, a black darkness seemed to cover the whole hemisphere. To impress this more deeply on Taswell's memory, his father's house was burned and plundered, by officious persons offering to aid, of 40%.

The account of the rebuilding of the Cathedral, and of the skill, difficulties and trials of Wren, is written in the Dean's most succinct style. Of the first service therein, he writes thus:—

"Sherlock no doubt was present, though not bearing the principal part in the august ceremony, when, on December 2, 1697, twenty-two years after the laying of the first stone, the Cathedral of S. Paul was opened for divine service. It was a great national pomp to commemorate an event of the highest national importance, the thanksgiving day for the Peace of Ryswick. It was an event, not only of importance to England, but to Europe, to Christendom. The Peace of Ryswick ratified the enforced recognition of the title of William III. to the throne of England, by his haughty, now humbled foe, the magnificent Louis XIV. It admitted, in the face of the world, the right of England to determine her own Constitution, to obey a sovereign whose title rested on that Constitution. It admitted the right of England to determine her own religion, and the absolute independence of the Church of



England of all foreign authority. It was a glorious day for England, a glorious day for London, especially a glorious day for Compton, Bishop of London. It had been proposed that the King (Queen Mary had, unhappily, not lived to witness and to share her husband's triumph) should in person attend this ceremony. He was himself anxious to be present. But it was said, that at least 300,000 jubilant people from all quarters would so throng the metropolis, that the King could only with extreme difficulty make his way to the Cathedral. The city authorities appeared in all their state and pomp. Bishop Compton took his seat on his throne, that throne, with the whole of the choir, rich with the exquisite carvings of Grinling Gibbons. For the first time the new organ pealed out its glorious volume of sound. The Bishop preached the Thanksgiving Sermon. He took for his text that noble song, 'I was glad when they said unto me, let us go up into the House of the Lord.' He doubtless reminded his hearers that, besides the debt of gratitude which in common with all Englishmen they owed to the Almighty for the glorious close of the war, 'as Londoners it became them to be specially thankful to the divine goodness, which had permitted them to efface the last vestiges of the Great Fire, and to assemble for prayer and praise in that spot consecrated by the devotions of thirty generations.' It was a glorious day for Compton; and might almost have consoled him for his disappointment about Canterbury. Since that time the services have gone on uninterruptedly in Wren's S. Paul's."

Of Wren and his work—

"Horace Walpole writes: 'The beginning and completion of S. Paul's by Wren, are a fabric and an event which, we cannot wonder, left such an impression of content on the mind of the good old man, that, being carried to see it once a year, it seemed to recall a memory which was almost deadened to every other use.' There is something, it may be almost said, sublimely pathetic in the old man, ninety or approaching to ninety years of age, seated under the dome of S. Paul's, contemplating his own work, which however, in some degree marred, was yet his own exclusively, entirely his own. As Walpole truly said, it has rarely if ever fallen to the lot of one man to design and to achieve a fabric of that magnitude, magnificence, and perfection."

A curious reminiscence unites Dean Milman with personages who seem now to belong to an older time:—

"The Bishops of London of the seventeenth century close with Beilby Porteous, a man of no great learning or power, but of singular sweetness of character, and amenity of manners suited perhaps for the rough and turbulent age in which he lived. Porteous had one remarkable gift, to which singularly enough, I can bear witness—a voice the tone of which even now, after a lapse of nearly seventy years, dwells on my remembrance. When I was a boy my father had a house at Fulham, and, though the words have long passed away, the ineffaceable memory of Porteous's tones has never passed away. Passed, perhaps, immediately away, I hear them now in the pulpit and in those kind and gentle words with which he addressed a boy. Besides the voice of Bishop Porteous, three, perhaps four, others remain in my recollection, and have left as it were their mark there. A singular assemblage: two actresses—Mrs. Jordan and Madlle. Mars—whose unforgettably tones, as it were, echo back from days long gone by; Mr. Wilberforce; and I am not sure whether it was the intonation or the exquisite Italian of the poet Monti, which was the fascination. Sir William Follett I never heard but in ordinary conversation, amid the hum of many voices; never in Court or in Parliament."

We take the "Mdle. Mars" of the text to be an error of the printer for Madame Mara, a contemporary of Mrs. Jordan, albeit, Mars was famous for her silvery voice and laugh.

The volume closes with an account of the funeral of Wellington, at which Dean Milman was officially present. There are some valuable Appendices; but we now consign the volume

to our readers. They will find no detail, story or comment omitted that should naturally have a place in a book on a subject so wide in itself, and so deep in its interest, as one referring to Annals of St. Paul's.

*Italian Sculptors; being a History of Sculpture in Northern, Southern and Eastern Italy.*

By Charles C. Perkins. Illustrated. (Longmans & Co.)

Mr. Perkins continues, we trust he does not conclude, his valuable popular dissertation on the sculpture of Italy. Having, four years since, given us an excellent account of the arts in marble and bronze as they were practised in the seats of the old Etruscans and their successors, he turns to other fields in that peninsula which, if it was not the birthplace, has been the Capua and the grave of the nobler arts. He treats first of Apulia and the Abruzzi as employed with their Saraceno-Byzantine phase of design; a subject which deserves a larger share of attention than has been vouchsafed to it, even by those who, like Rumohr, Schultz, and Mr. Crowe, have discussed the probabilities of the revival of sculpture in Tuscany having been due to an Apulian, one "Petrus from Apulia," who was described in a contract for the pulpit at Siena as the father of N. Pisano. Mr. Perkins, passing the marble-workers of that country, turns his attention to the casters in bronze who found models in Constantinople for the gates which have preserved nearly the whole remains of their art from the twelfth century until the present time. These gates exist at Atrano, Amalfi, Monte Gargano, and Monte Cassino. These furnished models to Roger of Amalfi for the doors to the Chapel of Bohemond I. of Antioch, which Alberada, the mother of that renowned and romantic chieftain, erected over his grave at Canosa in 1111. The figures of these quaint original models are such as appear in Byzantine manuscripts and mosaics, "stiff in action, straight-lined, and long-proportioned." Another early Apulian sculptor in bronze was Ordericus of Beneventum, who wrought the great and side doors of the Duomo at Troja, 1119-27, the decorative portions of which are so different in character from the Byzantinist figures which accompany them that the author suspects another origin for the former. The knockers which are thus applied are grotesques of the most spirited design, with a northern feeling about them which is hard to mistake. Barisanus of Trani freed himself from these Byzantine influences in the gates of the cathedrals at Ravello, Monreale and Trani, 1160-79. The works at the first-named place are fuller of life than others, freer in style and line-arrangement. Before A. Pisano no one even approached Barisanus, whose reliefs at Ravello are magical in the change of style they express, especially two figures of Saracens fighting, which Mr. Perkins selects for examples; he surpassed the Modenese and Milanese carvers, his contemporaries. During the thirteenth century the change progressed, leaving ample evidence, however, of the depths of that *quasi* oriental influence under which so much of Apulian and Sicilian design was created. The classic leaning of the great Hohenstauffen emperor, Frederic the Second, was confined for the most part to architecture, and employed greatly on the wondrous castle of Mont Hardi, now Castel del Monte (1244), a grand Gothic fortress which yet excites the imagination of the traveller between Ruvo and Andria. Legends of its origin and erection are gathered like shadows about its shadowy courts and lofty towers, its

long corridors and winding stairs. At Lucera Frederic built a palace, and, after his mode, carried off from the neighbourhood of Rome and brought "on men's shoulders" from Naples other works. The bas-reliefs on the great basilica of St. Michael at Bitetto, 1335, show that Apulian art had reached its term when the northern Italian schools began. Among the few single statues to be found in Apulia none have greater interest than that colossal bronze which is said to have been brought from Constantinople by the Venetians; otherwise to have been cast ashore after a wreck and set up at Barletta, where it now stands before the guard-house, and probably represents the Emperor Heraclius, as he appeared on a car drawn by elephants, and entering Constantinople after his crusade against Chosroes. In his former work our author referred this figure to an Italian hand, but, as his drawing proves, has now concluded it to be a noble Byzantine relic of the seventh century, and deserving of most careful study. The sepulchral effigies of the great Normans are few in Apulia; those in the Church of the Holy Trinity at Venosa are the most noteworthy. There is Robert Guiscard and Alberada his first wife, mother of Bohemund I. of Antioch, William of the Iron Arm, and a few others. At Andria lie two of the wives of Frederic, the great Hohenstauffen, Iolanthe, daughter of Walter of Brienne, and Isabella, daughter of our King John: "a few finely-wrought bits of marble and some small columns belonging to their monuments may still be seen lying among dead men's bones." The effigy of Charles the Second of Anjou, remains set up against the wall in the Duomo at Lucera. All these monuments seem to be Gothic, as we should expect.

The sculpture of the Abruzzi lasted longer than that of Apulia. The fountain Della Riviera at Aquila is a thirteenth-century work by Tancredi of Pentima di Valva, near Solmona, and consists of a large tank, from three sides of which ninety masks pour water. The most beautiful work in the district is the monument of Maria Pereira, Countess of Montorio, and her infant, in the church of San Bernardo, the description of which, for Mr. Perkins's sake, we extract. The monument is evidently Tuscan in feeling, if not in execution:—

"Its general design is that adopted by Civitale, Desiderio, and other eminent Tuscan artists of the cinque-cento. The sarcophagus, adorned with beautifully carved cherubs' heads, festoons, and leaf-work, is raised upon a high base, and stands within an arched recess. Upon it lies the mother, her head covered with a veil, and her figure concealed under a long robe. Her hands rest upon a book, the upper part of the body inclines a very little to the right, and her head droops towards her shoulders, so that her gentle face is turned slightly towards the spectator. Her child, who lies under the sarcophagus, between two mourning genii, is a perfect image of repose. Death has set his seal but lightly upon the sweet baby face, and upon the little hand which rests upon the bosom, and upon the straightly-laid limbs that have ceased their once restless motion. Any one conversant with the Tuscan school of the fifteenth century would recognize its influence upon the sculptor of this monument, who can have been no other than the Andrea dall' Aquila, mentioned as a pupil of Donatello, by Niccolo Saverino, the Siennese envoy, in a letter of recommendation to Cristoforo Felice, one of the officers of the City Council, and director of the works of the cathedral of Siena. After speaking of him as a very remarkable sculptor and painter, the writer says that Andrea's sculptures about the triumphal arch of Alfonso of Aragon at Castelnuovo (1443) had excited the jealousy of his fellow artists by their superiority, and concluded by inviting the director to apply



to Donatello himself for further information. In assigning the Pereira monument to Andrea, we depart from the common opinion that it was made by Maestro Salvestro dall' Aquila. Its great superiority in design and execution to the shrine of San Bernardino in the same church, which was certainly sculptured by Salvestro and a pupil of his, Salvatore Aquilano, leads us to this belief."

A more beautiful design than that of the monument in question is not known to us. Supine and quite at ease, with an attitude of grace that with its perfect simplicity is almost ineffable, the lady lies, not asleep but sweetly dead; her feet are ordered and nigh together, her head leans a little sideways and the face is upwards; the chin, too, has been slightly raised by placing the shoulders upon two pillows, which likewise sustain the arms nearly to the elbows, so that, with exquisite composure, the hands are crossed, palms downwards and one upon the other above a book. It is as if she had ceased to read, and closed the volume as life was closed. The sarcophagus is finely formed, with arabesques of great spirit on its base, resting on lions' feet. The defects of the work are the commonplace festoons and cherubim, which run between the cornice and the arabesques and the little weepers on the angles; the latter aid the composition by these lines, but are trite and unworthy of the mother's and baby's effigies.

The earliest record of art in Naples is of a mosaic portrait of Theodoris, the Ostro-Goth, himself a great art preserver, and probably of foreign origin: Byzantine are the early sculptures before the thirteenth century in that kingdom. Of the extraordinary so-called portrait of Sigelgaita, wife of N. Rufolo, in the pulpit by N. di Bartolomeo, in the Duomo at Ravello, we have had more than one reference in reviewing works on Italian art. It is a noble work, and ought to be moulded for our museums of models and sculpture. Mr. Perkins is now inclined to accept the opinion that it is the portrait of Joanna the Second, of Naples, and more than a century later than the pulpit to which it is attached without forming an integral part. There is this to be said for the theory, that it is quite contrary to experience to find figure sculptures more advanced, as in this case, in style than the decorative works of the same period. Two profiles which accompany the bust, so-called, of Sigelgaita, are comparatively rude, and much more in keeping with the finer decorative carvings than the noble and imaginative work which has puzzled many critics. Why, unless on account of its position, which does not go for much, it should be called after the dame of N. Rufolo, we cannot see. Traditions are untrustworthy here.

The author reviews with much tact, excellent taste, and ample learning the sculptural schools of Rome, Lombardy—a very interesting branch of the subject, wherein he points out the error of ascribing the arts of their Italian buildings to the Lombard tribe rather than to the Maestro Comacini, or freemasons, and traces the whole history of that noble branch of design,—Venice, with a charming school of the greatest wealth, Verona, Vicenza, Padua, Mantua, and Brescia, all of which have marked characteristics, and the cities of Central Italy, Bologna, Ferrara, Modena, Genoa, Carrara, &c.

Our verdict on this admirable work is given with pleasure, not only on account of the taste, tact, learning and comprehensive views of the author, but because his literary style is clear, his research large, and his illustrative power rich. The drawings which elucidate the text are sufficient, but hardly so excellent in draughtsmanship as the subject merited. In

most cases, if high artistic skill was not available, as it surely might have been, photographs would have served better than the etchings and woodcuts which appear.

*My Recollections of Lord Byron; and those of Eye-Witnesses to his Life.* 2 vols. (Bentley.)

THIS translation of the work on Byron by the Countess Guiccioli (or to speak of that lady by her present title, the Marquise de Boissy) is presented in a very handsome form to the admirers of the poet, and indeed to the public generally who take an interest in the reality and the romance which are attached to his name and story. But if the translation had only been in a handsome form, there would not have been much more to be said of it than is contained in a record of the fact. It has another merit and a higher distinction: it is rendered into such excellent English that the dedication of this rendering, to the author of the work, by the translator, Mr. Hubert Jerningham, is a homage of which Madame la Marquise may be justly proud. There is nothing of the commonly awkward tone of a translation in any page of these volumes. It is all easy, free, flowing, elegant English, indicating by happy adaptations of phrase that Mr. Jerningham must be as perfect and refined a "Frenchman" as he is an "Englishman"; and as capable of having put the original English extracts into French as he has shown himself of setting the original French text in a pure and correct English form.

The book, moreover, has an additional interest. It is one of those labours of love which should find approval in all hearts that can feel the influences of gentle Charity. It is not indeed without faults and shortcomings, as we have already explained; but, therewith, it is the rectification of an aspersed character, the setting-up of a fallen and shattered column; and a plea, upon evidence adduced for a reversal of a public, though not a unanimous, judgment. For such work there should be abundant sympathy. Even if there be impulse of passion in the plea, and weakness in some of the testimony, the motive is worthy of respect, and the result will doubtless be beneficial to the reputation of the noble poet.

Let us add, that it is well that the truth should be asserted in connexion with Byron at this moment, for fiction is simultaneously busy with him; and it is that sort of fiction which is more readily absorbed by the mind than fact; and more lastingly impressive than simple unadorned truth. It is not many months since the drama of 'Giorgio Byron in Venezia' taught the public of Florence as much as the playgoers among them are likely ever to know of an important part of the poet's life. They will probably believe in it as unreservedly as the Italian dowager believed in the existence and doings of *quello scelerato*, 'Blue Beard,' as the story was told her, weekly, by her chaplain. In this drama the Countess Guiccioli herself is made to figure. There is, besides, the last man probably who ever expected to be brought upon the stage, the famous Edinburgh Reviewer, who made Byron a satirist, and perhaps made him a poet, by scornfully denying his claim to the proud distinction. Francis Jeffrey figures in the drama as *Geffri*. He is the villain of the piece, such a villain as the late Mr. O. Smith used to present with horrible unction and ferocity, though he was, off the stage, the quietest and meekest of men. The Italian stage represents *Geffri* dogging *Giorgio Byron* from Edinburgh to Venice, as stealthily as *Baptiste*, the brigand, dogs the "travellers benighted" through the

robbers' cave. The hero is awed by the force of Scottish vengeance, and subdued by the power of Italian love, and very desirous of escaping from both. Happily, there was Greece with a rag of respectability then about her, and a cause which a young hero, followed about by a Scotch critic and an Italian *innamorata* might justifiably make an excuse for slipping away from both. Byron, before leaving the stage, became sublimely prophetic, and foreshadowed a Candiote insurrection which is to crown the triumphs of Greece. Such is the poet as portrayed in the drama, and such he will be thought to be in Florence, unless the Countess Guiccioli's 'Recollections' are read by the Florentines.

Meanwhile, it must be confessed that we have here, in England, a few misconceptions touching some of Byron's works which resist all attempts at removal. The lines on the letter H, "Twas whispered in heaven, 'twas muttered in hell," are still constantly attributed to Byron, although it has been shown that they are from the pen of Miss Catherine Fanshawe.

Some people still doubt whether Byron had not more to do with Polidori's 'Vampire' than he chose to confess, of which story he was, doubtless, the planner. Polidori seems to have adopted the idea, and made a surreptitious substance of it. The French readily believed in the prose Byronicisms that infested the time in which they appeared. Byron himself was by no means scrupulous in taking other people's ideas wherewith to work. He defended himself by citing the example of Pope, and he used laughingly to declare that the most original writers were the greatest thieves.

We may leave Mr. Jerningham's handsome and meritorious volumes to their Byron public. They are illustrated by a portrait of the bard, who was often limned and generally caricatured. This portrait, however, shows him at his best, in physical beauty and intellectual expression. We can fancy any one of his surviving "flames" peering through her tears at this presentment, and murmuring, as ghosts of old memories crowd around her, "Qu'il était beau! mon Dieu, qu'il était beau!"

*A General View of the History of the English Bible.* By B. F. Westcott, B.D. (Macmillan & Co.)

THE Church of England is either indifferent or adverse to a revision of the English Bible. There was a time when the best scholars of the Church advocated revival. Archbishops Secker and Newcome, Bishops Lowth and Marsh, Drs. Waterland, White and Kennicott, were not afraid to speak and write in favour of it. At present, we are told the time is not yet arrived. It is still premature. Such is the language of men who are adverse to all innovation. In their opinion the season will never arrive. Contented with that which exists, they seek nothing better.

It is to be feared that books like that of Mr. Westcott will strengthen the current aversion to a thorough revision. Although it is not his design to throw any obstacle in the way of a more correct version, the tendency of the work favours the cause of the obstructives. In proportion as the authorized version is glorified both in itself and in the translations from which it was made, will readers receive the impression that another should not be made, especially as the vulgar notion connects inspiration with it. The history is carefully written. Beginning with the manuscript English Bible, it proceeds to the external history of the printed one, reviewing the versions of Tyndale,



Coverdale, and Matthew, the Great Bible, Taverner's, the Genevan, the Bishops' Bible, and the Authorized or King James's version. These are afterwards successively examined in their internal character. The work concludes with various appendices. Mr. Westcott had great help in Anderson's 'Annals of the English Bible,' the historical account prefixed to Bagster's 'Hexapla,' Mr. Offor's MS. Collections in the British Museum, Mr. Fry's recent Treatise on the Great Bibles, including his *fac-similes*, and Archbishop Trench. He does not mention Bishop Marsh, and does scant justice to Anderson. Aided by these and other predecessors, he has availed himself of the copies of the early editions found in various libraries, examining them with his own eyes and avoiding the mistake into which others have fallen. On the whole he is accurate. The task was suited to the cast of his mind, which is objective, cautious, timid, conservative, with little speculative power. This is best seen in the internal history of the versions where he runs into arithmetical computations. The style is often bald and awkward.

In the eighth appendix, one of the ablest portions of the book, our author exposes the errors respecting the English Bible contained in Mr. Froude's history. The falsifications in the historian's narrative are effectually brought out into the light.

It is pleasant to see that Mr. Westcott is both able and willing to do justice to the character and merits of Tyndale. Anderson, with excusable partiality, had made him the hero of his book on the English Bible; and Mr. Westcott rises to the height of the same theme. Indeed, when we view the man in the light of his own times, considering his inflexible purpose, his heroic self-denial, the simplicity and purity of his motives, the extensive acquaintance he had with languages, and the persecutions he suffered, it is almost impossible to admire him unduly.

The author is more familiar with the Greek Testament than he is with the Hebrew Bible. He speaks of the great Rabbinical Bibles of Bomberg published in 1518 and 1525, omitting the second edition of 1521, and ignoring the last two editions. The 53rd chapter of Isaiah, 12th verse, is adduced as an example of the authorized version's "endeavour after a more exact representation of the original," *he* shall divide, whereas it has "*thou* shalt divide"; both renderings (thou and he) being *inexact* representations of the original.

We do not agree with Mr. Westcott in repudiating Foxe's assertion that T. Matthew is simply a pseudonym for John Rogers; neither do we concur with several of his judgments about Coverdale's Bible, the authorized version, and the Prayer Book Psalter. It is to Coverdale we owe the permanence of a number of ecclesiastical terms discarded by Tyndale; in which respect his merit was *not* substantial, as Mr. Westcott asserts; neither was it well that "the old words should not be wholly lost from our Bibles." As to the authorized version, it is magnified by our author to excess. "Our version is the work of a Church and not of a man. Or rather it is a growth and not a work. Countless external influences, independent of the actual translators, contributed to mould it; and when it was fashioned the Christian instinct of the nation, touched, as we believe by the Spirit of God, decided on its authority. But at the same time, as if to save us from that worship of the letter, which is the counterfeit of true and implicit devotion to the sacred text, the same original words are offered to us in other forms in our Prayer Book, and thus the sanction of use is distinguished from the claims to finality." Here, the Churchman

speaks, rather than the Catholic historian and judge. It is not necessarily a merit or excellence in a version that it should proceed from a Church. One may do it better, provided he be a man of extensive learning; an accurate critic of the original languages; catholic, impartial, liberal-minded, independent of theological dogmas, with good taste and a fine ear. Hence, De Wette's German version is superior to our English one. Uniformity of rendering cannot proceed from a company of men.

It is hardly correct to say that "King James's revisers were competent to deal independently with questions of Hebrew and Greek scholarship." Had they been such, they would not have given the 53rd chapter of Isaiah most incorrectly. Even their Greek knowledge was far from accurate, else they would not have translated 1 Tim. vi. 5, "that gain is godliness." The Psalter incorporated in the Prayer Book is from the Great Bible, *i. e.* from Coverdale's revision of Matthew's. Mr. Westcott calls it a "great and enduring monument of the earlier version of Coverdale and Cranmer"; and finds in it "the spirit of him whose work it mainly is, full of humility and love, not heroic or creative, but patient to accomplish by God's help the task which had been set him to do, and therefore best in harmony with the tenour of our own daily lives." We do not deny that it is smoother to sing than the authorized version; but, is smoothness preferable to correctness? It is very inaccurate; should it be retained in the Prayer Book? It is mere imagination to talk of Coverdale's spirit being seen in it, since it is mainly Rogers's work. There are many cases in which the authorized version is smoother as well as better. Thus the 23rd Psalm is superior in all respects. And in Psalm xvii. 15, But as for me, I will behold thy presence in righteousness;

And when I awake up after thy likeness, I shall be satisfied with it,—

is inferior in every way to the authorized version,

As for me, I will behold thy face in righteousness: I shall be satisfied, when I awake, with thy likeness.

Mr. Westcott has produced a good book on the history of the English Bible. He has given an able summary of the circumstances in which the versions were produced; discussing their authors' peculiarities and excellencies.

#### NEW NOVELS.

*Tricotrin: the Story of a Waif and a Stray.*  
By Ouida. 3 vols. (Chapman & Hall.)

'Tricotrin,' although in many respects an improvement on its predecessors, is still theatrical. The story is told in set scenes; the dialogue, when it is not declamatory, is epigrammatic; and as for the hero Tricotrin, one associates him involuntarily with Mr. Fechter: it seems to be a part cast expressly for him. Ouida is eloquent; and her command of picturesque language is a gift which she uses without restraint or stint: she paints with suggestive epithets, and all her words are coloured; indeed, she loves and revels in colour like an oriental; her word-pictures have sometimes remarkable force and spirit, but it is all painting and no drawing. In time this effect becomes fatiguing; the reader is confused and bewildered by so much high-sounding eloquence. There is no repose nor change of key; there is also a total absence of humour. Ouida is always in earnest after her own fashion, and she has no sense of fun. Amid so much declamation, one longs for the language of common life. In the present novel Ouida does not plunge her hero into a long course of frivolity and self-indulgence as a prelude to the development of

all the cardinal virtues beyond the ordinary stature of human nature; neither does she evolve from her own inward consciousness imitations of the talk of the mess-room dinner-table, nor the conversation of guardsmen in their smoking-room, nor does she attempt to reproduce the soldier slang of the barrack and the camp. Tricotrin has from the beginning a high standard of chivalrous generosity and brotherly love for mankind in general, and he has proved it with regard to his own brother in particular. He is the son of an English earl by a peasant wife, whom he wooed and married among her kinsfolk in the Basque provinces—brought home to his ancestral halls, where he speedily got tired of her and broke her heart. Her son was, of course, the heir; and when the father married again in his own rank, and had another son, he hated his elder born more than ever, although the two boys loved each other tenderly. One day, after a violent quarrel, in which the father accused the son of purloining some valuable jewels, the boy disappeared—first telling his brother that *he*, the younger son, should possess all things. Nothing more was ever heard of him. It was supposed he had drowned himself, from the fact of some articles of his clothing being found floating upon a deep mere. Of course, he was not dead; only transformed into Tricotrin. His brother, in process of time, succeeded to the family honours. He married a noble Austrian lady, who disgraced his name, and who either died or was divorced, we are not told which; but the disappointment and disgrace made him a solitary and moody man, like Kotzebue's 'Stranger,' only not so sentimental. His son, too, has taken after his mother, and is a profligate fool. Very early in the story the reader is indulged with a glimpse of the Earl of Estmere in one of his magnificent palaces, sitting, a lonely and melancholy man, in one of those wonderful banquetting rooms with which Ouida loves to endow the personages of her novels. It was "filled with deep hues of purple and the soft gleam of dead gold on panels, floor and ceiling: a splendid apartment, with its vast central table furnished forth as meals are set for princes. There were half-a-dozen servants waiting noiselessly, but there was only one guest for them to serve. Tricotrin stood unseen watching him in his solitude, and his eyes grew full of pity as he did so. He saw that amidst his greatness he was as weary and desolate as a royal prisoner of state. An impulse moved him to go within and to touch the hand that lay so listless beside the dishes of gold—to break the solitude that, amid so much grandeur, was lonely as peasants never are alone." Tricotrin, however, does not go in, for that would have changed the story, if not have stopped it altogether. "He turned away, after a long look through which the man never changed his position, but sat motionless in thought in the midst of his painted and velvet-hung chamber, on whose magnificence the noon light of France was streaming." Tricotrin, as he goes on his road, tells "Mistigri," his monkey and only friend, how much better off they are, having their grapes in their own vine-leaves under the summer trees instead of in golden dishes; adding, that the only man who is happy is the man who is free, and the only man free is the man who is at once philosopher and wanderer: "sans pays, sans prince, et sans lois—his country, the world; his prince, his art; his law, his conscience and his choice." But although Ouida indicates to the reader the story of Tricotrin, to the rest of the world he is a marvel and a mystery. Of course, he is very handsome, with "a beautiful Homeric head; bold, kingly, careless, noble, with the royalty



of the lion in its gallant poise and the challenge of the eagle in its upward gesture; the head which an artist would have given to his Hector, his Phœbus, or his Dionysus. The features were beautiful too, with their poet's brows, their reveller's laugh, their soldier's daring, their student's thought, their many conflicting utterances, whose contradictions made one unity—the unity of genius." In bodily strength he is second to none of Ouida's former heroes.

This wonderful being is the idol of the Parisian populace, over whom he exercises an influence unknown since the days of Mirabeau. The Ministers of State court and fear him; apparently poor—yet never needing money; he is an artist, a musician, a performer on the violin equal to Paganini or Ernst; he possesses a real "Straduaris." Where he lives and how he lives is a mystery; he goes all over the world, appearing always where least expected, like a benevolent "Will-o'-the-Wisp," trying to wash moral blackmoors white, and wasting much labour in the endeavour to rectify and repair some of the many shortcomings and negligences of Providence. Nothing can be worse than his opinion of the state of things as they are in the world; his whole life is a reproach to the invisible powers, and his sole employment is the endeavour to disentangle the coil in which the affairs of the world have been allowed to fall. One day, whilst he and Mistigri are resting under the trees in the corner of a forest on the banks of the Loire, he finds a beautiful little child of three years' old, wrapped in a red cloak, among water-reeds and rushes, who has been abandoned. He carries the child to a good old woman who lives in the forest, in an old tower which has crumbled into ruins except the one room in which she dwells. This is an excellent little bit of description, and the best thing in the book. As no clue can be found to her belongings, Tricotrin adopts her; that is, he provides for her maintenance with the old woman, and for her education by the nuns of a neighbouring convent. Her name is "Viva," the only word she could speak when found. Tricotrin continues his wandering life, having a great dread of ties of any kind. He sees Viva only at distant intervals, and always arriving "quite promiscuous" when least expected. On these occasions he gives the child much good advice, which all flies over her head; for instead of being content in her obscurity the child grows up like a fairy princess, and develops an intense desire to go out into the world and become a great lady, feeling sure in the confidence of her vanity and beauty that her parents must have been people of distinction. One day Tricotrin arrives and finds the young Lord Clamellon, Lord Estmere's son, trying to tempt his *protégée* to go away with him. Tricotrin makes very short work with the young man: but he finds the desire to see Paris is a demon too strong to be exorcised from Viva, so he consents to take her himself, in company with a good old peasant woman, who is going to visit a sick son. Now Viva hates poor people, and despises the virtuous peasantry amongst whom she lives: but still Paris is Paris, even with the drawback of the old countrywoman. In Paris, after showing herself wilful, headstrong, foolish, and disobedient, and nearly coming to a very bad end in consequence, Viva's guardian fairy realizes her wildest dream—she is adopted by a "Duchess, and at length married by the Duke, her son." This brilliant fortune is obtained at the expense of great suffering to Tricotrin, who has fallen in love with her himself, but his love is so magnanimous that he never says one word about it,—only tells her that by whatever trouble or sorrow, or even sin, she may be

overtaken he will always forgive and help her. He makes no claim upon her gratitude, but behaves generously. There is a great deal of rather wearisome repetition about Tricotrin's feelings and his self-renunciation—the same thing is said in almost the same words many times. Viva proves to be heartless, ungrateful and forgetful of her benefactor, disliking the sight of him, as it reminds her of her days of obscurity; she behaves as ungratefully to the Duke, her husband; and when she is left a rich and beautiful widow she neglects her people and wastes her money. Nothing can be more worthless than she is. There is one virtue with which she is credited, and that is *truthfulness*, and this arises only from her indifference about everybody but herself. She falls in love at last, and with no other than the Earl of Estmere, Tricotrin's brother. She fancies he would despise her if he knew her history, so she deliberately denies all knowledge or recollection of Tricotrin beyond having been told that he saved her life when an infant. She is found out, and cast off by Estmere. Her mother is discovered, who is as base as possible; she flies to Tricotrin, who again pardons her and tells Estmere the true facts; but Estmere is too much disgusted at her ingratitude and falsehood to Tricotrin to forgive her. But there is a sudden *émérite*. Tricotrin is mortally hurt at a barricade in trying to make the people retire before the soldiers mow them down with cannon. Before he dies he reveals himself to his brother, and with his last breath intercedes for Viva. The speeches he makes after his chest has been crushed in with a paving stone would take the breath of half a dozen strong men, but Ouida loves rhetoric and loses no opportunity of making orations for Tricotrin. Viva's good fortune befriends her at the last; a chance shot kills her worthless mother; so no one is left to reproach her, and we may imagine her living happy as the Countess of Estmere. We have no space left to touch upon all the marvellous actions of Tricotrin: the reader must go for himself to the three volumes in which they are narrated.

*Not in Society.* Edited by Joseph Hatton. (Bradbury, Evans & Co.)

We are told by Mr. Hatton that this story was written by a Mr. Vaughan Morgan, and has been revised and re-cast by its present editor. It might have been improved still more could such corrections have been given to it by the author's own hand. Not much persuasion could have been needed to convince so clever a writer that many parts of his work were grotesquely unnatural, and that its real merits would stand out the more clearly for not being obscured by these defects. But the author of the story died before his work was fitted for the *Gentleman's Magazine*, and Mr. Hatton seems to have thought that there were limits to editorial revision. We have, therefore, a clever and amusing book before us; we read it through with pleasure, and we do not believe a word of it. We disbelieve in it all the more from the fact that it is said to be a bit of real history. It is our invariable experience that such a statement is sure to preface a piece of the purest fiction. The man who quotes the often-quoted "Truth is strange," &c., does so because what he is about to tell you will not be believed; and it is better to be disbelieved respectfully than to be accused of sheer romancing. Yet if Mr. Hatton or Mr. Vaughan Morgan had been content to stop short at what might be taken on trust, the success of the story would not have been lessened. St. Patrick Smith and Bailey owe none of their attraction to the eccentricity of their lives, and the hospitalities of Brompton

Grange would be much more genuine for the absence of the rosewood bar and the four sets of young ladies behind it. We have so much life and movement in the story itself that we regret follies which only retard its progress. Bankers' clerks who are called for by dukes, and quit the high stool for the box of a four-in-hand,—young lords who make the said bankers' clerks lose their situations by backing accommodation bills,—lovely actresses who propose to the said clerks, and rescue them from poverty by converting them into lessees and managers of prosperous theatres,—are not to be met with every day, or to be recognized when they appear in, or rather not in, society. Yet though all this is unnatural, it is told consistently. The story would be better without it, but is not bad with it. We can recommend the book as a pleasant mode of spending half an hour.

*The Life of Count Bismarck*—[*Das Buch vom Grafen Bismarck*, von George Heseckiel. Erste Abtheilung.] (Leipzig, Velhagen & Klasing.)

THIS first part of a work, which is to be complete in two more parts, sketches the family history and the youth of the Prussian Premier. We do not think much is to be made out of the genealogical details. It must be enough for Count Bismarck to feel that he is the first of his family who has made his name known beyond Germany. The incidents of his own early career have some striking features in themselves, and are more or less significant of what was to follow. We are grateful to Herr Heseckiel for the absence of any theory to which every fact could be referred, and for the plain, straightforward narrative, so unusual in German biographies. But it is difficult for us to read the narrative without frequent pauses for reflection, and we are constantly tempted to bring the facts into harmony with our view of the subject. Some would say that the Count's greatness sprang from the haunted room in which he was born, and in which, as a man, he was visited at midnight by a mysterious figure. Again, the defiant attitude adopted towards France might be dictated by the bayonet marks in the door of the library at Schönhausen, left there when the French soldiers gave chase to Bismarck's mother, and drove her to take refuge in the woods. A still greater meaning might be found in the shot which the boy Bismarck fired at the back of a statue of Hercules. But if that represents the Schleswig-Holstein war, Austria was met face to face at Sadowa.

We will not pursue these metaphors. The story of Count Bismarck's early life is interesting enough without their aid. It is true that we have nothing remarkable in childhood and boyhood. There is little to be said of either father or mother. Young Bismarck went to school at the age of six, and was favourably noticed by the master of a second school to which he was removed at the age of twelve. "An open, pleasant boyish face, and clear sparkling eyes," is the account then given of him. But it is not till he goes to the University of Göttingen that the independence of his character begins to assert itself. His first exploit there was to give a breakfast, at which there was a good deal of noise, and a bottle was thrown out of the window. The new student was summoned next day before the authorities, and he appeared in a round hat, a coloured dressing gown, and Hessian boots, carrying a long pipe in his hand, and preceded by an enormous dog. For this exploit he was fined five thalers. On his way back he met four students of the Hanoverian corps who laughed at his dress. Four challenges followed, but the duels were compromised, and Bismarck was accepted



into the corps as a more desirable friend than foe. The result of his acceptance was that he was challenged by the Brunswick corps, and during his stay at Göttingen he fought some twenty duels. Altogether he led a wild life. He never attended lectures; he excused himself from hearing one course on the ground that the fame of the lecturer would attract a great many others, and he would not be missed. Apparently all the others came to the same conclusion, for only three attended, and the lecturer was much hurt by Bismarck's absence. When the time for the examination came near, Bismarck took a good "coach" and set to work with an industry which carried him through. Herr Hesekei says that while Bismarck was at the University of Berlin he had for fellow-lodger an American named Wentworth Motley. A slight mistake in a Christian name is not enough to disguise the American historian.

From the university Bismarck passed into the Civil Service. He was first employed in the Department of Justice at Berlin. While acting in a very subordinate capacity as minute-writer, he showed the same spirit as had marked his academical course, and was destined still more to mark his career as Prime Minister. He was taking down the statements of a man summoned before one of his superior officers, and grew so indignant at the man's coolness that he sprang up and said, "If you don't behave better I'll kick you out of the room." The superior, who was present, tapped Bismarck on the shoulder, and said, "Turning a man out of the room is my affair." Presently a new cause for complaint was given, and Bismarck sprang up again, exclaiming, "If you don't behave better, I'll make my superior kick you out of the room." This was not the only time that Bismarck laid down the law in this way. Once when he was in society with the President of his office, and felt that he was being slighted by that high functionary, he walked up and told him that, whatever might be their respective places in the service, Herr von Bismarck was quite as good a man in society as Herr von—. Another superior walked to the window and drummed on it with his fingers while Bismarck was waiting. Bismarck was resolved not to be outdone or to have his presence ignored, so he went to the other window and struck up a louder tune. Being kept in the ante-room for more than an hour by the same superior, and then being asked curtly what he wanted, Bismarck replied, "I came to ask for leave, but now I request my dismissal."

Bismarck's first presentation to Prince William of Prussia, who was afterwards to be King of Prussia, to make him minister, and to be made by him King of Germany, took place while the future Chancellor of the League was a young clerk in the civil service. One of his colleagues was presented with him, and as both the young men were some six feet high, the Prince exclaimed, "It seems that justice chooses her servants by the Guards standard." If it must be pleasant for both King and Minister to be reminded of that passage in their lives, Count Bismarck may look with pride to another incident of somewhat later date. The only order that he had earned for many years was the medal of a society answering to the Royal Humane Society. This was given to Bismarck for saving a drowning man at the risk of his own life. Herr Hesekei assures us that the Count still wears this medal by the side of the stars of the highest orders of Europe. The bravery with which he plunged into the water, shook off the grip of the drowning man after a struggle only known to the spectators by the bubbles which

were seen rising from the bottom, and brought him safe ashore, is a new scene in the life of the Prussian Premier. Hitherto he has been credited with bravado rather than with the highest kind of moral courage. But this book leaves a different impression on our minds, and in that it coincides with the teaching of the last years of his history.

*The Paraná; with Incidents of the Paraguayan War, and South American Recollections from 1861 to 1868.* By T. J. Hutchinson. With Maps and Illustrations. (Stanford.)

WHY should emigrants from Europe go to distant Australia, or New Zealand, or across the stormiest of oceans to New York or Canada, while a healthier climate, a richer soil, and greater freedom of action invite them to the banks of the Paraná and the plains of the Argentine Confederation? Perhaps because the inducements just mentioned are not known or not believed in. A sceptical world has no faith in the paradises of the Paraná. Very well! we are not about to argue the question, but simply point to the book before us. A climate may well be called incomparably good where men attain the age of 120 years without losing a tooth, and with the ability to "mount a horse, wield a lance, and go into the battle-field with as much apparent vigour as a hundred years before"! And at page 66 of Mr. Hutchinson's book we read of a Cacique Nabidrigisi, who at the age of sixscore years performed all this. Then as to the soil, of Uruguay for example, it is the richest black mould imaginable, and you may buy an acre of it for two shillings. Fortunes are made there, too, for instance that of General Urquiza, in whose palace, to say nothing of cages for canary birds which cost 1,000*l.* each, there is an artificial lake which is not finished, but which had already cost, in March, 1867, 800,000*l.* As to greater freedom of action, it is quite certain that if one year's emigrants from Europe were to locate themselves in any part of South America, they would be masters of the situation and might govern themselves in any way they liked, a thing which they certainly could not do in the United States or in Canada.

But we are not going to dwell on that part of Mr. Hutchinson's volume which will be most interesting to emigrants. Enough that we have indicated matter to attract them. Nor are we disposed to descant on the wonderful processes which have been discovered and are now in full operation in Uruguay and along the Paraná for reducing tons of beef into gallons of essence of soup, for keeping pigs, sheep, and oxen in a life-resembling and edible condition for years after they have become defunct, and ought, according to the former order of things, to have passed through the separate stages of decay into inodorousness and impalpability. Nor yet are we minded to enlarge on the wonderful apparatus of flexible tubing, stop-cocks, and what not, by which an entire ox can be preserved in ten minutes, and at a cost of sixpence or eightpence, the said apparatus being portable by one man, and purchasable for a few shillings. We disregard all these interesting things in order to come to that which interests us most—the war between Paraguay and the three allied States, Brazil, Uruguay, and the Argentine Confederation. This war has been carried on with great vigour and determination on both sides, but with a heroism on the part of Paraguay not inferior to anything recorded in those classical writers, whose pages have riveted the attention of the whole civilized world for so many ages.

For the benefit of those who have taken no note of the war we may remark that Paraguay lies in the centre of a vast hostile territory belonging to the three States by which it has been attacked, and is less extensive than the least of the three. In 1857 the population was 1,337,439 souls. The gross revenue was 19,906,116 dollars, and there was no public debt. The standing army consisted of 12,000 men, with a reserve of 46,000. The marine consisted of eleven steamships. Now, balancing all these resources against those of Uruguay, we have to throw into the scale against the Paraguayans the Argentine Republic with 700,000 square miles, a population of 1,171,800, a revenue equal to 750,258*l.*, an army of 30,567 men, and a fleet of seven steamers and ten sailing vessels; and Brazil, with an area of 3,100,104 square miles, a population of 7,677,800, a revenue of six millions sterling, a regular army of 22,546 men, and a national guard of half a million more. Brazil, too, has a fleet of fifteen sailing vessels and twenty-one steamers. These figures show how terrible are the odds against Paraguay, which, nevertheless, has maintained the struggle ever since the memorable 13th of April, 1865. On that day Lopez, President of Paraguay, occupied the city of Corrientes, belonging to the Argentines, with 5,000 infantry and an equal force of cavalry, and with five war-steamers captured a war-steamer and a hulk which carried the flag of the Argentine Confederation. When the news of this invasion reached General Mitre, the President of the Argentine Republic, he ordered his troops to muster, and declared he would enter the capital of Paraguay within three months. A year after, on the 5th of April, 1866, Mr. Hutchinson himself visited the camp of the allies opposite to Corrientes, at Paso de la Patria. They were then only preparing to enter Paraguay with an army of 62,000 men. Three more years have nearly elapsed and the war still rages. But it is time to quote a few anecdotes of that heroism which has so long supported the Paraguayans in a contest so unequal. The following is a specimen of the way in which their wounded endure suffering:—

"I was waiting for the Doctor to complete his arrangements for the operation, when I saw the Paraguayan serjeant, who had command over them, approach the bed-side of the man suffering from inflammation in the bowels, now groaning with much pain. One word uttered by the serjeant stopped the complaints. Then the same official pronounced a harangue in Guarani, and which the pilot on board translated for me as follows:—'Dog of a bad Paraguayan; are you not ashamed to let the enemies of your country hear you complain, and give them reason to laugh at you? The glory of having been wounded fighting for that country does not appear sufficient without crying for sympathy in your sufferings! Do not let me hear another groan from you, or I shall report you to the highest power,'—meaning of course Field-Marshal Lopez. From that moment the poor sufferer never uttered a moan, although he died in four hours afterwards, evidently in dreadful torture. Some Argentines who were on board,—no doubt those described as 'enemies of his country,' called this 'Paraguayan stolidity or stupidity;' but to me it seemed the perfection of discipline, joined to the highest class of moral and physical bravery."

Let us take now an example of the fearlessness with which a handful of Paraguayan sailors in a mere barge threw themselves upon the most formidable Brazilian ships of war:—

"On one day during my stay here I went aboard a Paraguayan Chata, that was alongside a Brazilian war-steamer; and as this (the Chata) had been in the fight of the Riachuelo, I was curious about seeing it. In construction, the shape resembled an English canal barge, except that it is more gracefully tapering at the ends, and not so



long, whilst at each extremity is a rudder, as I have seen in the steamers that ply between Liverpool and Woodside. The top of its bulwark is only 18 inches over the water. Being flat-bottomed, it must have a very shallow draught of water. In its centre, the deck has a depression of a foot in depth, within a circle, that permits a brass swivel, whereon a 48-pounder gun is turned to any point of the compass which the commander may desire. The whole length of the craft is but 18 feet, and there is no protection for the crew. During my stay at Paso de la Patria, one of these Chatas attacked two large Brazilian monitors. The Chata had only ten men on board. Yet they managed to send a 48-pounder shot through a port-hole of the monitor 'Tamandare,' killing four officers and wounding fourteen or fifteen men. I was told by the admiral, Visconde Tamandare, that one of the officers was cut right in the middle, as if he had been sliced in two with a scythe. This extensive destruction by a single ball may be attributed to the fact, that the opening, by which it entered, was blocked up with chains; and these, thus smashed into small bits, served as so much canister or grape-shot in their deadly effects."

Here then is a war in which the remaining South American States would do well to interpose in order to bring about a peace. Why should the blood of such gallant and devoted men be shed? Paraguay, it is true, may have been to blame in initiating the contest, but she has suffered sufficiently. That Lopez would agree to equitable terms is certain, for he has already negotiated on an equitable basis. The responsibility of the war now rests with General Mitre, who rejected the offers of Paraguay, and it is time that Peru, Chile, and Colombia should make their voices heard in support of peace.

We cannot conclude without expressing our regret that Mr. Hutchinson, who could so easily have supplied us with a complete and satisfactory account of the war, should have dealt with it in an irregular and desultory manner.

*The Story of Olger Danske, compiled from the Ancient Norse Writers. Edited by J. Strandberg. (Copenhagen.)*

THE famous mythical hero of Denmark, though a household word in the mouths of his own countrymen, still lacks the aid of an English translator; and is probably best known to Western readers as the subject of one of Andersen's most charming stories, 'Holger the Dane.' But when read in the racy Danish original, his life, in spite of much prolixity, is romance as it should be; unmarred by subtle psychological theories, by fantastic crimes, and abnormal developments of character. The old chroniclers tell us, with the naive and garrulous simplicity of Nestor or Herodotus, what a big man their hero was, how terrible he looked when he got angry, what numbers of enemies he "cleft in two clear pieces" (the favourite cut, apparently, of the mediæval paladins), what vast quantities of meat he devoured when he was hungry, and what shocking names he called his foes before crossing swords with them. Through the whole story runs a kind of boisterous good humour, a hearty *bonhomie* in the midst of constant bloodshed and hurly-burly, which makes us feel as if even the deadly battles that appear at every turn were a sort of rough, practical joke, which might be very fitly terminated by the sitting down of victors and vanquished to a good dinner of brawn and strong ale on the very scene of their conflict. The almost boyish vivacity and restlessness of the famous warrior, slaying a giant one minute and eating an entire haunch of venison the next,—hewing his way through pagan hosts, dancing at court festivals, or rotting in Syrian dungeons, with the same matter-of-fact "all-in-the-day's-work" composure,—

embracing as a brother the man whom he had been knocking on the head five minutes before, and baptizing Saracen prisoners in a dashing wholesale manner, as if he had contracted to convert all heathenry within a given time,—are in the truest spirit of old romance.

Of the story itself, with its many-coloured texture of triumphs and disasters, super-human daring and grotesque adventure, we can give but a very brief summary. Our hero, at his first appearance on the world's stage, is endowed by his fairy godmother with all possible accomplishments, and, even before arriving at years of discretion, fleshes his maiden sword upon sundry lions, boars, dragons, and similar trifles, with which the mediæval champions were wont to stay their chivalric appetites previous to the more solid refection of cannibal giants and "Saracen hounds." He enters the service of the Emperor of Germany, and performs prodigies of valour against the infidel invaders; but afterwards quarrelling with his imperial master, he turns knight-errant, and, like Henry Wynd, "fights for his own hand" during a number of years, passing through a series of adventures which Munchausen himself might have envied—of which the cleaving in twain of the Sultan of Nubia and his war-horse with one blow, and the defence of a castle single-handed against an army of twenty thousand men, are among the least conspicuous. The offended Kaiser makes several attempts to entrap him, and at length succeeds in casting him into prison; but the sudden appearance of a Saracen king, who is "fated to be invincible by all save Olger Danske," forces him to liberate the captive and implore his assistance. Olger, in return, demands the sacrifice of the Emperor's eldest son, who had formerly injured him; but this difficulty is smoothed over by the appearance of a *deus ex machina*, in the shape of the Archangel Michael, who reconciles the two enemies. Olger slays the Saracen champion in single combat, and immediately after this, his crowning exploit, is transported by his godmother, the Fairy Morgana, to her palace of Avalon, where he lives in perpetual youth and beauty for two hundred years. A fresh pagan invasion at length recalls him to earth in aid of oppressed Christendom; after which he returns to his fairy home, to rest till the hour of Denmark's utmost need, when (according to ancient prophecies) he shall arise once more to victory and to vengeance.

With much of the prolixity of the old romances, this chronicle possesses no small share of their vivid expression and quaint drollery. There is not a little humour in some of the later scenes—as in the single combat, where the Prince of Elsinore discovers his antagonist to be his own father, recognizing him by the frightful oath which the old gentleman utters on the breaking of his sword-blade; or in the episode of the dungeon at Jerusalem, where Olger Danske "improves the occasion" by preaching to his Saracen fellow-captive, who finally consents to become a Christian *as soon as he is safe out of prison*. This piece of conditional Christianity is much in the spirit of the Spanish brigand's prayer to the Virgin—"O Santissima Madre, deliver me from this peril, and I will give thee a wax candle as long as my carbine; but if thou wilt not deliver me, the devil a candle shalt thou get from me!"

Other portions of the work, again, exhibit a great power of touching and beautiful description. Few scenes in romance can surpass that in which Olger, in all the glory of his eternal youth, returns to the world, from which the lapse of two centuries had long since effaced every familiar feature:—

Two hundred years went by. Olger Danske was

still young and beautiful as in the days of his prime; and he had rest from all his toils. His wounds and imprisonments he remembered no more—all his former life had passed away like a dream, and he had none but happy and holy thoughts, so long as Morgana's crown was upon his head. But now the hosts of the heathen had come once more into Christendom, and were wasting all the land with fire and sword; wherefore Morgana thought it good that Olger should return to the earth and strike one more stroke for the true faith. She took the crown from his head, and in a moment all his former life came back to him—the Emperor, the Nubian Sultan, his fellow-prisoner at Jerusalem, his son Walter, and all whom he had known upon earth, and he asked whether they yet lived; but she told him that two hundred years had passed since that time, and that they of whom he spoke were long since gone from the earth. Then Morgana set him in her chariot, and brought him to the land of France. And all who saw him marvelled at his strength and stature; but he marvelled still more when he looked on them, for it seemed to him that men were larger by far in the great Emperor's time than now. And he felt strange and sad, for it was not *his* world.

Like many similar traditions, the legend of Olger Danske has an antiquarian as well as a poetical value. Those who are fond of tracing analogies between the early traditions of various races may find food for reflection in the close correspondence of the *dénouement* of Olger's career with that of our own King Arthur, and the prominent part played in both by Fée Morgana and Castle Avalon—a coincidence all the more remarkable because, although the mere conception of a tutelary hero re-appearing at some great national crisis is common to all ages and nations (as with the Messenian Aristomenes, the Athenian Theseus, the Aztec Quetzalcoatl, and the Portuguese Don Sebastian), yet the minor details are as a rule widely different. The fairy gifts bestowed upon the infant hero, and the commutation of his sentence of death into a state of trance for a number of years, may remind some of the opening scene of the 'Sleeping Beauty in the Wood.' The Russian scholar will recognize that idea of human strength supernaturally augmented, and hosts turned to flight by the prowess of a single warrior, which enters so largely into the Slavonic myths of "Ilia Mûrometz" and "Bova Korolévitch"; while the reader of more modern literature will remark in the golden circlet, which was to Olger the talisman of perennial youth, the counterpart of that strength-renewing ornament worn by Cambel in the 'Faery Queene,' and of the 'Zauberring' of De La Motte Fouqué. The student of Danish national poetry, again, will remember Olger Danske as the hero of the celebrated ballad of 'Stark Tiderich' (the Dietrich or Theodoric of the Nibelungen Lied), whose conflict with the Danish hero is a frightful anachronism, amply atoned for, however, by the power and vividness of the poem.

The legend which connects Olger Danske with the Kronborg Castle at Elsinore, though not contained in the present volume, is in itself so picturesque, and forms so perfect a specimen of Danish tradition, that we cannot forbear quoting it:—

"It befell upon a time, that a certain hind (peasant) of Zealand went down into the dungeons of Kronborg Castle, wherein men say that Olger Danske lies asleep, till Denmark shall be set in sorest need, and help there shall be none; then comes he forth once more, to smite and to save. The hind strayed hither and thither, till he came to a mighty door of oak, barred and banded with iron. He knocked, and lo! the door swung slowly open, and from the inner gloom came forth a mighty voice, which asked, 'Is it time?' The hind looked and beheld a giant form extended along the floor, with a huge sword across his lap, and a white



beard bestrewing his knees; and again he cried, 'Is it time?' So sorely dismayed was the intruder, as you may judge; but he gathered his wits, and answered stoutly, 'Not yet.'—'Give me thy hand then,' said the figure. But the hind knew well that in such a grasp his hand would fare like corn beneath the flail; wherefore in place of it he extended the iron bar of the door. Olger (for he it was) gripped it with such goodwill that he left the marks of all his fingers therein, as though it had been clay; and smiling grimly, he exclaimed, 'Ha! I see there are still men in Denmark! I may rest yet awhile.' And with that he laid him to sleep once more."

#### OUR LIBRARY TABLE.

*The Public Life of Queen Victoria.* By John M'Gilchrist. (Cassell, Petter & Galpin.)  
THE author, doubtless, had his reasons for styling this unsatisfactory compilation an account of our Sovereign's public life; but since the volume says much more about Her Majesty's domestic relations and experiences than about the doings and trials of her official existence, we are disposed to think that the title should be amended to accord with the contents, or, better still, that the contents should be modified so as to harmonize with the title. It is almost needless to observe, the tone and statements of the work are in unison with the affectionate admiration which Englishmen universally cherish for their Queen.

*The Transactions of the British Chess Association for the Years 1866 and 1867: Containing a Report of the Proceedings at the London and Dundee Meetings. With a Selection of the Games Played, and of the Problems sent in for Competition.* Edited by J. Lowenthal and G. W. Medley. (Longmans & Co.)

FROM this official statement we should infer that scientific chess is more popular, and that scientific chess-players are more numerous than they were in the not distant days when the cigar-divan was the head-quarters for professional and amateur followers of the game. The British Chess Association has a long list of members, and its funds are in a flourishing condition.

*Questions on Magnetism, Electricity, and Practical Telegraphy.* By W. M'Gregor. (Virtue & Co.)

THOSE 761 questions are "intended to aid the student in general, and those connected with Telegraphy in particular." As a means of fixing on the mind what otherwise might be read and forgotten, the practice of writing and working out the answers required may be recommended. Mr. M'Gregor has arranged his questions with very considerable judgment, and a careful study of the best books on Magnetism and Electricity, with a view to giving correct answers to them, cannot fail to be a most useful exercise to the student.

*The Harp of the Valley.* By W. Stewart Ross. (Bennett.)

THIS 'Harp of the Valley' wants tone and tune. The poems and the subjects are both common-place; we have read worse, but that is no reason for writing verses that are not better. We wonder what becomes of the reams of common-place poetry which are written every year? Middling verses are so useless, that it can hardly be called an innocent employment to write them.

*Latin Verse Memorials of School Work and School Play.* By Ulto Ego, Artium—ac Ludi—Magister. (Bell & Daldy.)

THIS is a collection of stray pieces composed at odd times during the last five-and-twenty years, by a Head Master who is on the eve of retiring from his post. In his Preface he defends the cultivation of Latin Verse in schools, on the grounds that even beginners cannot fail to reap much benefit from the exercise of mind involved in the study, that they can more readily be made to see whether they are right or wrong in verse than in prose composition, that they feel great satisfaction when their efforts to meet all the requirements of metre, quantity, and rhythm, as well as the laws of syntax, have been crowned with success; while more advanced and skilful versifiers acquire a general vigour of mind and refinement of taste, a command of language, a

familiarity with our best poetry, the beauties of which are brought forcibly home to them in their endeavours to express it in another language. The writer of these 'Memorials' confesses he has had little occasion to practise the art, and does not claim for them the highest order of merit. They are certainly classical in the sense of reproducing classical phraseology, but this is done with an almost slavish fidelity which leaves upon the mind the impression of the mere cento rather than original composition. Still these echoes of by-gone days awaken agreeable recollections, and render the pages before us pleasant reading for Latin versifiers. The lighter pieces, including versions of nursery rhymes, are not remarkable for brilliancy or point.

*Porta Latina: a Selection from Latin Authors for Translation and Re-translation; arranged in a Progressive Course, as an Introduction to the Latin Tongue.* By E. C. Lawe, D.D. (Parker.)

IN noticing Dr. Lawe's selection from Erasmus's Colloquies, which he proposed as a substitute for a Delectus, we remarked upon the unfitness of a modern Latin writer for the purpose of teaching the language in its classical purity. No such objection can be made to the present volume, the Latin passages in it consisting wholly of extracts from classical authors. Part I. contains passages from Cæsar and Ovid. In Part II. the same Latin is put in English order, with an English translation on the opposite page. Part III. is composed of selections from Cicero's Epistles and Virgil, which are translated in Part IV. without any Latin. Dr. Lawe recommends that the pupil should prepare his lesson from Part II., and say it from Part I. At a subsequent lesson he should turn the Latin from the English order to that of the original, or the English words into Latin, never omitting to re-translate the English into Latin after he has translated the Latin into English. Dr. Lawe hopes he will thus in a comparatively short time, and with little difficulty, acquire a practical familiarity with the language. And no doubt he will to a certain extent, but his knowledge will be loose and superficial, and he will have lost all the benefit of the invigorating training involved in mastering the grammar and consciously applying its principles. We confess to a dislike of short and easy methods, as fallacious.

*Sussex Archaeological Collections relating to the History and Antiquities of the County.* Published by the Sussex Archaeological Society. (Lewes, Bacon.)

THE Report of this Society is the record of continued prosperity. That there is still no lack of valuable contributions, although the present is the twentieth volume of the Collections, is proved, not only by the contents of this volume, but by the mention of various other papers which are in preparation for the next issue. The secret of this success is probably to be found in the fact that the publications of the Society are less dry in character than most productions of the like nature. The managers recognize the fact that there is a large class which is interested in local history, but which has not attained to that high antiquarian status that can exult over a flint implement or a piece of ancient pottery. Accordingly, while many of the papers are addressed to the real antiquary, others are provided for that larger class to which we have referred. Amongst the papers addressed to the antiquary, we may call attention to that which contains extracts from the parochial account-book of Cowden, commencing in the year 1598 and ending in the year 1714, from which much information as to the manner in which the relief of the poor was previously administered may be obtained. Mr. Lower has told once more, and from a third source, the history of the Mary Prude who married Sir William Springett. Surely that tale had been made sufficiently public! Mr. Lower might as well reprint a chapter of Macaulay's 'History.' In the 'Memorials of the Lady Percy of Shakspeare,' we have in a few pages all that is known of Harry Hotspur's wife, who, having married Lord Camoys and survived him, was buried in Trotton Church. Her name was Elizabeth, but she will live for ever as the "gentle

Kate" of Shakspeare. The present volume gains much from the fashion which is now established, of presenting to the Society illustrations of the various articles for publication.

*Pictures from Nature.* By Mary Howitt. With Twelve Illustrations in Colours. (Routledge & Sons.)

EACH month of the year has its coloured illustration, and its descriptive chapter. The picture of the month of May is really a very pretty one. We cannot say much for the rest; even this, when we look into it closely, is somewhat blurred, and the colours seem on the point of running. In the August picture the sheaves of corn piled up on the waggon look like a section of a cheese. The corn which is being thrashed in October seems like fire blazing up in spite of the efforts of a man to beat it down. Mrs. Howitt's text is frank and pleasant, showing considerable study of wild flowers and of the poets.

We have on our table *Authorized Report of the Church Congress held at Dublin on September 29th—October 3rd, 1868* (Dublin: Hodges & Smith),—*The Future Life*, by Emanuel Swedenborg (Pitman),—*School Life: its Duties and Responsibilities: Two Sermons preached to the Boys of Queen Elizabeth's Grammar School, Cranbrook, Kent*, by the Rev. C. Crowden, M.A. (Rivingtons),—*The Railway and Commercial Gazetteer of England, Scotland and Wales* (Adams),—*The Play Hour* (Edinburgh, Laurie),—*Aunt Louisa's Birthday Gift*, with twenty-four pages of Illustrations (Warne). New editions of *The Brassfounders' Manual: Instructions for Modelling, Pattern Making, Moulding, Alloying, Turning, Filing, Burnishing, Bronzing, &c.*, with copious Receipts, and Tables and Notes on Prime Costs and Estimates, by Walter Graham (Virtue),—*A Treatise on Marine Engines and Steam Vessels*, by Robert Murray, (Virtue),—*The Ashtons: a Dark Beginning, with a Bright Ending*, by Jane Kinley, with Introductory Preface by the Rev. Frederick Whitfield, M.A. (Dublin, Moffat),—*Romantic Episodes of Chivalric and Mediæval France*, now done into English by Alexander Vance (Hamilton & Adams),—*Parochial and Plain Sermons*, by John Henry Newman (Rivingtons),—*How to Study the New Testament—the Epistles (Second Edition) and the Revelations*, by Henry Alford, D.D. (Strahan),—and *An Elementary Introduction to the Book of Common Prayer*, by the Rev. Francis Proctor, M.A. and the Rev. G. F. Maclear (Macmillan).

#### ANOTHER BATCH OF GIFT-BOOKS.

THIS season is rich in gifts for children: they are almost too numerous to mention. Most of them are beautifully got up, and put "the little gilt books" which were the treasures and rewards of our grandmothers into the shade. To look at the pile beside us, glittering green, gold, scarlet and purple, one would think a flight of fairies must have settled on the table. Generally speaking, the contents of the books are worthy of the exterior, though there are some exceptions. The place of honour must be given to the *Golden Gift, a Book for the Young* (Edinburgh, Nimmo), in which most of the illustrations are exceedingly pretty. The little vignettes at the head of each piece are charming. The contents are not new, but they are selected with taste and judgment, and are a treasury of prose and verse.

*Tinykin's Transformations: A Child's Story.* By Mark Lemon (Bradbury, Evans & Co.).—A little bird, a little fish, and a little pink mole are the shapes through which Tinykin passes before he is finally transformed into a prince. The way in which he happens to be put through these changes is more consistent with what we know of fairy power than his behaviour while under its influence. Tinykin, who by the way is a delicious little fellow, was born on a Sunday, and has therefore the knack of seeing fairies. He sees Titania, and Titania does something more than see him—she is smitten with him. Why she should show her attachment by changing him into various animal forms and so exposing him to great dangers can only be explained by a theory that fairy love is not the same as the love of mortals. But when Tinykin becomes a little pink mole he does wonders; and



all children who want to know what these wonders are, and what other wonders are done by other people, had better persuade papa to give them the book. It is very prettily got up, and will be a favourite.

*Two Years of School Life*, by Madame de Pressensé, edited by the Author of 'The Heir of Redclyffe' (New York, Scribner; London, Warne), is a French story, the school is a French school, and the boys are French; so are all the other characters. The tone and sentiment differ somewhat from English stories, but human nature is much the same everywhere, and Madame de Pressensé paints it well. The story is interesting, and the moral good; it inculcates on boys a high sentiment of honour, and teaches that they must bear even unjust blame rather than break their word. The young heroes Maurice and Gabriel are not perfect nor made to pattern, and they fall into mischief, which prevents them from feeling any undue elation or unwholesome self-complacency. The distinction between true and false honour is well shown. Without this, the young reader might have been misled. The sketch of little Francine is charming, and so is that of the old schoolmistress, Madame Pernand. Francine's mother is a clever study of character. This will be a suitable gift for young persons, but it is rather above children.

*The Loves of Rose-Pink and Sky-Blue; and other Tales told to Children*. By William F. Collier, LL.D. (Edinburgh, Nimmo).—This has a pretty exterior: we cannot say so much for the contents, there is a touch of heavy vulgarity in the fun: the jokes and the satire are like bad confectionery; but, such as they are, they are addressed to grown-up people, and not to children. Mrs. Cramoisie Turban's Kettledrum is a bit of bad burlesque. 'The Rose that would be a Ruby' is not so bad, but there is a want of refinement throughout.

*Queer Discourses on Queer Proverbs*, by Old Merry (Hodder & Stoughton) is a very elegant-looking book, and, although the discourses on the Proverbs are more didactic than entertaining, the book is so pretty that perhaps young people will accept the moral for the sake of the form in which it is administered.

*Lily and Nannie at School, a Story for Little Girls*. By Annie L. Buckland. (Cassell, Petter & Galpin).—Lily and Nannie are sisters, who are sent to school to be out of the way at home for a little while. The account of their school-life is rather amusing, but there was not the least need to sadden the story, at the close, by making poor little Nannie die of fever on the very day that she and Lily were to return home for the holidays. It adds nothing to the moral nor to the interest of the book, and the account of the death is not particularly well done.

*"Now or Never"; the Trials and Perilous Adventures of Frederick Lonsdale: an Autobiography*, by Charles A. Beach (Virtue), will be more entertaining for boys than for girls: it is a boys' book. The adventures and escapes have not the dash and spirit which Capt. Mayne Reid throws into his perils and hairbreadth escapes, but they are sufficiently interesting. We were very glad to find the cross Uncle John transformed at the end from an evil genius who absorbs his nephew's fortune into the guardian angel who takes care of it. But it is rather a flat ending to so many adventures for the hero to settle down on dry land and write books for his living!

*Story of the Kings of Judah and Israel written for Children*, by A. O. B. (Edinburgh, Nimmo), is a gay little book, all royal scarlet and gold; it narrates clearly and pleasantly the somewhat complicated histories of the old Jewish kings. All children like Bible stories, and these will be welcome Sunday readings, especially in those nurseries where the rule about "Sunday books" is strict.

*Our White Violet*, by Kay Spen, with illustrations, by T. L. Wales (Griffith & Farran), is not so pleasant a story as 'Gerty and May,' but there is a great deal in it that children will like. The author can paint naughty children to the life. We cannot certify to the good children so positively because they are better than any we ever met with, but we suppose that "Baby Bud" and Edmund

are intended, like copper-plate writing-copies, as examples to be imitated. "Punny" and "Ferky" are very amusing to the reader, though they, no doubt, drove their nurse and their sisters to distraction. Their exploits are told with a heartiness that is sympathetic. The two children surrounded by the tide is an incident almost too painful to put into a tale for children. It would have been much more natural for Edmund to have been picked up by his father's boat, than drifted out to sea, and carried off to New York, whilst his mother and all the family, as well as the reader, mourn him for lost. But then the sensational portion must have been curtailed, and the story would have been much pleasanter without it.

*Mince-pie Island: a Christmas Story for Mince-pie Eaters, with other Tales in Prose and Verse*, by Robert St. John Corbet (Cassell, Petter & Galpin), bears traces of 'Alice in Wonderland' and Holme Lee's 'Fairy Legends,' but it lacks their grace and delicacy. It is a burlesque which is addressed more to grown people than to children, and as such we should be inclined to call it foolish. It is, however, prettily got up, and the title is attractive.

*"Grandmamma": a Tale for Children*. By Emma Davenport (Hatchard).—"Grandmamma" is a dear old lady; she tells pleasant stories of what she did and saw when she was young, and we like to listen to her. We fear it will put all the children who read it upon plaguing their own aunts and grandmammams to tell what they did when they were little girls.

*Cloudland and Shadowland*. By J. Thackeray Buncie. (Cassell, Petter & Galpin).—It is easy to see that Hans Andersen has inspired this story, and though it has not his quaintness and grace, it is nevertheless pretty and amusing. Clouds are always full of wonderful and strange beauty to those who watch them—to children they seem the true realm of fairy-land, and a story about Johnny being taken up by "Uncle White Cloud" to see the "Father of the Clouds," and how he is afterwards taken on the back of the "King of the Flying Turtles" to visit the Moon, and how he is introduced to "Kitty," a pet of "Golden-haze," at her garden party, is all very pretty and pleasant, but the book would have been better if it had been curtailed to half its present length.

*The Stolen Cherries; or, Tell the Truth at Once*. By Emilia Maryatt Norris, with Illustrations by F. A. Fraser. (Griffith & Farran).—Stealing the cherries was, we are sorry to say, only one amongst many very naughty things done by Hugh and Harry. They are very bad boys indeed; they tell lies, do mischief and try to lay the blame on others; but they are found out about the cherries, and in their fear of the whipping sure to overtake them they run away, and think it will be rare fun to turn tramps and play at beggars! Their perils are clearly told; their sufferings and hardships bring them to some sense of their naughtiness, and they are rescued at last in a very penitent state of mind. But they are such bad boys that we do not feel sanguine about their improvement. Meanwhile this little book is highly entertaining.

*Stories from Germany—1. Goldseekers and Bread-winners*, by Franz Hoffman; 2. *The Cobbler, the Clerk, and the Lawyer, of Liebenstein*, by Gustav Nieritz, translated by Annie Harwood. (Hodder & Stoughton).—Both these stories are interesting, and they are well translated. The adventures of the Goldseekers are very graphic and exciting. The second story is more sensational. It ends pleasantly, however, and the book will be an acceptable present for boys.

*The Sisters' Year* (Provost & Co.) is not a child's book at all, but a very weak novel for grown-up people.

*Snowed Up; or, Lost on the Wild*. Edited by Miss E. M. Stewart. (Office of 'Illustrated Monthly Novelist').—A stage-coach is overturned in the snow on a Yorkshire moor, and the passengers take refuge at the "Dun Cow." They are detained by stress of weather, become sociable, and tell each other tales to beguile the time; they all find in the end an unexpected issue out of their difficulties. The stories are not good; there is an absence of freshness; one has read things similar so often, that they seem worn-out and jaded.

*One Year; or, a Story of Three Homes*. By F. M. P. (Warne & Co.).—The first part of this story is graceful and pleasant, and the sketch of Ursula and her sick brother, of Madame and her airs of *grande noblesse*, of Monsieur Sanson and his comely wife with their love of cookery, and the quaint old house where they all live, are fresh and natural. Joyce Clayton, too, the London clergyman's daughter, is a good sketch after the manner of Miss Sewell, but when Ursula comes to England the story grows tiresome. An entirely fresh set of people are introduced, who distract the reader's attention. Ursula, herself, loses her charm; her trials are not clearly set forth, nor do they excite much sympathy; she grows very good, and is cured of all her faults much sooner than many girls could change their dress! The story ends happily, and the reader likes Ursula well enough to be glad of it; but the story fails to fulfil the promise of its earlier pages.

#### LIST OF NEW BOOKS.

Adcock's Engineers' Pocket-Book, 12mo. 6/ roan.  
Bentley Ballads, with Preface, &c. by Sheehan, 12mo. 6/ cl.  
Bevan's Students' Manual of Modern Geography, cr. 8vo. 7/6 cl.  
Birley's Parliamentary Elections Act, 1868, 12mo. 5/ cl.  
Birley's Word Glossary, Essays on Words, 12mo. 5/ cl.  
Brathwaite's Retrospect of Medicine, Vol. 58, cr. 8vo. 6/ cl.  
Burke's Vicissitudes of Families, 2 vols. cr. 8vo. 21/ cl.  
Chambers's Journal, Vol. for 1868, royal 8vo. 9/ cl.  
Childhood's Joy, by Aunt Clara, f. 2/6 cl.  
Dumas's Count of Monte Christo, 12mo. 3/ roxb.  
Fairy Tales, by Skimble Skamble, cr. 8vo. 3/ roxb.  
Fielding's History of Amelia, 12mo. 3/ bds.  
Florence, a Poem, 12mo. 6/ cl.  
Greg's Truth versus Edification, 12mo. 1/ swd.  
Home Visitor, Vol. for 1868, cr. 8vo. 5/ cl.  
Illustrated Book of Games, Riddles and Rhymes, sq. 1/6 bds.  
In Purple and Gold, by C. B., cr. 8vo. 4/6 cl.  
Irby's Italy. Original Poems and Translations, cr. 8vo. 3/6 cl.  
Lowndes's Bibliographers' Manual, ed. Bohn, 6 vols. 8vo. 63/ roxb.  
Martin's Story of Alice Drummond, 12mo. 3/ roxb.  
Martineau's Biographical Sketches, cr. 8vo. 8/6 cl.  
Mountain, Loch and Glen, Preface by M. Leod, folio, cl. 6s. maple.  
Noel's Beatrice, and other Poems, 12mo. 6/ cl.  
Pack of Scribble, by Members of the Inns of Court, 4to. 1/ swd.  
Purcell's Nine Days' Queen, a Dramatic Poem, 12mo. 5/ cl.  
Pulley's Origins and Inventions, cr. 8vo. 3/6 cl.  
Report of the Church Congress held at Dublin, 8vo. 3/6 swd.  
Smart's Breeze Langton, or Modern Society, 3 vols. cr. 8vo. 31/6 cl.  
Strickland's Lives of the Tudor Princesses, cr. 8vo. 12/6 cl.  
Sunday Stories for the Christian Year, 12mo. 5/ cl.  
Taylor's Thackeray the Humorist, and Man of Letters, 12mo. 1/ cl.  
Vaughan's Foes of our Faith—Sermons, 12mo. 3/6 cl.  
Whitty's Wife and Child, 3 vols. cr. 8vo. 31/6 cl.

#### TURKEY AND GREECE.

THERE are various historical points connected with the history of what is now known as Turkey in Europe, which are of interest not only at this moment, but at all times when the Eastern question is agitated.

Turkey in Europe is the successor of the Byzantine empire, or Empire of the East. The population of this dominion was before the conquest chiefly of various national elements, and never has been throughout Greek in blood or language. Its condition, say a thousand years ago, has been in this respect relatively the same. If anything, the Greeks are now fewer absolutely and relatively than they were. The Albanians or Epirotes still speak their ancient language, and occupy their ancient location. The Servians and Bulgarians had entered on their present settlements long before the conquest of Constantinople. They still speak a Slavonian language, and the Roumans speak the language acquired from the Roman colonists.

The Greek emperors held occasionally the sovereignty, but more frequently only the suzerainty over the nations and principalities enumerated. The Turks succeeded to the same kind of dominion. In its development they have occasionally held a wider territory under suzerainty than the emperors, and they hold now a far larger sovereignty than that possessed by the dynasties they attacked. The domains of these emperors bear no comparison with Rumelia, Bulgaria, Bosnia, and Albania; and this notwithstanding the loss of the kingdom of Greece.

When the Greek empire fell, as much from its own weakness as from Turkish skill, the Greek exiles scattered through Europe told their own tale. They, a highly civilized people, had been overcome by misadventure; the Turks could not hold the country, and would speedily have to abandon it. This prophecy has now continually been made for four centuries: the Turks are still to leave Constantinople next year or the year after, and it is represented that they believe it, acknowledge it, and provide for it. One proof is this, that the Turks of Constantinople will



not allow their dead bodies to be buried in Europe, as their graves may be desecrated; and so the bodies are buried in Asia, in the cemeteries of Skutari. There are the cemeteries of Skutari—true; but it is strange how a persistent utterance of falsehood may be made to deceive; for the European travellers, who have repeated the tale, and believed it, have omitted to profit by what they saw, that the Sultans down to the last, Abdul Mejid, who died so lately, are all buried on the European side in mosques and mausoleums built by them; that the Grand Viziers, statesmen, and ulema are buried in these mosques or in the great Campo Santo of Eyoub; that under the eyes of the Europeans in Pera are the Grand Champ des Morts and the Petit Champs, and that the European shores of the Bosphorus are lined with the picturesque tombs of grandees, gentlemen and ladies, conspicuous enough to any one passing in a caïque. They do not know that many bodies of wealthy people are taken to be interred at Gallipoli—holy because of the tombs of the saints, and because it is the first city the Osmanlees occupied in Europe. When people can be so far imposed on with their eyes open, it is not surprising how many are deceived by the propagandism of four hundred years carried on in Europe, never rebutted by Turks, and not exposed by a single European.

It has been lately reported that the Turks are now, as before, abandoning Europe for Asia. On what facts it is founded it is difficult to imagine, but many Greeks abandon free Greece and Europe for Turkish Asia.

A curious circumstance unmentioned upon is the decline of Greek influence in Turkey in Europe, notwithstanding the establishment of the independence of Greece. This is not generally understood by statesmen and political students. It has been already observed, that the later Greek emperors had a very small sovereignty and suzerainty, but the fall of Constantinople and the destruction of the empire had the curious effect of increasing Greek power. The Osmanlee Sultans had already before the acquisition of Constantinople by Mohammed the Conqueror made themselves masters of Turkey in Europe, and thereby were suzerains of principalities and nationalities, long dis severed from the Byzantine empire. According to the system of self-government carried out by the Turks, the Patriarch of Constantinople was authorized to act as the civil head of the rayahs of the Greek or orthodox religion, the chief rabbi of the Jews, and the Gregorian Patriarch of the Armenians.

By the development of this prerogative the Patriarch actually acquired for the Greeks a virtual lordship over the whole orthodox population of Turkey in Europe, not only over the Greeks, but the orthodox Albanians, the Bulgarians, the Servians, the Bosnians, the Wallachians, and the Moldavians. At the same time, the Greeks had another advantage, for they acquired the management of the foreign affairs of the tributary principalities and of the islands of the Archipelago. This latter power they acquired under the Capitan Pasha, who till lately held the chief government of the islands and also of Smyrna, for the Greeks and their neighbours, the Albanians, are seafaring people, which the Armenians and Jews are not. As to foreign affairs, the Jews were then utterly discredited in Europe, having been lately turned out of Spain, from which many were refugees; and in England, for instance, they were outlaws. Thus, though they were bankers for the Pashas, they could not compete with the Greeks for political power. The Armenians were a rude Asiatic people, having on the fall of the Latin kingdom of Armenia lost their relations with Europe.

The Greeks of the Patriarchate, the Fanar, and the fleet working together went on until the beginning of this century, and almost to the War of Independence they held under the Turks their whole European territory, except the Mussulman districts, and within them they possessed a local power. They had the Hospodarates with Greek princes and Greek Courts; they imposed Greek bishops and priests on all the nations; and either under the name of the Patriarch or the Hospodar they had the ecclesiastical, civil, criminal and fiscal

administration of eleven or twelve millions of people.

Navarino created a small kingdom of Greece, but year by year the real Greek power and influence has been diminished by the falling off of Wallachia, Servia, and Montenegro, and now in reality of Bulgaria. The ill-starred policy of the Greeks, and the progress of internal reform in Turkey, will next year leave the Patriarch of Constantinople with waning legal and administrative power over little more than a million of people.

To whatever degree the conditions of Osmanlee suzerainty in Europe have been modified within this generation, the conditions of Greek influence have been much more affected.

So long as the Patriarch of Constantinople was the governor of eleven millions of Christians in Europe, and over the preponderating majority of Christians, the Greeks were justly referred to as the chief Christian power of Turkey in Europe, and as the leaders or representatives of the Christians, of whom the Greek language was the legal language.

The number of Greeks in Europe and Asia cannot be exactly told, but they probably amount to one million, or a million and a-half, scattered as described; but, for the purpose of considering the Greek question, to them must be added the independent Greeks of the kingdom, which will give from two and a-half to three millions altogether. Statistically the question is whether a population only compact in the Greek peninsula and its neighbourhood, shall be allowed to disturb an empire of from thirty millions to thirty-seven millions of people. So far as the Christians are concerned, the Roman Catholics, a million in number, do not of course want the Greeks; the Armenians, another million, and united in policy with their countrymen in Persia and Russia, do not want them. The four millions of Roumans seek an empire of their own, and would not object to have Greeks as subjects; the Servians the same. The Bulgarians are now busy in throwing off the yoke of the Greek bishops and Greek language, and setting up Bulgarian ecclesiastics and Bulgarian schools, under English and American missionary auspices.

Christians, as such, have no liking for Mussulman domination, but still less for Greek domination, and the Christian subjects claimed by the Greeks would be the first to spurn their sovereignty. This is leaving out of the question 4,500,000 of Mussulmans in Europe; a race numerically stronger than the Greeks.

T. S.

#### PRIVATE LIFE OF ABRAHAM DE MOIVRE.

THE personal life of a mathematician of the day and of the rank of Newton, Leibnitz, the Bernoullis, &c., is not to be found in any one place, and has some very remarkable points of difficulty, which may receive elucidation if attention be called to them. I give no account of his scientific career, which is well and truly known.

Abraham Moivre—the De was added by himself when he came to England—was born at Vitri, in Champagne, (May 26, 1667,) and died in London, (Nov. 27, 1754,) in his 88th year. His life was never conspicuous, and he survived all his old scientific comrades. He came into the world in the later day, or soon after the death, of Barrow, Boyle, Fermat, and Pascal; and went out of it while D'Alembert, Euler and Clairaut were in flower. He would have been but a name seen in title-pages if it had not happened that the closest friend of his later days was the editor of the *Journal Britannique*, which fortunately survived him, though not long. It was in French, and was meant to give foreigners some knowledge of our literature: it is praised by Gibbon. The editor was Dr. Matthew Maty (1718–1776), a Swiss, Sec. R.S. and Libr. Br. Mus. "He! the little black dog! I would throw him into the Thames!" said Sam Johnson to the proposal for joining Maty with himself in a review; and the exclamation is not wholly unconnected with De Moivre. Maty, his great friend, became the friend of those pupils with whom he kept up acquaintance; one of them was Lord Chesterfield. There appears throughout the *Journal* something of partisanship towards De Moivre's clique. Accordingly, in the review of Johnson's

Dictionary, there was a hint that, instead of a new preface, the old letter to Chesterfield should have been used, which would have avoided the appearance of cutting adrift from the patron whom the author had originally chosen. This innocent ignorance—or rather ignorance—of the celebrated final letter and its circumstances was not likely to conciliate the giant, whose remark was made a few months later.

Maty gave a memoir of De Moivre in his *Journal* (Sept.—Oct., 1755), which was immediately reprinted at the Hague without a word of reference to the source; a copy was presented to the Royal Society, Jan. 22, 1756. From it Grandjean de Fouchy procured the personal part of his *éloge* (*Mem. Acad. Sci.* for 1754, published some years later). All except account of printed works is spoiled by a blatant plagiarism of Maty.

The 'Principia' was published in 1687; and we know that De Moivre, aged twenty, was then or very soon after in England. It is only inference from date that he was driven out of France by the revocation of the edict of Nantes in 1685; Maty says, "I have not found any other reason." This means that De Moivre would not enter upon the subject, though he communicated biographical details to Maty some weeks before his death. The editor says that those who thought they knew him best—meaning himself, writing as editor, and "from a correspondent"—took his religion not to go beyond *naturalism*: they add that his unbelief was not decided, that he looked upon Revelation as a problem, on which he would tolerate neither guess (*décision hasardée*) nor indecent mockery. Some one told him that mathematicians had no religion: he answered, I will prove to you that I am a Christian by my forgiveness of your foolish speech. Poor De Moivre took Christianity to be more a matter of practice than of belief: when a man sinks that depth it matters little what kind of infidel he is, as laid down in Acts x. 34, 35.

Was De Moivre really a Huguenot refugee? If so, his father would probably have been another, the young exile being only twenty years old. But of his relatives we have not one word except that we afterwards hear of a nephew whose loss he sincerely regretted: his father was alive in 1684. Could the cool sceptic of later life, who never waged open war with opinion, have been the boy Huguenot who left France when his parents were content to conform and remain. There is a story, of which I have not found the source, that he was confined in the priory of St. Martin, and subjected to attempts at conversion; and further, that he was allowed to escape to England in April, 1688. It may be doubted whether he had very great sympathy with the Huguenots. The old *Mathematical Society* which in our own day was merged in the Astronomical Society, was founded (1717) in Spitalfields, chiefly by refugees. I think there was a tradition—a very faint one—that De Moivre belonged to it: but such records as exist are silent. As a refugee then risen into fame he must have been solicited to join; and had he been a member, he must have been conspicuous. On the whole, I suspect De Moivre to have been one of the small class of dissentients from both parties who could not tolerate the conformity to orthodoxy which was held the only sufficient renunciation of Protestantism. Perhaps that day was past in which profession of Atheism was taken as satisfactory denial of Jansenism.

It clearly appears that De Moivre was in England, and actively engaged in teaching, before he was of age. Having to call on the Earl of Devonshire—the father, I presume, of a Cavendish who is mentioned as a pupil—he had to wait until the visitor in possession should come out. He found in the antechamber the 'Principia,' then just published. To his surprise he found that he could not read it off. The visitor presently came out: it was Newton himself, who had called to present a copy of the work. De Moivre forthwith bought the book: but his time was so fully occupied in teaching that he could only study it by tearing out leaf after leaf, and reading them while he walked from one pupil to another. This story is from himself. Here then, hardly of age, he is a fully occupied teacher: how he came by his connexion we are not told.



Perhaps we are to see in it the sympathy which was felt for so young an exile: if so, it was not permanent. De Moivre passed nearly sixty years in teaching, and latterly in answering cases as an actuary. How was it that when he became known, when it was patent at the Royal Society that he was an eminent mathematical discoverer, no little pension or easy place was found for him, that his talents might be more effectively employed in furthering science? The thing is a mystery. In 1692 he became intimate with Halley and Newton, the two best judges then in England of his kind of success: both became his warm admirers, and sought his society. Halley was very active for his friends, very influential, and a man who made a principle of success in whatever he attempted. Newton was a demigod, a powerful scientific adviser, and linked in the closest bonds with his old friend Halifax, a minister noted for his encouragement of merit. Newton knew well that De Moivre was, in mathematics, the next man: he used, when he grew very old, to send inquirers about the 'Principia' to De Moivre; "Go to Mr. De Moivre; he understands these things better than I do." This, let us say, was the exaggeration of a person who wants the shortest way out of an unwelcome job; not so the following. All through their thirty years' acquaintance Newton used every now and then to wait at the coffee-house—probably Slaughter's, in St. Martin's Lane—to which De Moivre repaired when his day of toil was over, that he might take his friend home to an evening of "tête-à-tête philosophique." And this story has been curiously travestied. We can imagine Newton, who never knew what his leisure would be until the evening came, finding it convenient to catch De Moivre when he could. But, since Maty's anecdote comes after the statement that De Moivre was employed to correct the sheets of the *Optics*, De Fouchy makes this watching take place night by night during the continuance of the work, and only for that occasion. Sir D. Brewster (who refers to Fontenelle's *éloge* of Newton, no doubt by mistake) adds that the parties did their joint correction of the sheets at the coffee-house, and "when they had finished their work" adjourned to Newton's house. The Master of the Mint, a succession of evenings being in question, would only have needed to invite De Moivre to his house while the work lasted; his subordinate being, no doubt, handsomely paid, for Newton was extravagantly liberal in such matters. And we may almost take it for granted that De Moivre received many benefactions from Newton, for jobs of different kinds.

A. DE MORGAN.

#### A NEW FRENCH ALMANAC.

Paris, December, 1868.

THE first number of the *Almanach de l'Encyclopédie Générale* is a literary venture wholly peculiar to France, and completely honourable to her. Said a friend to me, casting the sober, handsomely printed volume before me—"That kind of thing would not do in England. There are no illustrations. It serves no interest—that is, no commercial, unprofessional interest. A grey cover, with a red border: a fair, broad page that reminds me of the *Revue des Deux Mondes*; and headings to subjects as sober as the London Directory, or the *Botin*. Who would buy? An opening article on the Republican Calendar sent by Marc Dufrainse from Zurich; the programme of the general encyclopædia; a history of encyclopædias; a philosophical survey of 1867-1868; home politics and foreign politics; the progress of philosophy by Louis Asseline; the morality of yesterday and that of to-day by Henry Fouquier; about legislation by Louis Belin; Finance, workmen's associations, biology, anthropology, medicine, the natural and physical sciences, chemistry, the science of language, historical scholarship, works relating to the revolution, the press, literature, the theatre, music, agriculture, industry, and, lastly, geography! And I find this upon the railway book-stalls."

I have been led to remark more than once in the columns of the *Athenæum*, how men, who sit aside and think in this laughing and scoffing city, lament the empty-headedness of the young generation, and the exclusion of good books from honourable and

educated families. The French will not read their classics. The young man of the present day has never mastered a page of Corneille. I find, for my own part, that Rabelais is more talked about in English than in French society. The classic dramatists are known only so far as they are acted; and there are plenty of young gentlemen on the Boulevards who shrug their shoulders at the *Théâtre Français*, and crack their little joke when Racine is on the stage. They are for Offenbach and Schneider, and are more pleased to get at the scandalous memoirs of the Grande Duchesse than they would be to hear that a couple of new masterpieces by Molière had been discovered. Romance fills the *salon*, the boudoir, and the bedroom. The bridal chamber is the comic scene. The husband is the buffoon. The children are the privileged and malignant observers of their mothers' peccadilloes. These are the ingredients which are served up in a hundred forms, and supply all the reading of the mothers who are pictured, or the husbands who are the habitual subjects of dishonour, and of the lover who makes his friend's wife his mistress. The poisonous, pestilent stuff is presented to the readers as portraiture of themselves and their neighbours; and they are far from repudiating it. Amateur and professional immorality are the dishes, in the preparation of which M. Alexandre Dumas fils is the Jules Gouffé of his epoch,—leading a crowd of minor chefs. Whatever may be said of the political time of Napoleon the Third, the popular literature of his day will, it is fondly hoped, be repudiated by an indignant posterity as almost incredibly coarse and profligate. It must, however, be accepted as painting the living manners. Regarded as holding the mirror up to living nature, does it not explain why it is the learned *salons* have passed away—why audiences laugh instead of hissing when amusing forms and whims of adultery are set before them—and why feminine cheeks do not flame when Marguerite Gauthier talks? People a suite of rooms with the creations of the younger Dumas, and would you expect to find Montaigne, Corneille, Rabelais, Molière and Racine upon the tables? You might rather incline to search for Faublas in a cupboard. I am not, by half, so severe as the few moral French writers of the time show themselves over contemporary fiction, and contemporary men and women who read the fiction, and are the models of its creators. No wonder that the honourable men and women who love the high literary traditions of their race, and glory in the pure wells of French, cry "Pah!" upon these greasy yellow books, and give the cold shoulder to the painted men and women who read them in bed o' mornings, when reputable folk are gaining knowledge, or applying it bravely to the good purposes of life. Can such readers—can creatures who lead this life of superb vice, of veiled profligacy—the wives who have lovers and yet remain at home—the lovers who disgrace, or seek to disgrace, every married woman who wakens their passion—read the page of Corneille, take Bossuet to the chimney-corner, or spend an hour with Montaigne? You should hear how they laugh—a laugh as feeble as the bells about a sick mule's neck—when a grave man would speak on a grave subject! The pretty ways and speeches of feminine ignorance are cultivated, and are tolerable when compared with *petits matres* who hold it very clever to say that Racine is good enough for young ladies, and that Offenbach is worth all your Mozarts. There is the "*bon bourgeois*" class, whereof the retired members fish for a *friture* round about Courbevoie, and are provided with an evening's conversation when they catch a fair-sized perch; but this class is content with the daily little journalism, and is spoon-fed, intellectually, by Timothée Timm. How comes it, then, that I find this sober *Almanach de l'Encyclopédie* upon the railway book-stalls, and that a series of quiet scholarly essays—unadorned, unbuoyed by flippant stanza, description of the Trouville sands peopled by duchesses, or the private scandals of public men—is ventured upon by a Paris publisher?

If not in Paris—scattered in odd nooks and corners of France; living on hermit fare in petty colleges and seminaries; keeping school, or enduring the private tutor's life, or exile—there is still a

goodly public of French scholars—lovers of the essay, the philosophical treatise, the scientific speculator, the historian and the moralist. This public is the salt of the French soil. Without it, society would have the livid hues of death. I warrant that the publisher of the *Almanach de la General Cyclopædia* will not sell a copy along the Boulevard Malesherbes, save, mayhap, to one lettered Englishman who lives there; but over the water, in very dingy professors' apartments, and among the few students who mean work, it will command the expenditure of a franc. It is written by serious men for serious men, as the preface to a General Cyclopædia, much on the plan of Mr. Knight's '*English Cyclopædia*,' published by Bradbury & Evans. The attempt to produce such a work in these days is a most praiseworthy because a most adventurous one. It will gauge the intellectual depth of the rising generation, and discover how many young men there are left in France with ideas beyond the Bois, the *Café Anglais*, the Jockey Club, and Mabile for their youth, and the orthodox profligacy of polite society for their middle life.

Henry Fouquier, in his dialogue on the Morality of Yesterday and To-Day, says as "*Moi*": "That which enrages me is to see that our city has been made into a *ville entretenue*, where the vices of the world come to make themselves comfortable." And, again, contrasting the Mabile of to-day with the Porcherons of Diderot's time, he remarks: "That which saddens me to-day is the coolness of your debauchery. It is as regular as your streets and barracks, with governors and subjects." The peep into the picture-shops is not without a reflection across the Channel, where, I am sorry to hear, some shameless beauty is on everybody's lips, and in the albums of many who pretend to the homely virtues.

"Let us look about us! In the shop-windows, next to the portrait of the Pope, we contemplate the faces of the *drôlesses* whom we adore. Here they are, with dabs of red upon their hollow cheeks; as boys; legs in the air as at the balls, to which they attract the foreigners. We enter the theatres. We shall see two hundred nude *figurantes*, with shortest petticoats, with false calves, which cheat the audience as indicating beauties that the poor girls do not possess. All this lives I cannot tell how, and sleeps I cannot tell where,—but not at Fort l'Évêque, as in our (Diderot's) time." Further: "At the rate we are going, we shall have 'Justine' read to our children."

Henry Fouquier declares French society is not quite so vicious, however, as most observers imagine it to be. Education has spread, it is true; but it is among the educated that the stain is deepest. He says, "Circumstances have compelled the mass of the nation—which is sound, laborious and moral—to give the wall to a few greedy and vain pleasure-seekers. These are the folk to whom attention is exclusively given, and who fill the newspapers; and by these we are all judged." By these, necessarily. They form the upper crust. The stain upon them soaks downward.

If they be foul in whom the people trust,  
Well may the baser brass contract a rust.

The small thoughtful, reading section of the upper class is away from the vices, as it is apart from the splendour, of the *régime*. These are readers of the *Revue des Deux Mondes*, who bear in mind a time of plain living and high thinking, when scholarship was at the Tuileries, and the *salons* were full of well-bred, homely ladies, who were diverted enough with the discourse of *savants*, and would have resented the brazen jests of this hour about a woman who is frequently seen in the company of her husband. Then princes were not only scholars, but were the companions of scholars; and the *drôlesse* was not copied in the *salon*, because she was not permitted to air herself in the street to give a sitting to the countess.

"Cultivate the domestic virtues," Charles Lamb writes; "they will bring you peace at the last." And, pray, what crop will the cultivation of the vices bring? This is the question which gives bad quarters-of-an-hour to the sober and lettered Frenchman at this moment. B. J.



## OBITUARY.

THE oldest Royal Academician, Abraham Cooper, formerly famous for his horse and battle pieces, is dead, at the great age of eighty-two years. Mr. Abraham Cooper has survived nearly all the men of his year in the Royal Academy Exhibition of 1812, so long ago is it since his first work, 'The Farrier's Shop,' was shown to the public between two very famous paintings; Turner's 'Oxford from the Abingdon Road,' and Stothard's 'Canace.' Born of humble parents, — his father, a tobaccoist, and afterwards an innkeeper, was unable to maintain his son at school after he was thirteen years of age; so that the boy encountered difficulties at the outset of life. He is reported to have been employed as a supernumerary at Astley's Theatre about this time, and to have made his first picture so late in life as twenty-two years of age (1809), the subject being a favourite horse belonging to Sir H. Meaux, the likeness of which he took for love. This opened a career for the artist, and many pictures by his hand soon found their way into good collections. The British Institution awarded to him in 1816 the premium of 150 guineas for his "Finished Sketch of the Battle of Ligny," sent in competition, the subject being the escape of Blucher during a charge of French cuirassiers. In the same year a similar prize was given to L. Clennell, for his famous "Sketch of the Overthrow of the French Army at Waterloo," that is, the sketch for the "Decisive Charge at Waterloo." Cooper first exhibited at the British Institution in 1812 "A Horse and Goats." From the date of obtaining the prize in question the artist's progress was rapid: he was elected A.R.A. in the next year, and R.A. in 1820, "Marston Moor" (1819) being the work which procured him the later honour. The *Sporting Magazine*, then enriched by the pencil of Sir E. Landseer and others, was one of Cooper's early fields of distinction: here his earlier works were engraved. These have a character and value which surprise those who remember the productions of his age and later manhood. Many of his pictures have been engraved and become very popular. Two minor paintings by him are at South Kensington, and a vast number of more or less importance are elsewhere and in private hands. Mr. Cooper was an early (1812) and energetic member of the Artists' Annuity Fund, and after 1817 repeatedly President of that Institution. There is a capital portrait of him in this office by Mulready, in Mr. Pye's "Patronage of British Art." The artist accepted the grade of Retired Academician in 1866, and died on the 24th ult. He had probably exhibited a greater number of pictures than any other Royal Academician.

The obituary of the 27th ult. mentions the departure of Mr. Edward Goodall, engraver, famous for his reproductions of Turner's middle and later styles, especially 'Caligula's Bridge,' 'Cologne,' and 'Tivoli,' also for Roger's 'Italy,' and 'Poems,' with Turner's 'Southern Coast,' and an immense number of small works. Mr. Goodall was a native of Leeds, died at 76 years of age, and was the father of Mr. F. Goodall, R.A.

## OUR WEEKLY GOSSIP.

It is generally understood that the appointment of General Lefroy to be Commandant of the Royal Arsenal has been cancelled; as has that of Col. Milward to be Deputy-Commandant, though their appointments as Director General and Deputy Director General of Ordnance hold good. It is also understood that the Ordnance Select Committee will continue to exercise its functions, now temporarily suspended, till the close of the financial year; and that arrangements will in the mean time be made for the appointment of a Committee to take its place. It seems to be thoroughly recognized on all sides that some such Committee is necessary for the satisfaction of inventors and the public; and that the abolition of the Ordnance Select Committee was too hastily undertaken. Meanwhile, business is accumulating in the department, and unless measures are speedily taken, matters will come to a dead lock.

The Oxford Clarendon Press will shortly publish

Vol. I. of 'Councils and Ecclesiastical Documents relating to Great Britain and Ireland,' edited after Spelman and Wilkins, by A. W. Haddan and W. Stubbs. This work is a reconstruction of Wilkins's 'Concilia,' but it is so entirely re-cast and so greatly enlarged as to be in effect a new work. It contains documents never before printed.

We are to have shortly a new and cheap edition of Spenser's Works, edited from the first and last editions during Spenser's life, and as to the prose 'State of Ireland,' from three or four manuscripts. These latter enable many improvements of the printed text to be made. The first edition of the 'Shepherd's Calendar,' unaccountably overlooked by the latest editor, also corrects several mistakes which puzzled that gentleman and prior editors.

Professor Seeley's Lectures at the Royal Institution, which were mistakenly advertised to be on Early Roman History, are really to be on History, — a happy change.

For the Clarendon Press School Series Mr. Skeat is to edit the Vision proper of 'Piers Plowman,' excluding the second poem, which is generally reckoned as part of it, 'Vita de Do-wel, Do-bet, et Do-best.' This is a right step on the part of the Delegates of the Oxford Press, for the Vision is a necessary complement of Chaucer's 'Canterbury Tales,' for the man or boy who would gain a knowledge of England in the fourteenth century.

We lately noticed the instances of Archbishops of York promoted to Canterbury. In reference to the promotion of Bishop Tait from London to the Primacy of all England, we may note the former similar translations from the metropolis to the greater archiepiscopal province. Sudbury was the first, A.D. 1375; and then Courtenay, 1381; Warham, 1503; Bancroft, 1604; Abbott, 1611; Laud, 1633; Juxon, 1660; Sheldon, 1663; Howley, 1688; and Bishop Tait, the tenth and last, in five centuries. The first translation of a Bishop in the English Church was that of Gilbert Foliot, from Hereford to London, in 1163. Foliot died Bishop of London in 1188.

Among the mineral substances much in request for Agricultural purposes is sulphate of ammonia, of which it may be said that it would be more used if it were more abundant. The existence, therefore, of a natural supply cannot fail to be important; and Prof. G. Ville, of the Jardin des Plantes, Paris, has given a fresh value to the services he has so long rendered to agricultural science by proving that sulphate of ammonia exists in considerable quantities in the lakes (*lagoni*) of Tuscany. These lakes, with distinctive names, are in the province of Volterra, and for some years past have been laid under contribution by wholesale chemists for the boric acid contained in the waters. Prof. Ville, operating on the spot, now finds that in the water of one of the lakes there is 48 per cent of sulphate of ammonia; in another the quantity is less than 2 per cent.; and it is found also in the vapours which are constantly rising from crevices in the earth. Here, then, is an additional source of enterprise and wealth opened to Italy, which, if properly managed, will materially benefit the agriculture of Europe. It is impossible to foresee an end to the demand for boric acid and sulphate of ammonia.

The movement for the higher education of women is active in Scotland. Last winter Prof. Masson delivered a course of lectures in Edinburgh, on English Literature, to ladies, whose ages ranged from about twenty-two to thirty-five. Out of a class of 265, there were 94 who obtained certificates for written essays and answers at an examination. A similar course was delivered at Glasgow; and this year three courses, of forty lectures each, are going on in Edinburgh: one by Prof. Masson, on English Literature; another by Prof. Fraser, on Logic and Mental Philosophy; and the third on Experimental Physics, by Prof. Tait. From such cultivation a harvest of happy results may be reasonably anticipated.

The Secretaryship of the Royal Artillery Institution at Woolwich having become vacant by the appointment of Capt. Harrison to the Secretaryship of the new "Committee on Inventions" —

about to be again suspended — Capt. Burnaby has been appointed to the vacancy. The recommendation for the secretaryship rests in the hands of the Committee of the Institution.

We learn by advices from Berlin that the Prussians have decided on the adoption of prismatic gunpowder for cannon, of a specific gravity of about 1.66.

How old is the word *Crinoline*? Can any reader supply an example earlier than 1750? Lloyd says —

Cumberland had seldom seen  
A farmer's wife with such a mien . . .  
She could harangue with wondrous grace  
On *crinolines*, and caps, and lace.

From *The Spirit of Contradiction*, by R. Lloyd, born 1738, died 1764.

As our readers are aware, a regular system of meteorological observations for Great Britain and Ireland, under competent direction, has been for some time in operation, and with encouraging results. Meteorological observations are made in India also, but we have not heard that they are conducted on a uniform system, or that any care has been used to refer the instruments employed to one trustworthy standard. And yet the meteorology of India should be a subject of the highest interest and importance. When we consider the vast extent of country, its different elevations, from the Himalayas with their perpetual snows to the torrid heat of the sandy plains and the sweltering temperature along the coasts, the periodical winds and rains, we see that phenomena of the weather are there to be studied on the grandest scale. That the study would prove highly instructive and advantageous to science cannot be doubted. It is true that Col. Strange, as inspector of scientific instruments to the Government of India, is doing good work at the Depot in Belvedere Road, Lambeth; but until all the instruments he sends out are accompanied by uniform systematic instructions for use, and all are comparable by one standard, we shall not obtain such a knowledge as we require of the meteorology of India. Meanwhile there is useful information to be gathered from the annual reports of weather in different districts, as we recently pointed out; and now we have Mr. Neil's Report on Meteorological Observations registered in the Punjab during 1867. It presents particulars of atmospheric pressure — temperature (in shade and sun), humidity, direction of wind, and rainfall. Mr. Neil explains that he gives the rainfall from thirty-two stations throughout the province, with a view to show the connexion between the fall of rain, whether general or local, and the contemporaneous atmospheric pressure, and direction of wind. The particulars are given for every month in the year; and in addition there is an account of Ladakh and its climate, which should be interesting to meteorologists and geographers. It is the most westerly country inhabited by the Thibetan race, with a length of 200 miles and a mean breadth of 150 miles. The summer climate is described as delightful; the malarious forms of fever are almost if not quite unknown; bronchitis and lung diseases generally are very rare, and the same may be said of diarrhoea and dysentery. And when we add that a summary of daily observations for one year on the climate of the Pangi Valley, made by the officer who superintends the felling of timber in Pangi, is included in the Report, weather students may, perhaps, judge the better of its value as a work of reference.

The objection of doctors to women practising physic is of at least as early a date as 1421. In that year we find the physicians petitioned Henry the Fifth, "That no man, of no maner estate, degre, or condicion, practyse in Fisyk, from this tyme forward, bot he have long tyme yused the Scoles of Fisyk withynne some Universteite, and be graduated in the same; that is to say, but he be Bachelor or Doctor of Fisyk, havynge *Lettres testimoniales* sufficeantz of on of those degrees of the Universte in the whiche he toke his degre yn; under payne of long emprisonement, and paynge xli. to the Kyng; and that no Woman use the practyse of Fisyk undre the same payne." The reason the physicians urge for their petition is that "a man hath thre things to govern, that is to say, Soule, Body, and worldly Goudes," these



"ought and shulde ben principally reweled by three Sciences, that ben Divinite, Fisyk, and Lawe; the Soule by Divinite, the Body by Fisyk, worldly Goudes by Lawe; and these conynges sholde be used and practised principally by the most conynnyng men in the same Sciences;...but many unconynnyng an unapproved in the forsayd Science practiseth, and specially in Fysyk...to grete harme and slaughtre of many men."—*Rolls of Parliament*, iv. 158.

Mr. Jerrold, in his little book on Trouville, adds the following items to the history of Louis Philippe's flight from France:—"Monsieur Lebrun's two days in the Rue des Rosiers—rosiers over-plentifully provided with thorns for him—make the only page Trouville occupies in history, for the present. I may add a note or two to this page of history. M. Cordier, who had been sous-préfet of l'Évêque (comprehending Trouville and Honfleur) under the Government of July, and had only just received notice of dismissal from the revolutionary government, was still in his prefecture when the royal family reached his corner of France. It was he who hastened to provide for the King's safety, and who got over the difficulty caused by General Athalin's mistake at Trouville. The General mistook the boat No. 67 for No. 76, seeing the numbers on the sails reversed. He applied to the wrong crew, openly. They thus discovered all: and declared that if they didn't get the bribe for embarking the King, they would disclose his Majesty's whereabouts to the authorities. Hence the King's flight back to M. Pertheuis's (where the Queen was), and his departure by Honfleur. M. Cordier hastened to the King's help, carrying money, lest it should be necessary; caused a fishing-boat to cruise all night near the retreats of the royal family, ready for service at any moment; and, finally, saw his sovereign safely off on the little steamer which bore him to the friendly shores of England."

The French Government schooner *Levrette* has recently passed throughout the entire length of the Suez Canal, and M. de Lesseps states that, in six months from this date, ships of as much as 3000 tons burthen will be able to traverse the Isthmus, either sailing or by steam.

A Report on the Administration of the Central Provinces of India, for the year 1867-68, printed at Nagpore, has been distributed among various libraries and institutions in this country. It is very comprehensive, shows satisfactory progress, and gives information concerning the administration of the law, the taxes, education, public works, post-office, telegraph, forests, agriculture, trade, improvements in the breed of cattle and sheep, public health and mineral resources, besides other topics. As corroborating the statements made of late concerning the material prosperity of India this Report has a value beyond that of its tabulated results and official details. As regards Postal communications the progress is surprising. In the last fourteen years the number of letters and newspapers sent through the Indian Post Office increased from 28,000,000 to 60,000,000 annually: and the postage rate is so low that a light letter is carried 5000 miles for three farthings.

Great consternation has been caused by the sudden irruption into the famous Wieleczka salt-mines, near Cracow, of a vast body of water which threatens to entirely destroy the mines. The water began to come in on the 19th of November, and, according to the latest accounts, the inflow was at the rate of 120 cubic feet a minute. These celebrated salt-mines, which have been for many years yielding an annual profit to the Austrian Government of about 600,000*l.* per annum, employs 2,000 hands. The workings commence about 200 feet from the surface of the ground. The thickness of the salt is estimated at 700 feet, and the total length of the excavated passages in the mines exceeds 400 miles. The mines, which are the most productive of their kind in the world, were discovered in 1250, since which period they have been constantly worked.

Professor Silvestri, who is to Etna what Professor Palmieri is to Vesuvius—viz. the scientific observer of the Sicilian volcano, states that since the cessation of great activity at Vesuvius, only

two eruptions of Etna have occurred, on the 27th of November and on the 8th of December. The first lasted a few hours, and was succeeded by an interval of repose of two days. This is the usual character of the eruptions of Etna, which Professor Silvestri attributes to the great height of the mountain. The most imposing eruptions of Etna occur when a vent is opened low down on its slopes. This happens generally at intervals of ten and twelve years. As the last great eruption took place so late as 1865, it is not probable that Etna will soon break forth with violence. The latest accounts state that the principal crater is hermetically sealed by lava and scoræ.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS IS NOW OPEN. 5, Pall Mall East. Ten till Five.—Admission, 1*s.* Gas on dark day.

WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS, 53, Pall Mall, is NOW OPEN. Exhibition of Sketches, &c.—Admission, 1*s.*; Catalogue, 6*d.* JAMES FAHEY, Sec.

SIXTEENTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES BY BRITISH AND FOREIGN ARTISTS IS NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Half-past Five o'clock.—Admission, 1*s.*; Catalogue, 6*d.*

Will Close This Day.

EXHIBITION OF CABINET PICTURES IN OIL.—Dudley Gallery, Egyptian Hall, Piccadilly.—The Exhibition is OPEN Daily from Ten till Five.—Admission, 1*s.*; Catalogues, 6*d.* GEORGE L. HALL, Hon. Sec.

PICTURES AND WATER-COLOUR DRAWINGS of the British and Foreign Schools of Painting selected with great care from the Studios of the different Artists. In calling attention to these, T. M'Lean has great satisfaction in soliciting a visit from Collectors and others to inspect them. T. M'LEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of (Kona Bonheur—Clarkson, Stanfield, F.A.—Meissonier—Alma-Tadema—Gérôme—Frère—Landells—J. Fied, R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersill, R.A.—Erskine Nicol, R.A.—Le Jeune, A.R.A.—Andsell, A.R.A.—Pross, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Lidderdale—George Smith—Linnell, sen.—Pete, Graham—Oakes—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

CHRISTMAS NOVELTIES, at the ROYAL POLYTECHNIC, which has been re-decorated from Designs by Thomas Tobin, Esq.—'Singing and Sensitive Flames'! a philosophical and amatory Story, by Prof. Pepper, with pathetic Illustrations.—'The Mysterious Hand'! the latest illusion of Prof. Pepper and T. Tobin, Esq. on a transparent table, writing answers to any question by the audience.—'The Wonderful Lamp,' with 'A-lad-in,' musically treated by George Buckland, Esq., introducing Maurice's new illusion, or Spectral Performances, upon the Stage.—'Magical Variations and Juggling Tricks,' by Mr. Matthews and Dugway.—'Watches for Every One,' by Streeter's Machinery: a new Lecture, Illustrated, by Prof. Pepper.—'Earthquakes and Volcanoes,' by J. L. King, Esq.—'The Spectre Barber,' with 'The Maid of Orleans,' by Mr. and Mrs. Robert Cooté.—ONE SHILLING.

## SCIENCE

### SOCIETIES.

SOCIETY OF ANTIQUARIES.—Dec. 17.—F. Ouvry, Esq., Treasurer, in the chair.—The Rev. J. T. Fowler communicated the following:—'On a Musical Inscription on the Fourth Bell at St. Mary's, Oxford.'—'On a Runic Stone at Crowle, Lincolnshire'; and 'On a Supposed Romano-British Kiln at Winterton, Lincolnshire.'—Mr. J. Piggot exhibited a pastoral staff-head in ivory.—Mr. M. Shurlock exhibited, and communicated an account of, some Anglo-Saxon remains from Shepperton, Middlesex.—The concluding portion of Dr. Thurnam's paper, 'On Ancient British Round Barrows of Wiltshire and the adjoining Counties,' was read.

ROYAL SOCIETY OF LITERATURE.—Dec. 16.—The Lord Bishop of St. David's, President, in the chair.—Mr. Vaux read a paper, 'On the Connexion between the English and the Sanskrit Languages,' in which he traced the history of the modern English tongue from the earliest Celtic, through the Roman, Anglo-Saxon, Danish, and Norman times; and showed that each of these races brought with them a fresh supply of words derived from roots which are also found in the Sanskrit tongue—the result being that the English of the present day, when carefully examined, would seem to have as much Sanskrit in it as any of the other Indo-European languages.

SOCIETY OF ARTS.—Dec. 23.—T. N. R. Morson, Esq., in the chair.—The paper read was, 'Description of the Electric Organs,' by Mr. H. Bryceson.

## MEETINGS FOR THE ENSUING WEEK.

MON.	Entomological, 7.
TUES.	Architects, 8. Royal Institution, 8.—'Carbon,' Prof. Odling. (Juvenile Lecture.)
—	Anthropological, 8.—'Weapon-Poisons of Savage Races,' Rev. J. G. Wood; 'Cleveland Gravestones,' Rev. J. C. Atkinson; 'Barrows at Cleatham,' Mr. Peacock; 'Loom-marks,' Dr. Charnock and Mr. Lewis.
—	Syro-Egyptian, 7½.—'Warren's Excavations in Jerusalem,' Rev. J. Mills.
THURS.	Royal Institution, 8.—'Carbon,' Prof. Odling. (Juv. Lect.)
—	Royal Academy, 8.—'Painting,' Mr. Cope.
FRI.	Astronomical, 8.
SAT.	Royal Institution, 3.—'Carbon,' Prof. Odling. (Juv. Lect.)

## FINE ARTS

### ARMOUR OF SOUTH KENSINGTON.

A few weeks since we announced that the Art Department had borrowed the Meyrick Collection of Arms and Armour from Goodrich Court, Herefordshire, with, it is hoped, the prospect of buying at least a portion of it. This collection comprises not only offensive and defensive European and oriental arms, but ivories, miniatures, Flemish pictures, enamels, carvings in iron and other metals, bronzes, and several historic relics of great interest, as the targets of Charles the Fifth and Francis the First, the baton of Alva, a suit of armour which is reputed to have belonged to Ferdinand, King of the Romans and successor of the first; also the so-called portrait of Anne of Cleves, which is ascribed to Holbein, and said to have been that which induced King Henry to marry the easy-going princess. These relics are now disposed in chronological order in the lower part of the gallery which held the National Portrait Exhibitions. Within certain limits, the military items illustrate in a series of mounted figures and in detached pieces the development of arms and armour in mediæval Europe. The extreme rarity of early specimens, to say nothing of the total absence of certain kinds, precluded a more remote beginning for this series than the reign of Henry the Fourth, c. 1445.

We shall confine our remarks in the first case to the armour and weapons, and primarily call the visitor's attention to some very interesting Greek, or rather Etruscan, armour which is placed in a table-case at the east end of the gallery, being helmets of bronze with and without the nasal pieces which appear on painted vases and the heads of statues of Pallas. On one of these the student may notice conventional indications in metal of the leather thongs which were used to attach portions of still older head-pieces to each other. These indications form a sort of ornament to the metal. In the same case are greaves of bronze of similar origin.

In a standing case near the last is, together with a British or Gaulish helmet, one of the most remarkable antiquities of the Romano-British period in these islands, the unique and much-studied (see *Archæologia*, vol. xxiii.) *ysgwyd*, or large shield covering of gilt bronze which was found in the Witham, Lincolnshire. Its decorations are precisely, says Sir Samuel Meyrick, such as we should expect from a people imitating the modes of a superior race. It is supposed to pertain to Britain after the departure of the Romans; it was held, Chinese-fashion, at arm's length, and by means of a handle behind the boss in the centre; its surface is decorated with three bosses, of which that in the middle is inlaid with cornelians, connected by finely wrought lines and mouldings.

Close to this article are Italian painted shields of the fifteenth or sixteenth century. On the wall behind are examples of true chain-mail hauberts, sleeves and jamba, also two-hand and single-hand swords of large sizes, rough maces, a ponderous tilting helm c. temp. Edward the Fourth, a large broad-bladed sword, such as hung sheathless at the saddles of combatants. Also a salade, c. 1475, another of Venetian origin and sixteenth century date, which has the form and nasal-piece of the Etruscan helmets above referred to. Such articles are not unfrequently seen in pictures of the time. Here, likewise, is the "heulme" of Sir Richard Pembridge, 1375, from above his tomb in Hereford Cathedral, one of the most unwieldy garments that were ever made; also, (No. 133), a globe breastplate of note worthy character, with bold flutings, such as added materially to its



power of resistance to blows, and were soon brought into common use, as further examples here amply show. This breastplate is beautifully etched and chased with patterns that are arranged in lines intermediate to the flutings. In front of these articles, filling the centre of the first of the series of bays into which, by means of lines of halberds and other staff weapons, the gallery is divided, stands the figure of a knight, c. 1445, temp. Henry the Sixth, the earliest complete suit in the collection, and among the oldest in existence. For earlier illustrations of armour than this we must refer to missal and other paintings, and, above all, to the effigies in hundreds of churches. These, taken with the Bayeux Tapestry and other authorities, evince the gradually increased use of pieces of plate-armour to overlay the almost invariably present under-shirt and other garments of mail. Precious among these ancient records are the sepulchral incised slab at Ashington, Devon, and the brasses which, beginning with that of Sir John D'Aubernoun I., in Stoke D'Aubernoun Church, Surrey, 1272, show the grades of advancement from fragmentary to complete suits of steel plates, of which there are many fine specimens before us here. The brasses, better than the actual armour, show the addition of steel knee caps or *genouillères*, elbow-pieces, or *conterces*, splints on the upper arms or  *demi-brassarts*, splints on the legs or *greaves* or *jambes*, and, first of all, skull-caps or *basinets* for the heads of the soldiers of old. These additions were progressively enlarged, until they met upon the body and limbs of the wearer and clothed him wholly. With these defences the weapons of attack were also changed; the short lance which the D'Aubernoun knight, I., carries, grew ultimately to the long and terrible arm with which so many of our picturesque notions are more or less incorrectly associated, the *Martels de fer* and sharp-pointed hammers which erst served to break up and penetrate the light and flexible mail developed to ponderous maces, and were used with effect upon encrusted men-at-arms. Those arrows of early date which mail coats barely resisted became the potent shafts of Crecy and Poitiers, and were driven by bows, such as the example in the Tower represents, and of which so many tales are told. As we invent guns to break up the iron-clads of to-day and devise more strongly armoured ships to keep out the shot and shell of those tremendous pieces, so our ancestors added weight and keenness to their trenchant weapons, and added weight to and doubled the steel clothing of their men. The D'Aubernoun knight, II., son and namesake of the first Sir John of that place, displays the expansion of plate upon mail in this metallic clothing. The Trumpington knight of Cambridge, the Septvans knight of Chartham, Kent, the De Bures knight of Norfolk, and others in succession, point to the same changes. As we have lost the earliest plate armour, although not so the antecedent and contemporary mail, we must look for its form to the monuments and pictures, and for its service to the weapons which were employed against its wearers. Bearing these facts in mind, the student has a key to much which is enigmatical here, and in the Museums of Vienna, Madrid, Brussels, Paris, Copenhagen, and the Tower. The intervals of plate armour were almost invariably shielded by gussets and fringes of mail, as in the entire suit before us.

Between this and the next figure stands a fine specimen of German armour, c. 1520—30, which reproduces the puffs and slashes of the cloth garments then in vogue. It is richly etched between the lines of puffs. Next is a suit of black armour, gilt and crossed with red upon the breast, as for a knight of St. John of Ravenna; on the wall behind it hangs a suit of Italian chased and ribbed armour, c. 1500, which is, however, unmilitary in its appearance according to our notions; worthy of attention from an artistic point of view. Then a strange-looking Burgundian morion, with a visor which is shaped like a grotesque mask, and has a beak-like nose and bold curled moustaches moulded in iron. Next is a very elegant Italian morion of the sixteenth century, with rich scrolls *repoussé* upon its contour, and arising from an arabesque mask of fine design. Here also is a morion shaped like the head of a sea-monster, and

from that circumstance doubtless of Venetian make. No. 99, in this bay, is a mounted figure, part of the horse armour of which does not assort with that of the man. This is a very interesting specimen, c. 1560. Then comes a black suit with gilt bands, engraved. Near is a lancer's demi-suit of Genoese origin, *repoussé* in foliage of great spirit and beauty on its breast; parts of the tace are "made up"; on the right shoulder and knee pieces are grotesque monsters' heads, with projecting snouts. Next stands a fine Italian plate armour, which is traditionally ascribed to Ferdinand, King of the Romans, and is certainly one of the most admirable here.

On the wall here hang bucklers with projecting rings of steel, the use of which was to catch the point of a sword and break the weapon, leaving the assailant open to the dagger or sword of his antagonist. Also daggers with the rings through which, in order to obtain a firmer grasp, the users thrust their thumbs, and exceptional weapons; among the last is an absurd "sword-breaker," a sort of comb of steel, designed with teeth to catch a weapon, and, by means of a strong wrench, snap it; c. Henry the Eighth. In a standing case are the targets of Charles the Fifth and Francis the First. Behind are some curious pistols and their appurtenances. Next is a tilting-suit, made smooth and without ridges, upon which a *pointed* lance could take effect. Notice the large neck-shield or *grande garde*, added to the left shoulder of this figure, with its flying piece, which was designed to cover the visor and its openings. By way of eluding the effect of these smooth and large surfaces, tilting-poles were furnished with coronels or heads, with four or more rounded knobs, such as may be seen in the hands of the effigy in question and others its neighbours. The famous 'Triumph of Maximilian' illustrates very completely and generally these *outré* devices. Here is a suit of splinted or laminated armour, which was devised to afford liberty of motion to the wearer. Also, another suit, not in splints, richly gilded and engraved. Other figures, until we come to a rough effigy of a Commonwealth trooper, in a complete buff coat of modern leather, are rather curious, and admirable on account of the cost, taste, and labour which have been lavished upon them than as armour proper.

Among the articles to which peculiar historical interest attaches are the decorated targets of Charles the Fifth, the signed work of H. Spacini, of Milan, engraved with concentric subjects of the Zodiac, classic themes, twelve acts of the Emperor, and, external to these, the same number of Scriptural illustrations, c. 1550. The target of Francis the First has been injured. Not inferior to these is the famous marshal's baton which Philip the Second gave to the Duke of Alva, a short, hollow staff of steel, designed to contain the muster-roll of the Spanish army, and engraved outside with numerals, arranged so as to show at will the number of soldiers who could be placed on any assumed space. Altogether this collection comprises about 1,500 pieces, of which two-thirds are European arms and defences, 219 are oriental; miscellaneous objects, 117; ivories, 128.

For these latter classes we must spare space. Prime in interest here are two miniatures of exquisite quality: 1. is the famous portrait, which is ascribed to Holbein, of Anne of Cleves, but questionably on both points. It is more like Catherine of Arragon, as the catalogue now styles it, and cannot well be the picture of either lady. It is that with which Walpole fell in love when he saw it at "Mr. Barrett's, of Lee, Kent." This gem was at Manchester in 1857, and is here accompanied by (2.) a miniature of Henry the Eighth, apparently by the same hand. Both are in ivory boxes; that of the former is carved like a full-blown rose. Here, also, are some ivory carvings, diptychs, triptychs and tablets; among them are beautiful illustrations of the Legend of St. Agnes, in eight tablets in high relief, and of "Syr Trystram de Leonnois"; also, an exquisitely-wrought devotional tablet, French, of the rarest beauty, representing the Coronation of the Virgin by an Angel; a diptych with four

subjects of the Virgin's life, which are worthy of the most careful study, and a triptych of incidents in the life of Christ. In a case, in the same chamber with these, is a collection of ivory carvings, coffers, triptychs, diptychs, tablets of Gothic, Romanesque and Rhenish-Byzantine origin, an arm-rest or staff-head of ivory, apparently Romanesque in design, with very bold grotesques in foliage. Also, Indian carved boxes and staff-heads. In another case, are Gothic and Romanesque enamels, articles in *cuir bouilli*, bronzes, a knocker of iron, Italian or French, seventeenth century, representing Samson with the ass's jawbone; pyxes and candlesticks; some splendid oriental arms, including three tall lances with richly-chased staves of silver, swords, bucklers, daggers, one with a jade handle, and a considerable number of other articles, of various origins and dates.

#### FINE-ART GOSSIP.

Mr. Ferray having been commissioned to survey the west front of Wells Cathedral has stated that it is in imminent peril, and calculates that it will require about 5,000*l.* or 6,000*l.* to repair it, without replacing the statues. The Dean and Chapter are reported to be anxious for the fitting restoration of the Chapter House. Doubtless we shall soon hear of a subscription to effect these desired works.

The report of the committee for the restoration of Bath Abbey states that promises have been obtained for filling all the windows in the aisles of the nave, one in the south transept and three in the choir, with stained glass. We may ask how, when all this beautifying is done, folks are to read in the church? The nave and its aisles have been groined in stone. The total cost of the works in this building will be, it appears, about 16,000*l.*

The under-named students in the schools of the Art Department have won medals in the late competition: Gold Medals—Maria Brooks, George Clausen; the former for a design of wall decoration, the latter for a design of a carpet. Silver Medals—William Kirkham, William W. Oliver, T. L. Patchett: the first for a model from the antique, the second for a drawing from the same, the third for an architectural design. Bronze Medals—Emily Armstrong, for a group in water colours; Edith Edenborough, for a trial-sketch from Nature; Alice P. Freeman, for a drawing of fruit from Nature; Mary Mason, for an analysis of flowers; R. M. Bowser, for a drawing from the antique; William Henry Arnold, for a design for muslin; Joseph Harris, for a design for lace; E. C. Slocombe, for a design for ironwork. The following have received books—Jessie Freeman, W. L. Bromley, Eugene Clephane, J. B. Grahame, Sarah Barry; in the Elementary Section, Susanna Vargas, Mary J. Jennings, Louisa Orthaus, Alice Pritchett, Eugénie Faure, William N. Evans, J. W. Jackson (sapper), John Beech (artisan), J. W. Wilson, Emma Edwards, Rachel Staight, Harriette Crookes; the last three with Honourable Mention. In the St. George's School of Art, Sarah A. Edwards; in Rotherhithe School, the Misses C. E. Pamell (Honourable Mention), C. Cortissos, and M. A. Shore. The following have been successful in the second grade examination: J. B. Beech, C. E. Black, W. Crouch, H. M. Cundall, J. Donald, J. L. Ducker, J. W. Emler, E. B. Duckling, W. Fullerton, William Harbutt, E. W. Hatton, E. J. Honey, G. H. Hunt, A. E. Jones, J. Lay, E. C. Magdalen, H. Manning, W. R. Pether, F. L. E. Pither, H. E. Pryce, W. Read, F. Rickards, J. Saltmarsh, A. Thornton, W. G. Jones. The following were successful in the competition for prizes offered by Messrs. Coulson for table-linen: Joseph Harris, E. C. Slocombe, G. Kingman, J. Harris, G. Rushworth, G. Morrison, H. Gribble. The following were successful in the competition for prizes offered by the Plasterers' Company: A. Gibbons, W. Mackness. Prizes to the value of twelve guineas are offered by this Company for 1869.

The process of filling the windows of Westminster Abbey with stained glass is going on rapidly, and, in the most recent instance, at least, satisfactorily. A new window is placed in the east side of the south transept, or Poet's Corner, over the grave of



Chaucer, or rather over and behind the monument erected by Nicholas Brigham, in 1550. It was designed by Mr. J. G. Waller, with the view of expressing at once the intellectual value of the poet's works and his social position. The latter object is aimed at by means of two medallions, representing Chaucer receiving his instructions as ambassador, with others, from Edward the Third, to the Doge of Genoa, Domenico da Campofregoso, 1373, and his arrival at the Court of that prince. The former part of the designer's purpose is illustrated by pictures derived from 'The Canterbury Tales,'—the departure of the pilgrims from London and their arrival in Canterbury. These are at the foot of the window above the inscribed name of Chaucer, and two verses from 'The Ballad of Good Counsel.' Also, by subjects from 'The Flower and the Leaf,'—the Lady of the Leaf and the Lady of the Flower, with attendants. In the traceried head of the window are portraits—1. of Chaucer; 2. Edward the Third; 3. Queen Philippa; 4. Gower, the poet, and Chaucer's representative in England during his absence on an embassy to Galeazzo Visconte, Duke of Milan, 1378; 5. John of Gaunt; 6. Wicliffe, and 7. Strode. Our readers will remember that such a memorial as this is peculiarly apt to the position in that church, where, as Denham happily wrote—

These poets near our princes sleep,  
And in one grave their mansion keep.

But, as Chaucer was the first layman not a noble to be interred in the Abbey, his work also lay there—for he was not Clerk of the Royal Works in Westminster? He was a tenant of the Keeper of the Lady Chapel, in a house which stood where Henry the Seventh's Chapel is now, and was probably a similar excrescence to those which fill the spaces between the buttresses of so many churches. Here, certainly within call, he died, and was buried before the Chapel of St. Benedict, "where is a stone of broad grey marble, as I take it," wrote Dart, quoting Caxton. "It was not long since remaining, but was taken up when Mr. Dryden's monument was erected, and sawn to mend the pavement." As the present tomb does not stand in "front of the entrance to St. Benedict's Chapel," and it is inferred, from Camden's statement, that the bones of Chaucer were disinterred and placed in the new tomb, we may consider his ashes to lie beneath the window. Not even Nicholas Brigham's monument remains entire as we see it, but the original canopy was sold with the collection of the late Mr. Cottingham. Mr. Burges, noticing, for the time of Elizabeth, the "very Gothic architecture" of the tomb, suggested, "Perhaps it is an old tomb used up"; and supported the unpleasant idea by calling attention to the "made up" look of certain details. Dart slightly misled Mr. Burges about the date of this monument when he wrote "about the year 1555," which, by the way, was in Mary's time; for the inscription on the tomb is, according to Neale, 1550. The "picture" of Chaucer was formerly painted on Brigham's memorial, after Occleve's sketch, and now revives in the glass above.

## MUSIC AND THE DRAMA

### MUSICAL PITCH.

Clifton Down Hotel, Dec. 30, 1868.

THANKING you sincerely for what you have already done, I deem it my duty to inform you that performances will take place during the ensuing spring, with the pitch lowered according to the French standard. Mr. Halle has given in his adhesion and will adopt the same standard next season. Mr. Martin, I have every reason to believe, will also adopt the same, in the course of the season, and there can be no reason why others should not immediately follow the same good example. I beg to inclose a small paragraph from the *Musical Times*. If you deem it of sufficient importance to give it insertion in your valuable journal, you will further greatly oblige your obedient servant,

J. SIMS REEVES.

"We understand that the lowering of the musical pitch in England is shortly about to assume a practical form. The letter of Mr. Sims Reeves,

addressed to the *Athenæum*, in which he positively refuses to sing at the Sacred Harmonic Society whilst the present high pitch is maintained, has decided the matter; and as most of the competent musicians of the country are, to our knowledge, ranged on his side, there can be little doubt that, whatever may be the difficulties to be overcome, the change must be made. During the ensuing season a series of six concerts will be given, in which the standard French pitch will be adopted. These concerts will consist exclusively of sacred music (and mostly of Oratorios), and Mr. Sims Reeves has pledged himself to sing at each performance."

### THE CHRISTMAS ENTERTAINMENTS.

A liking for practical joking and horse play, and an appreciation of all feats of athletics have long been characteristic of Englishmen. To these tastes may probably be attributed the popularity in England of pantomimic representations. Pantomime is essentially southern in character. It is Greek in origin, Italian in development. The principal characters in modern entertainments are caricatures of the inhabitants of different Italian cities. Nowhere outside Italy, where every man is more or less a pantomimist, has pantomime really flourished except in England. But from the moment that pantomime was introduced into this country it has maintained its hold upon public favour. That this is due to admiration of the tricks of the pantomimists, rather than to appreciation of the significance of acting by dumb show, is proved by the choice for preservation of four from among the numerous characters belonging to the Italian pantomime. The more comic personages have never been domesticated among us. Spavento or Matamoros, the comic captain, Dottore, the lawyer or physician, Giangurgello, Tartaglia, Gelsomino and Brighella are unknown. Scaramuccia made a short appearance, but was soon lost. Those which remained are Harlequin, whose gay attire and feats of agility commend him to English tastes. Pantaloon, the Venetian, whose use is to serve as butt for Clown's jokes, and Columbine the companion of Harlequin. These have been modified so as to suit English taste. Harlequin especially has been endowed with magical powers principally, it appears for the sake of causing the rapid transformations by which Clown and his companion are perplexed. Harlequin and Columbine, moreover, alone preserve the silence necessary to pantomime. Clown from an early date has broken out into speech and song, and some modern Pantaloons accompany every action with language intended to be explanatory or facetious. The present season brings with it no signs of a decay in the taste for pantomimes. Three theatres alone in the West End produce this class of entertainments. There are few boards, however, it must be remembered, whereon a pantomime can conveniently be produced, and the advantages possessed by the largest theatres are gradually securing them a monopoly of this class of entertainment. Covent Garden, Drury Lane and the Lyceum are the only western houses that this year play pantomimes. But every suburban or transpontine stage has its pantomime, and several central theatres produce burlesques, which are a mongrel imitation or an offshoot of pantomimic entertainments.—COVENT GARDEN plays 'Robinson Crusoe; or, Friday and the Fairies'—a piece the introductory part of which is due to Mr. H. J. Byron. Special features in the performance are the splendour of the ballets, which are under the same management as those at the Opera, and the clever fooling of the Payne family, the only pantomimists in England who have a full sense of the meaning of burlesque action. Mr. Matt. Morgan supplies a transformation scene of the requisite splendour, depicting Coralia, the Mermaid's Haunt. The dancing of Mdle. Lamberini, who made her first appearance in London; the car of King Hokypokywankyfum, drawn by alligators; and a view, by Mr. Telbin, of rocks, with the wreck of the vessel that conveyed Crusoe to his island, are deserving of mention.—MR. BLANCHARD once more supplies the pantomime at DRURY LANE. It consists of a version of the story of 'Puss in Boots.' The legend is closely followed,

but the cat receives important aid in the execution of her task from the bees, who occupy the place of the good fairies. 'Puss in Boots' has such merits of unity of plot and clearness and pleasantness of dialogue as are important even in a pantomime. Mr. Joseph Irving plays the cat in a manner that raises the part far above the level of ordinary representations of this description. His manner, voice and actions exhibit a curious blending of the human and the feline. A Watteau picture of a dell wherein, Phillis and Amoret, Daphnis and Chloe, rest under overhanging boughs by the side of a brawling stream of real water, and a view of Honeycomb Palace, with swarms of bees moving about the cells and corridors, are among the prettiest scenes Mr. Beverley has devised. The Glittering Web of the Golden Gossamers is the title of the transformation-scene, which depicts a host of fairies supported upon bee-like wings. A parody of the "sensation" scene of the railway-train, exhibited at many theatres, is a happy thought ingeniously carried out. A representation of the deck of a man-of-war, upon which a miniature crew goes through naval evolutions, and a ballet of "girls of the period," are among the most attractive portions of the harlequinade. The principal subjects of ridicule in the pantomime are recent police arrangements with regard to dogs and hoops.—A host of nursery tales are incorporated into the LYCEUM pantomime, the title of which is 'Harlequin Humpty Dumpty and Dame Trot and her Cat, or the Old Woman from Babyland and the Little Bachelor who Lived by Himself.' Some good scenery by Mr. Brew has been prepared for this. A general want of preparation, however, was noticeable on the first night, and grievously interfered with the success of the representation. The verse of the pantomime is below the average, and the whole production is far from satisfactory. Miss Caroline Parkes acted well in the opening. A Mr. Fred. Vokes, new as yet to London, made his *début* as *Humpty Dumpty*. He is a clever pantomimist and contortionist.—At the HAYMARKET, Mr. Sothorn re-appeared in 'A Hero of Romance,' which has now undergone such alterations at the hand of Dr. Westland Marston, that more than half of it is original. A burlesque of Lord Lytton's drama, 'The Rightful Heir,' was produced with the title of 'The Frightful Hair!' Mr. Burnand has taken some pains with the dialogue and construction of this, and its entire action passes in three fairly humorous scenes. Mr. Kendal, Mr. Compton, Mr. Buckstone, jun., and Miss Ione Burke supported the principal parts.—'The Gnome King,' an extravaganza, founded by Mr. W. Brough upon familiar Gothic legends concerning fairies of the mines, is the Christmas novelty at the QUEEN'S. It has a clear and intelligible plot, and direct and continuous action. Mr. Toole plays humorously the part of *The Gnome King*, who is a combination of *Mephistophiles* and a Russian Prince. Mr. Lionel Brough and Miss Hodson have good parts, in which they acquit themselves satisfactorily. Some pretty scenery and a tolerable ballet are supplied.—Mdle. de La Ferté has opened the ST. JAMES'S with a programme including a new comedy by Mr. Gilbert a'Beckett, entitled 'Glitter,' and Mr. Planché's extravaganza of 'The Sleeping Beauty in the Wood.' The comedy is very flimsy, and obtained but moderate success. Its plot is commonplace, and much of the dialogue is either heavy or farcical. One situation, however, of love-making, in which the lady reads a novel while the gentleman talks sentiment, is comic and ingenious. Mr. George Jordan, formerly of the Lyceum Theatre, Mr. Coghlan, of the Olympic, Mr. Gaston Murray, Miss Maria Simpson, and Miss Lucy Rushton played the principal parts. Mr. Planché's burlesque, originally produced at Covent Garden and afterwards revived at the Lyceum, is scarcely suited to modern taste. No stronger proof of the ephemeral nature of these productions need be advanced than the fact that only while the music they introduce is familiar and their jokes are quite fresh have the best of them a chance of popularity. A revived burlesque is ordinarily as flat as a bottle of champagne uncorked one day and drunk the next. Mdle. de La Ferté played the part of the Princess, but as she cannot act or speak



English she did not obtain much success. She sang a French song interpolated without rhyme or reason, and obtained an encore. Her performance, however, was a complete failure. Some comic dances and ballets were redeeming features in the entertainment, but were introduced so late that the majority of the audience had left before their performance.—At the HOLBORN, Mr. Brough's burlesque of 'Prince Amabel,' first played some few years ago at the St. James's, has been revived.—SADLER'S WELLS, now under the management of Miss Hazlewood, commenced the season with a pretty pantomime, the opening to which consists of a re-adaptation of Mr. Planché's 'Fair One with the Golden Locks.'—The ST. GEORGE'S OPERA HOUSE has been opened as a theatre by Mr. Such Granville, who has produced a drama entitled 'Saved,' and a burlesque on the subject of 'Sardanapalus,' both his own compositions. Little can be said in favour of either production or of the acting, in which Mr. Granville has a principal share.—The title of the pantomime at the VICTORIA is 'Bluff King Hal; or, Harlequin Herne the Hunter and the Miller's Daughter of the River Dee.'—Tell Tale Tit, or Harlequin Dickory Dickory Dock' is given at the STANDARD, with no end of living dogs, pigs and poultry.—'Whittington and his Cat' furnishes a theme for the ALFRED THEATRE. Here again real horses, cows and other animals were introduced, and proved so popular with the audience as to suggest a plan by which an economical manager might reduce his salary list.—At the GRECIAN a pantomime called 'The Flying Dutchman' is noteworthy on account of the performance of Mr. G. Conquest, whose feats of agility are unequalled upon the stage. These and other pantomimes were of average merit and interest. The attendance upon all was large.

## MUSICAL AND DRAMATIC GOSSIP.

Mr. German Reed has brought out another of M. Offenbach's operettas at the little Gallery of Illustration, in Regent Street. 'Croquefer, ou le Dernier des Paladins,' is a travesty of mediæval warfare, and it is correctly described on the programmes as a "nonsensical extravaganza." The music is as lively as M. Offenbach's generally is, but it is not to be compared in bright piquancy to 'Pa-ta-clan.' On the first night of performance all the singers had the manner of second-rate amateurs, but it is possible that in this case familiarity may not have brought contempt. The operetta, if it is to be dignified by the name, is preceded by Mr. Burnand's entertainment 'Inquire Within,' with Mr. and Mrs. German Reed in their former characters. Mr. Frank Matthews now plays the part heretofore filled by Mr. John Parry, and Mdle. Rosa d'Erina, who speaks English with a slight foreign accent, and sings Spanish and French songs prettily, also sustains a character.

Christmas performances of the 'Messiah' have been given in scores of provincial towns and cities, the same singers in some cases singing the same music on three and four successive evenings in widely distant places. On Christmas Eve the sacred oratorio was given, under Mr. Halle's direction in Manchester, Mesdames Sherrington and Patey-Whytock, Mr. Reeves and Mr. Santley being the principals. The last of the 'Messiah' performances took place in Exeter Hall on Wednesday, when Miss Louisa Pyne appeared, and Mr. Martin conducted.

At the Second Symphony Concert in Boston U.S. Mendelssohn's posthumous 'Reformation' was given, but it appears not to have greatly pleased.

Paris is as inactive, in a musical sense, as London at Christmas-time. The only noteworthy incident of the past week has been a performance given for the benefit of Madame Ugalde at the Opéra Comique, the theatre at which her reputation was made. Madame Ugalde herself sang in the first act of 'Le Domino Noir,' and in 'Galathée,' the principal character in which was "created" by her in 1852. The part of *Pygmalion*, written for a baritone voice, was on this exceptional occasion attempted by a contralto, Mdle. Wertheimer.—'Le Brasseur de Preston,' Adolphe Adam's flimsy

comic opera, has been produced, for the first time at this house, at the Théâtre Lyrique, where 'Iphigénie en Tauride' still interests the comparatively few amateurs of classical music in Paris.—Signor Tamberlik has made his *rentrée* at the Italiens in 'Otello,' and has been well supported, it appears, by Mdle. Kraus. 'La Serva Padrona,' not Pergolesse's, but that of Paisiello, the author of the first 'Barbiere di Siviglia,' and written, like that eclipsed opera, for the Russian capital, has also been revived at the Salle Ventadour. It was played as an after-piece to 'Rigoletto,' and its quiet elegance naturally suffered by comparison with the fiery impetuosity of Signor Verdi's melodramatic work. Madame Adelina Patti, whose farewell for a time to the Parisians called forth an extraordinary display of the enthusiasm which a continental audience always has at hand, has been giving a few performances at Brussels and Liège on her journey due north. She is to appear at St. Petersburg on the 14th of January,—the 2nd of the Russian calendar.—The small semi-lyric houses, of which there are now so many, have been busy enough. A new two-act opera has just been brought out at the Bouffes Parisiens, under the title of 'Petit Bonhomme vit encore.' The story may be described as an amplification of the idea of 'Les deux Arlequins' mentioned last week. A wife who has been deserted by her husband, refuses to recognize him when he returns to his home. She has meanwhile become a popular singer, and is about to elope with a Russian prince into whose service the now jealous husband is compelled to enter. Of course she is ultimately reconciled to him and "Petit Bonhomme vit encore." The music, by M. L. Deffès, is described as light and pretty. M. Grisar's clever 'Gilles Ravisseur' has been revived at the Fantaiesies Parisiennes.

M. Barrière is author of the drama of 'Theodoros,' now in course of performance at the Châtelet. The task of writing a play upon the subject of the British occupation of Abyssinia was originally entrusted to MM. Brisebarre and Blum. Soon, however, M. Brisebarre retired in favour of M. Henri Rochefort of 'Lanterne' notoriety, who proposed to give the drama a satirical signification. Events compelled M. Rochefort in turn to withdraw, and MM. Barrière and Léon Beauvallet undertook the completion of the task. M. Barrière is now mentioned as sole author. It is not often that a work undergoes such vicissitudes previous to its appearance upon the stage. 'Theodoros' is in five acts and fourteen tableaux. It is so composite a production one might suppose all the authors mentioned in connexion with it to have had a share in its composition. It commences as a satire, continues as an extravaganza, and ends as a pantomime. The most noticeable feature in it is the splendour of its ballets. A *pas* of serpent-charmers is a great success. In this repetition of the ancient Psyllic dance, Mdle. Montero grasps a real serpent which she folds around her neck and arms, falling back at length in an assumed lethargy from its supposed bite. Some amusing gossip is current concerning the snake employed. The reptile is said to have lost all its original tastes, and to have become so tame and mild as to prefer milk to frogs. Some of the views of scenes in the Desert are striking, and the palace of King Theodore recalls the designs of M. Alma-Tadema.

Balzac's extravagant 'Histoire des Treize' still ferments in French imaginations. The plot of M. Plouvier's new drama, 'La Princesse Rouge,' at the Ambigu-Comique, is founded upon the adventures of a band of men under the presidency of an Anglo-American, whose vices have secured him the title of *Milord Canaille*. These worthies aim at imitating the extravagancies of Ferragus and Henri de Marsay and their associates. They carry off from the wedding feast the wife of Dr. *Palmore* with whom *Count Melchior*, one of their number, is in love. At a subsequent period, *Berthe*, the Count's sister, is ill of a disorder which Dr. *Palmore* alone can cure. As *Melchior* will not give up his mistress, the Doctor will not cure the patient. Other far-fetched incidents follow. The piece terminates when the Doctor blows out his brains that his wife and her lover may find no obstacle to their happiness.

The 'Messe de Noël' was celebrated on Sunday

at the Tuileries, in the presence of the Emperor and his Court. A French journal states that Madame Cabel's singing of the 'Benedictus' was followed by a murmur of admiration! Englishmen will probably think that a compliment to a singer might have been better placed and better timed.

The Paris journal, *Le Ménestrel*, mentions a new invention which should earn for its author the gratitude of millions. It consists of an apparatus, which, applied to any piano, will deaden the sound emitted. There are few persons who have not been sometimes distracted by the practising of some too persevering player, and who would have paid any price for such a "mute" as that described.

'Catherine Parr' is the title of a new drama by MM. Couturier and Paul de Vigny, produced on Christmas Eve at the Théâtre Déjazet. Its scene is the tower in which Catherine, awaiting the orders for her death, receives the agreeable news that Henry is dead.

Among the Christmas novelties in Paris are a *revue*, 'Les Hanneçons de l'Année,' at the Délassements; a drama at the Prince Impérial, 'Les Chevaliers de la Margorlaine,' by MM. J. Dornay and Pournin; the scene of which is laid during the regency of Philippe d'Orléans; and a *revue*, 'La Tour Prends Garde?' at the Ecole Lyrique.

The action brought against Signor Fraschini by the "Director of the Russian Imperial Theatres," for non-compliance with his engagement to sing at St. Petersburg, has been lost. Signor Fraschini pleaded illness, and the claim for 100,000 francs was dismissed with costs.

Simrock, the music-publisher, of Bonn, whose name has been remarked on the title-pages of so many much-treasured works, died on the 13th of last month, at the goodly age of 76.

Herr Rubinstein is flying through Northern Europe, and creating a sensation wherever he may alight. He has been lately playing in Moscow, Hamburg, and Königsberg. He begins the year with two concerts in St. Petersburg; but on the 5th of January he commences another *tournee* in East Prussia, then proceeds to Dresden, and afterwards to Belgium, taking Hanover and Brunswick on the way. This rivals the feverish activity of Mdle. de Murska, who, singing in England in the beginning of December, and having to appear in Paris on the 10th of January, fills up the interval by performing an engagement in Pesh. Surely it stands to reason that the excitement of incessant travelling must be prejudicial to the "temperance" that lends dignity to art.

M. Empis, of the Académie Française, died at Bellevue, at the age of seventy-three years. He was the author of several comedies and dramas, some of which obtained considerable success. 'La Mère et la Fille,' written in collaboration with M. Mazères, was the masterpiece. Among the most popular of the works of which he was sole author are 'L'Héritière, ou un Coup de Partie,' produced at the Théâtre Français on the 10th of September, 1844, 'Lord Nowart,' 'Julie,' 'Bothwell,' 'L'Agiotage, ou le Métier à la Mode,' 'Le Généreux par Vanité,' 'L'Ingénue à la Cour,' and 'Un Changement de Ministère.' Most of the pieces of M. Empis belong to what is known in France as the *drame bourgeois*, a species of drama which, though it embraces 'Le Père de Famille' of Diderot, 'La Mère Coupable' of Beaumarchais, and Dumas's 'Antony et Angèle,' has of late fallen into ill repute.

Death has been very busy among the French dramatists and poets of late. Baudelaire, Ponsard, Lambert, Thiboust, Amédée Rolland, and Mallefille have followed each other in quick succession. The last death to be announced is that of Charles Bataille, a well-known journalist and writer of romances. For the stage he composed three or four successful works, the best known of which was the 'Usurier de Village,' written in conjunction with Rolland. His poems 'Frédérique' and 'Les Mondes Interlopes' received on their first appearance a good deal of attention. Bataille was barely forty years old, and had for some months previous to his death been deprived of his reason.



## MISCELLANEA

*Contraction of Igneous Rocks on Cooling.*—In the *Athenæum* (No. 2147, p. 852, Dec. 19), I find a letter from Mr. H. P. Malet, in which that gentleman, referring to a notice (*Athenæum*, No. 2143, pp. 682-3) of my experimental investigations into the amount of contraction undergone by silicated rocks when passing from the molten into the solid and cold state, requests me, through the medium of your columns, to answer eight questions which he puts with reference to my experiments. I should gladly comply with this request, did I not fear that, in order to do so, I should be obliged to trespass too much upon your valuable space, and I must therefore content myself by referring to my original communication on this subject, in the *Chemical News* of October 23, 1868, in which every one of these questions will be found answered in full detail. Although I have not seen 'The Circle of Light,' in which Mr. Malet has published his reasons for supposing that such rocks could not have been formed by heat, I feel quite satisfied that we have now overwhelming evidence, physical, geological and chemical, to prove that they must have once been in a fluid condition.

DAVID FORBES, F.R.S.

*Earthquakes and Tides.*—Some sixty years since an old man who had spent all his life at Althorpe on the Isle of Axholme, told my father that on the day in 1755 on which a great part of the city of Lisbon was destroyed by earthquake, three tides came up the river Trent. I think, but am not quite sure about it, that the man professed to have witnessed the phenomenon. In these days of earthquakes it would be interesting to know what amount of truth, if any, is contained in the Isleman's statement. We know, I believe on trustworthy authority, that the shock was felt on the shores of the Baltic. EDWARD PEACOCK.

*England.*—As I stated in my former note, the use of the name West Angles appears to have been very temporary, and if Mr. Hall has not met with it I am not so much surprised at his questioning it, as I am with his doubt respecting that of North Anglia, of which there are numerous examples. Amongst others, *Bede*, l. 5, c. 21, says that Nechtan, having renounced his erroneous opinions respecting the observance of Easter, sought the aid *de gente Anglorum*, and sent a deputation to Ceolfrid, Abbot of the Monastery of the Blessed Apostles Peter and Paul, which is at the mouth of the River Wear, and near the River Tyne, in a place which is called Jarrow. Clearly this monastery was not in Norfolk or Suffolk, and yet it was in Anglia. If there was not any other of the name, why was the kingdom which included Norfolk and Suffolk called *East Anglia*? Tacitus does not particularly mention the Saxons, and it seems not improbable that the name Angles was used by him to designate a part of the people on the continent, afterwards included under the general appellation of Saxons; the special name being derived from the shape or position of the territory the Angles occupied. Allow me to inquire why Anglesey should be called the Englishman's isle? and whether it is not probable that the British Celt would incorporate many Latin words into his language during the Roman occupation of his country? Hence, the Welsh word *Ongl* may have been in use long before the Romans left. A DICKEY SAM.

*Gries.*—The word "griesly" referred to by our Correspondent "W." is an old Scotch word, used as an adjective by Sir Walter Scott. The following account of it is given by Dr. Jamieson:—"Gries = gravel.

The beriall stremis, rinnand our stanerie gries,  
Maid sober noyis. *Palace of Honour*, ii. 42.

*Stanerie gries* is tautological. German, *gries*, calculus, arena, sabulum. Alemannic, *gries*. Belgic, *gruys*. Wachter considers *grus-en*, to crumble, to break in pieces, as the origin. *Gries* is radically the same with *Grete*, q. v.; as German, *gries* with *grut*." WM. LYALL.

TO CORRESPONDENTS.—J. M'G.—H. H.—J. P.—Nemo—E. K.—T. P. W.—S. T. M.—T.—L. C. G.—T. J. H.—A. S. T.—J. A.—Hypercritic—W. B.—B. D.—received.

Erratum.—P. 892, col. 1, line 17 from bottom, for "Angela" read *Angeln*.

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Settle, December, 1868.

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SCHOOL will RE-OPEN on TUESDAY, January 19.

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## ROYAL AGRICULTURAL SOCIETY of

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The Woodlands, Jan. 1869.

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LENT TERM will begin on THURSDAY, January 14, 1869.

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## MISS GLYN (Mrs. E. S. DALLAS) announces

that she begins her next year's SHAKSPEARIAN READINGS, at CHELTENHAM, on the 7th; GLOUCESTER, on the 14th; at EDINBURGH, on the 30th of January. Letters to be addressed to Mrs. DALLAS, Chappell & Co.'s, 50, New Bond-street.

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Three Lectures. 'ON THE PROTOZOA OR THE SIMPLEST ANIMAL FORMS.' On Thursdays, January 14th, 21st, 28th.

DR. MICHAEL FOSTER.

Three Lectures. 'ON THE INVOLUNTARY MOVEMENTS OF ANIMALS.' On Thursdays, February 4th, 11th, 18th.

DR. JOHN HARLEY.

Two Lectures. 'ON RESPIRATION AND ITS INFLUENCE ON THE HEART.' On Thursdays, February 25th and March 4th.

DR. HENRY POWER.

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PROF. ODLING, F.R.S.

Ten Lectures. 'ON HYDROGEN AND ITS ANALOGUES.' On Saturdays, January 16 to March 20th.

The FRIDAY EVENING MEETINGS will commence on Jan. 15th, (Prof. TYNDALL 'On Chemical Rays and Molecules.')

The Discourses before Easter, 1869, will probably be given by Prof. A. Herschel, Mr. Ruskin, Mr. James Ferguson, Colonel Drummond Jervois, Mr. C. Greenville Williams, Dr. Bridges, Mr. William Huggins, Prof. Abel, and Dr. Crum Brown.

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January, 1869.

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LONDON, SATURDAY, JANUARY 9, 1869.

LITERATURE

*The Elements of Plane Geometry, for the use of Schools and Colleges.* By Richard P. Wright. With a Preface by T. Archer Hirst. (Longmans & Co.)

*An Elementary Course of Plane Geometry.* By Richard Wormell, M.A. (Murby.)

THESE are the third and fourth Euclids of the season; we mean supplanters of Euclid. Perhaps we shall be obliged to do as we do sometimes with systems of philosophy—wait until we have a dozen, and then deal with all at once. But we are now in early days. Nevertheless, it would not be desirable that we should enter upon the whole of every system that appears; we are under pledge to reject Euclid as soon as a better book turns up, and we have to deal with each book by a sample of the defects which prevent us from saying that time has arrived. Mr. Wormell's book reached us when we had finished discussing Mr. Wright. Professor Hirst, from whose lecture-notes Mr. Wright had derived some assistance, informs us in his preface that the method is "decidedly good and scientific." There are good and scientific points about it; but there are many points which fail in both respects. "Defects of execution unquestionably exist, but unlike the faults with which, according to the recent admission of an eminent advocate, Euclid's elements 'swarm,' these defects will be readily and speedily removed." This allusion to our review of Mr. Wilson's Euclid is of inaccurate implication: it might appear as if we held that Euclid's defects are *not* easily and speedily removed. Leaving this, we recommend that the defects, which must be known since they are unquestionable, and which can be easily and speedily removed, should be removed at once. We shall then have the asserted "better book" for which we are waiting. We find a great many of the defects of Euclid in the book before us; for instance, the omission of all notion and use of an angle greater than two right angles. We find vague alterations of old language: thus a *locus* is a *figure*; figure used to be bounded space. Now the circumference of a circle is called a locus; therefore the circumference of a circle is called a figure. The equality of all the radii of a circle is said to *follow* from the definition: it is the definition. If AB be a radius, it *follows*—from this fact and the definition *together*, by syllogism of *principium* and *exemplum*—that AB is equal to the other radii. But this is a slight inaccuracy, though it shows a want of logical habit which can be better illustrated by other things. We shall select two points for especial notice; and this, not as reviewers of the book, but as friends of the attempt, which must lead to good. We already see a disposition to amend Euclid in various points: we will do honour to one before we proceed to our selections.

Owing to his defective notions of the purely logical, Euclid proves in various places that if A and B be single things—not nouns of many instances—and if A be B, then B is A. If there be—to use an illustration we have used before—only one grocer in the village and one post-office, then, if the grocer's be the post-office, Euclid shows, he thinks, how to prove that the post-office is the grocer's, as follows:—The grocer's being the post-office, let the post-office be, if possible, not the grocer's, but something else, say the butcher's. Then because the grocer's, as known, is the post-office, and the post-office, as assumed, is the butcher's, it follows that the grocer's is the butcher's, which it is not. Con-

sequently the post-office cannot, without absurdity, be anything but the grocer's. This kind of argument is logically bad: for it employs syllogism to prove what must be known before syllogism is admissible or conceivable. All the geometers, from Euclid to Legendre, use this illogical superfluity: Mr. Wright discards it, and calls upon his pupil to admit that if A (one only) be B (one only) then B is A.

The first of our two points relates to postulates: Mr. Wright takes it as "familiar to all" that a straight line is "the shortest path between any two of its points." Now there is in existence a *postulate about postulates*, which has always been conceded in practice, though the necessity for stating it has not arisen. The theologians affirm that many declarations of doctrine were never admitted into the long creeds, nay, were never even couched in language, until the doctrines themselves had found their heretics: something of the same sort has happened in geometry. A postulate is to be a truth which, resting on that combination of perception and conception which we call the evidence of the senses, is to have that evidence in full and separate action on every individual instance of the theorem postulated. There is to be no probable reasoning, no imperfect induction, no application of the known to prop up the unknown by analogy. The sort of conviction on which the postulate is granted is to be applicable to every case, in as independent a manner as in the subsequent proofs of general theorems. Hence equality and difference cannot be matters of postulation except where their evidence rests on superposition or coincidence: for in no other case can the evidence of mind upon sense descend to insensible magnitude. Now in saying that a straight line is the shortest distance between two points, a thing very evident to sense so long as sense is fit for duty, how do we know that a line insensibly near to the straight line may not be actually equal to it, or even less by the millionth of the millionth of an inch? Our senses can tell us nothing about such a quantity; our knowledge is probable inference from the cases in which sense gives assurance. Mark the difference between this and the postulate—implied by Euclid—that a central line longer than the radius (even by an insensible length) has its non-central end outside the circle (though insensibly near the circumference). Mark the difference between this and "two straight lines cannot inclose a space," in which the knowledge derived from sense of perpetually increasing divergence is the sensible proof. We shall not dwell more on this until we find it disputed. We believe the improvers of Euclid themselves will admit the distinction, and will allow that the shortest-distance postulate contains an appeal to sense which cannot be fully verified by sense. We may digress to say that we do not tolerate the conversion of what is evident to sense from a postulate into a definition. Mr. Wright lays down that a point is "said to be" within or without a circle according as its distance from the centre is less or more than a radius. It is said to be so because it is so. Were it only a convention of language, we might let *within* and *without* change places. The same inaccuracy occurs several times.

The second point on which we mean to dwell is the direct use of logical theorems. A demand has arisen, and supply is on its way. But the mathematician has had no education in logic: Mr. Wilson has no power over its language; but Mr. Wright fails both in technical language and in power of stating his own meaning. We lay stress on this, in order that the renovators of geometry may be aware that

great strictness will be required from them. As to language, we write down three propositions—

1. A greater than B gives C greater than D.
2. C greater than D gives A greater than B.
3. A not greater than B gives C not greater than D.

Mr. Wright either makes a perfect confusion of language, or calls the second the converse of the *third*; which he will be taken to have done, mean what he may. And he certainly calls the second the converse of the *first*. In logical language, the second and first are converse, the second and third are contrapositive.

But this is a small matter compared with the false proposition which is thus stated: "When, in a series of propositions, all admissible hypotheses have been assumed, and have led to conclusions respectively and essentially distinct from one another, the converse[s] of the propositions established are all true." Take two propositions, men being understood, say "X is a Dane," "X is not a Dane": to these two there is no third alternative, which is what Mr. Wright calls assuming every admissible hypothesis; which is not correct. Next, take two propositions, essentially distinct, as "X is rich," "X is tall." Suppose we can show that every Dane is tall, and every non-Dane rich: then we have

From "X is a Dane" follows "X is tall."

From "X is a non-Dane" follows "X is rich."

According to Mr. Wright, we can infer that if X be tall he is a Dane, and if X be rich he is not a Dane. There is no logic here: for there may be rich Danes though no short ones; and there may be tall non-Danes, though no poor ones. The real state of the case is this: When Mr. Wright talks of all "admissible propositions" he means all "alternatives"; and when he talks of "essentially distinct," he means "repugnant." And he cuts what is necessary for both sides into half, and gives one half to each side. The true proposition concerns sets of *repugnant alternatives*, propositions of which one must be true and one only. And it should run thus:—When, in two sets of the same numbers of repugnant alternatives, those of the second set are severally consequences of those of the first set, it follows that those of the first set are severally consequences of those of the second set. Thus if it were,

"X is a Dane" gives "X is tall,"

"X is not a Dane," gives "X is not tall,"

it would follow that X not being tall is not a Dane, and being tall is a Dane. This appears, by Mr. Wright's examples, to be his meaning: but how is his mode of expression to convey no more than his meaning? His error, we doubt not, arose thus: he was, like Mr. Wilson, under a little dread of the technical, under a notion that it was of an obscure tendency. So he popularized it, as he thought: a process of great danger when applied to logical language. There is no science in which acquisition of technical terms *pays* so well as in logic: this might almost be suspected from the state of dread and terror, or else of contempt, into which these terms put small talkers, who have the same antipathy to them which burglars have to bolts and bars.

The method of treating proportion is sound, though brief; but to our minds it trusts too much in its consequences to arithmetic as usually taught, and makes that medley of geometry and arithmetic which is unfavourable to both. No doubt the doctrine of proportion is the application of number to magnitude; and the application should be very perceptible, more perceptible than in Euclid. But to use one notion for the purpose of jumping the



difficulties of the other is not legitimate application. Mr. Wright's method is, we think, more difficult than that of Euclid need be, if properly taught; and we suspect that teachers will skip it, as they do the fifth book of Euclid. The introduction of the *limit* of the division of one magnitude by another belongs to a view which we much desire to see brought forward in combination with Euclid's definition; we mean the definition founded on the quotient. We are satisfied that in the comparison of these two limits the best foundation is laid for good apprehension of the difficulties of the differential calculus. We say two limits; for there is one in Euclid's definition: the longer the scales of multiples agree, the *more nearly* are the four magnitudes proportional.

The author, though we are satisfied that his work outswarms Euclid in defects, deserves great credit. A teacher of Euclid should read the book, and, if anything better than a mere repeater, will find thought suggested by it. There has been much want of geometrical dissent; and it seems likely that there will be enough of it. Heretics never come alone, and so much the better. After a score of attempts to overthrow Euclid, we shall have a chance of a good attempt to amend the 'Elements.' Hitherto, editors of Euclid have been afraid to offer too much violence to the idol; some fear publishers, some fear schoolmasters, some fear themselves. The fears will abate when it becomes manifest that the notion of an amended Euclid has become an idea of the age. And this idea we look to the opponents to fix in the public mind.

Mr. Wormell's book, which came into our hands after we had written all that precedes, is a strange and—difference of opinion apart—meritorious mixture of new geometry, old arithmetic, and what the children call pretty pictures, which belong to all kinds of interesting practical applications. These would be useful to a teacher, be he orthodox or heretic. There was a time when there was a well-grounded fear that if Euclid's *geometry* were abandoned, the consequences would resemble those of the abandonment of his arithmetic (books 7-10); it was thought that geometry would degenerate into rules for *land-surveying*, drawing, machinery, &c. And so it would have been, if a successful attack had been made from the *practical* point of view, the only quarter from which attack was then made at all. There is no such fear now. The assailants live in a higher geometry of wonderful extent and beauty, which discovers classes of theorems faster than the ancients discovered single propositions, and methods of discovering classes faster than the ancients discovered classes. If the great object of life were to know—discipline apart—all that man can know about the higher mathematics, there would be great plausibility in the proposal to take a short cut: and many of the higher mathematicians, when they think and write about teaching, seem to have a bias towards *all* mathematics for *all*. Those who become teachers of elements frequently see something which checks this bias. But there is now no fear of the land-surveying school producing any effect: Pascal's theorem will be too strong for Gunter's chain. We hope that a rational view of the grounds on which mathematics are taught to youths of whom not one in fifty will want either, will preserve the principle that geometry is to cultivate the most severe reasoning and inquisition into reasoning, will amend the mode of application, and will at last produce more books than one in which the conditions are fulfilled. The steadying interference of those who are concerned with other parts of education will be wanted. Our own hope,

almost our prophecy, is that the improvement will end in an amended Euclid, rich in illustrations from the defects of the old work. Aristotle and Euclid stand by themselves as having written books by which sciences were born into the Western world; and those sciences are the two *exact* sciences, logic and mathematics. Be it remembered that Euclid is the earliest demonstrator in arithmetic as well as in geometry. The system of Aristotle has had a wonderful tenacity of life, though his works are not fit for elements. We talk much of his long dictatorship in philosophy; but what is that to the permanence of his command over logic? It is a very wonderful phenomenon that the two branches of knowledge in which things are seen to be as they *must be*, the laws of thought and the laws of space and time, in which therefore it might be supposed that one mind is most independent of others, are precisely the subjects in which two minds, one in each, have ruled all the nations to which their common tongue has given instruction. It is customary to lay the wonder on the genius of the two leaders: but we doubt if this be a complete explanation.

Our recent extruders of Euclid are not the earliest, nor the most thorough-going, of our own day. In 1866 Mr. Walter Adams, formerly Fellow of New College, Oxford, published at Melbourne, in Australia, his 'Outlines of Geometry; or, the Motion of a Point!' Our worst heretics would excommunicate Mr. Adams, who proposes to bring the subject of straightness before beginners on considerations which are usually reserved for students of the differential calculus. Three *consecutive points*—the phrase being used as when we say that the circle of curvature passes through three consecutive points of a curve—give an angle of 180° absolutely. Mr. Adams gives his own explanation of the mode of arriving at an angle prior to the definition of a straight line; we are not sure we understand it. There are a great many other curious notions in the book, which is an instance of the wide divergence which may take place between different persons, in their notions of what is fundamental. Many years of isolated thought, acting upon an academically-trained mind, have produced what will appear to thinkers in general a truly extraordinary result. But there lurks the same difficulty—induction of the infinitesimal—in the shortest-distance definition of a straight line. Mr. Adams and others—if there be others—must be all brought together, and their points of difference must give mutual illustration. When once we come back to the very foundations of mind, thoughtful views of error are of the same value as thoughtful views of what is to be truth. Before the lottery is drawn, the ticket which is to be a blank is worth as much as that which is to be a prize.

*The Travels of a Hindoo to various Parts of Bengal and Upper India.* By Bholanauth Chunder. With an Introduction by J. Talboys Wheeler, Esq. 2 vols. (Trübner & Co.)

FROM Calcutta to Suri in Birbhūm, again from Calcutta to Alláhábád *viâ* Murshidábád, Bhágalpur, Patga and Benares, and from Alláhábád to Agra, Mathurá and Delhi, is ground well trodden by travellers, and well described already. Notwithstanding, this book is welcome, for it enables us to see with the eyes of young Bengal and to understand the views of a modern Hindú, after he has been trained in our school of knowledge, and has learnt to appreciate our best authors and compare them with Eastern writers. The result is not discouraging, though not altogether satisfactory.

Let us speak first of all of the author's style. Mr. Wheeler tells us in his preface that this Hindú gentleman's "thorough mastery of the English language, and his wonderful familiarity with English ideas and turns of thought, which could only have been obtained by an extensive course of English reading, appear to have led some to suspect that after all the real knight-errant might prove to be a European in the disguise of a Hindú." Some persons may have been induced so to think, and many more would, no doubt, suppose it probable that such a book as this might have been written by an ingenious English author, such as the one who published 'Pandurang Hari,' with intentionally unidiomatic sentences and other skilful blundering. But whoever the author, good judges would hardly admit that the book itself evinced a "thorough mastery of the English language." On the contrary, we should imagine, that were it read without preface and dedication, it would be at once put down as the work of an Indian, or of some Englishman who wished to simulate the Hindú. For what Englishman would indite such sentences as these, for example?—"Nearly a whole poultry was killed this morning to get up our breakfast"; "it was appellatized as the Paphas of Calcutta"; "housewives were roasted alive in cauldrons of boiling oil"; "of Murshidábád Proper the *highest* size was five miles long and two and a half miles broad"; "the Banka *flows its crystal stream* right through the town"; "the favourite amusements of the present Rajah are architecture and gardening: he is taxed for carrying them to an excess"; "But we would attempt to *discuss* that it is at least Hindú built."

We find, too, in this book, mistakes as to facts which could hardly proceed from a European. Thus at p. 212 in vol. I. we read: "How is a modern botanist at a loss to reconcile with old Moses's account all this vegetation, the seeds of which alone would have freighted Noah's whole ark?"—implying, of course, that the ark was to preserve the vegetable world as well as the animal,—an idea which perhaps never entered into the mind of any one but a Hindú. Again, at pp. 242, 243, it is said that at the time when Delhi reached its culminating glory its "citizens numbered a population of a quarter of a million," and "had grown to a size which not even Rome or Constantinople could boast of in their best days." A European would hardly think of comparing a city with 250,000 inhabitants to Rome and Constantinople in their best days.

We come now to consider the author's views as characteristic of young Bengal. And first as regards religion. Throughout the book he speaks with undisguised contempt of the Hindú deities. Speaking of the Brahmins, he says that the progress and spread of English knowledge "has ushered in a period of light which has exposed them to be an ant's nest of lies and imposture." Of Krishnah, the most popular of Hindú gods, he says, "No young Bengali can so far overcome the prejudices of his education as not to feel a sentiment of disgust at the representations got up to commemorate the adventures of Krishnah." But his condemnation of Islám is still more emphatic, as will be seen from the following passage:—

"It is well that the Great Mogul is extinct,—and it would be well for mankind if the Grand Turk also were no more. No curse that has afflicted the human race has ever been so baneful as that which Mahomedan rule has proved itself to mankind. The Moslem rose as a storm-wave to entomb all the great works of ancient power and wisdom beneath its deluge, and to plunge the world into a state of barbarism that has perpetuated despotism, ignorance, and anarchy for many a long century. He has never been better than a gloomy enthusiast,



bating, spurning, and slaying all who did not believe and call upon the Prophet;

One of that saintly, murderous brood,  
To carnage and the Koran given  
Who think through unbelievers' blood  
Lies the directest path to heaven.

His history is made up only of burnings, massacres, and pillages—it is one long uniform tale of cruelty without remorse, and of offence without prayer or penance. His government has been that under which life hung by a thread, and female honour was exposed to the risks of violence. What has been his conduct towards heirs and competitors for the throne, but a quiet disposal of them by the bowstring, dagger, or poison? How did he treat his wives and mistresses for their slips, but with the sack, halter, or living burial? What other has been the principle of his government than physical force, and plunder and extortion? In what opinion did he hold his subjects, but as beasts of burden and beasts of prey? In what light did he view woman but as a pretty toy, soulless as much as his turban, his pipe, and his amber mouth-piece? The Moslem has left indelible traces of his presence everywhere in the ruin of countries, and in the slavery of nations. His great object was to slaughter and destroy, and to make a glory of his destruction. He was born not for the progress, but the retrogression of mankind—not for amelioration, but for the perpetuation of evil. He never sought to dispel ignorance, and sowed no seeds of improvement to elevate the condition of mankind. 'But for the accident which gave Charles Martel the victory over the Saracens at Tours, Arabic and Persian had been the classical languages, and Islamism the religion of Europe; and where we have cathedrals and colleges we might have had mosques and mausoleums, and America and the Cape, the compass and the press, the steam-engine, the telescope, and the Copernican system, might have remained undiscovered' to the present day. Under the progress which the world has made now, the Mahomedan has become an obsolescence,—and to tolerate his existence is to tolerate an anomaly—a diseased limb endangering the soundness of the whole system. If it were possible to destroy all Mahomedan institutions, and to eradicate all Mahomedan traditions, by one vigorous and simultaneous effort, and if all that is Mahomedan in name or spirit were to become extinct by a combination of circumstances, it would be well for mankind, and rid the world of its greatest enemy. The Mahomedan sits as an oppressive incubus upon society, hindering the onward progress of some three hundred millions of men, and to ignore the evil of his existence is the highest treason to the cause of humanity."

In short, the religious views of this author are thus summed up by himself: "The Moslem laughed at the Hindoo—the Christian now laughs at the Moslem—and the day shall come when the Deist shall laugh at us all."

With such religious opinions it is no wonder that our author looks upon the tolerant Akbar as "the greatest monarch of all history."

Hence, too, he regards the tolerant rule of the English with complacency. Nevertheless, there are passages in these volumes which show that the present government of India, however acceptable to young Bengal on account of its toleration, justice and civilization, is still not free from that odium which attaches to all foreign government. Stories, which we hope and believe are highly coloured, are told of the insolence of the rulers. "Last year," we read, "a rich Baboo from Calcutta narrowly escaped horse-whipping for failing to stop his gharry and salute an officer driving along the same road." In recounting tales of the Mutiny certain incidents, which are now generally thought by Englishmen to have had no existence save in the excited imagination of the news-collectors of those days, and which if true had better be forgotten, are brought forward as accepted facts. Again, it is, no doubt, true that the retribution exacted from the mutineers was severe, but the following description of what

took place at Alláhábád is, to say the least, quite strong enough:—

"One's blood still runs cold to remember the soul-harrowing and blood-freezing scenes that were witnessed in those days. There were those who had especial reasons to have been anxious to show their rare qualification in administering drumhead justice. Scouring through the town and suburbs, they caught all on whom they could lay their hands—porter or pedlar—shopkeeper or artisan, and hurrying them on through a mock-trial, made them dangle on the nearest tree. Near six thousand beings had been thus summarily disposed of and launched into eternity. Their corpses hanging by twos and threes from branch and sign-post all over the town, speedily contributed to frighten down the country into submission and tranquillity. For three months did eight dead-carts daily go their rounds from sunrise to sunset, to take down the corpses which hung at the cross-roads and market-places, poisoning the air of the city, and to throw their loathsome burdens into the Ganges."

In the same way, we cannot but think that it is a deep-seated impatience of foreign rule which induces the Bengali to believe in such a statement as "In our own day the fortification of Pesháwar has become a necessity, because the irruption of the Russians is the great source of anxiety to our present rulers."

Socially, the educated Hindú has made advances. He not only quotes Byron, but drinks brandy and other stimulants, enjoys a good meal served up in European fashion, and would, no doubt, gladly see his ladies well taught and admitted to the same table with himself and his guests. But in many things he still finds it difficult to put off the "antiquos mores." Thus we are told:—

"No comfortable lodgings are yet procurable at Raneeunge. The project of a staging caravanserai here might be a profitable speculation, considering the large tide of men that pass through this gateway of Bengal. To an untraveller Calcutta Baboo, this want of accommodation is a serious stumbling-block in the path of his journey. True, there is the Railway Hotel. But a native may read Bacon and Shakespeare, get over his religious prejudices, form political associations, and aspire to a seat in the legislature—he may do all these and many things more, but he cannot make up his mind to board at an English Hotel, or take up a house at Chowringhi. By his nature, a Hindoo is disposed to be in slippers. He feels, therefore, upon silts before aliens. Ethnologically, he is the same with an Englishman—both being of the Aryan-house. Morally and intellectually, he can easily Anglicize himself. Politically, he may, sooner or later, be raised to an equality. But socially, in thought, habit, action, feelings, and views of life, he must long measure the distance that exists geographically between him and the Englishman. If not travelling *en grand Seigneur*, a Hindoo gentleman would rather choose to put up in a small shed pervious to the cold drafts of the night wind and the rays of the moon, than be restrained from indulging in the tenor of his habits in a foreign element."

Mr. Bholanauth excels in descriptions of places and buildings, and any English tourist intending to visit the principal cities between Calcutta and Delhi would do well to purchase his volumes. In fact, a hand-book of Bengal from such an author would probably be all that could be desired.

*Centenary Celebration of Cheshunt College, 25th of June, 1868. Introductory Essay, Character and Work of the Countess of Huntingdon.* By the Rev. Henry Allon. (Hodder & Stoughton.)

In these later years ecclesiastical methodism has become so entirely the affair of the middle and lower social grades that persons, engrossed by the events and living chiefly in the frivolities of the passing hour, are apt to express surprise on learning that the Wesleyan revival,

which originated within the bounds of the established hierarchy, found many of its earlier converts in the circles of wealth and fashion, and that the same eloquence, which put white lines down the grimy visages of colliers, was also powerful in rousing the sons and daughters of luxury to a perception of the perishableness of earthly things. Four generations of our kind have been born and have passed away since the Wesleys and Whitefield stirred the resentment of Oxford orthodoxy by their pious zeal; and during that period events have so far put away from general observation the circumstances of Primitive Methodism, that Mr. Allon's brief memoir of Selina of Huntingdon will appear to many perusers a strange story. A more striking and singular narrative of religious conversion and labour cannot be found in recent biography, and the Honorary Secretary of the Cheshunt College has re-told it in a few words.

Sprung from a house alike notorious in the annals of piety and crime, Selina Shirley was the second daughter of the second Earl Ferrers and first cousin once-removed to the ill-famed peer who was hung at Tyburn a hundred and eight years since. Born of a family which was destined to achieve so peculiar a prominence in social story, Selina distinguished herself amongst the worldlings before she rose to be a leader of the saints, and at an early age became the wife of Theophilus Hastings, Earl of Huntingdon, whose sisters were amongst the earliest converts to Methodism. Instructed in the new method by one of these sisters-in-law, Lady Margaret Hastings, the fashionable Countess was induced to join the revivalists, and avow her purpose of assisting their leaders to the utmost of her power. Alarmed by her fervour, and writhing under anticipations of the social ridicule which it threatened to draw upon his household, Lord Huntingdon, with a proper mixture of marital solicitude and conservative respect for national institutions, urged her to consult an Anglican prelate of approved learning and piety, before she threw herself into the arms of a set of people whose earnestness violated social decorum, and whose doings were the laugh of the town. Acting on this natural and prudent suggestion, Lady Huntingdon sent for Dr. Benson, Bishop of Gloucester, whom the Countess so completely routed in their consequent discussion of matters pertaining to religion, that the divine fell into a pet, and, attributing his patient's malady to George Whitefield's poisonous doctrine, expressed his regret for having ordained that rebel against the Church. "Mark my words, my lord," replied the patient, courageously defending the clergyman whom Bishop Benson ordained, whilst still only in his twenty-second year, out of respect to the young man's exceptional ability and gifts, "when you are on your dying bed that will be one of the few ordinations you will then reflect upon with complacency"—a prediction which was memorably fulfilled, for in his dying moments the prelate expressed his respect for the eloquent Nonconformist by sending him a present of ten guineas, together with a petition for mention in his prayers. Finding Lady Huntingdon was beyond the bishop's skill, Lord Huntingdon, with equal good humour and good sense, relinquished opposition to what he regarded as his wife's fancies, and permitted her to choose her own road for the heavenward journey. The use which she made of his concession afforded high society a new kind of diversion, that for a time put the theatres and public concert-rooms out of fashion. Judging, rightly, that people of rank



had souls to be saved just as much as persons of humbler degree, and knowing from intimate experience of their ways how much her social equals stood in need of repentance and spiritual regeneration, her ladyship brought her favourite preacher to May Fair and invited the cream of her acquaintance to assemble in her drawing-room, and learn from his inspired lips the exact nature of their deplorable and perilous condition. Than this invitation nothing could have been more acceptable to the convert's old allies, who, in their eagerness for fresh intelligence respecting "dear Lady Huntingdon's extraordinary conduct," were inventing scores of comical stories about her latest madness. Her ladyship's preachings at home became the rage of "the town"; and people of the highest station and worst repute, who would have disdained to visit Mr. Whitefield's chapel in Tottenham Court Road or his Tabernacle in some unexplored region of the East End, were well pleased to hear him denounce their evil deeds and abominable natures in a countess's drawing-room, to which none but people of the right sort could gain admittance. A strange medley of wits and libertines, cynical sceptics and clever rogues, worn-out fops and grave senators, was the ordinary attendance at one of these "meetings for Christian edification." Bolingbroke came from his retreat at Battersea, and listened to the Countess's chaplain; but Mr. George Whitefield failed to make the desired impression on the baffled politician and subtle intriguer, whose estimate of the sensational preacher perhaps was not very different from the judgment to which Samuel Johnson gave utterance some thirty years later, when he remarked to Boswell, "Whitefield never drew as much attention as a mountebank does: he did not draw attention by doing better than others, but by doing what was strange. Were Astley to preach a sermon standing upon his head on a horse's back, he would collect a multitude to hear him: but no wise man would say he had made a better sermon for that. I never treated Whitefield's ministry with contempt: I believe he did good. He has devoted himself to the lower classes of mankind, and amongst them he was of use. But when familiarity and noise claim the praise due to knowledge, art, and eloquence, we must beat down such pretensions." Like Samuel Johnson, the old Duchess of Marlborough (Sarah) was so strongly of the opinion that Mr. Whitefield's peculiar oratory was fit for none but vulgar hearers, that at the instigation of recently outraged feelings she wrote to Lady Huntingdon, "It is monstrous to be told that you have a heart as sinful as common wretches that crawl on earth: this is highly offensive and insulting; and I cannot but wonder that your ladyship should relish any sentiments so much at variance with high rank and good taste." One would like to know how far, on this question of taste, her Grace was in accord or at variance with Mr. Pitt, George Selwyn, Lord North, Bubb Doddington, Hume the historian, and other memorable personages, who, together with their devout entertainer, were soundly rated for their inherent loathsomeness and many shortcomings, by the clergyman whose spiritual vision was so dull that it could not see the moral distinction between sin in rags and sin in velvet. But though most of her ladyship's guests went away to laugh about her new mode of making people enjoy themselves under her roof, her drawing-room preachings wrought the conversion of Pulteney, Earl of Bath, who forthwith became a regular attendant at the Tottenham Court Road Chapel, and "of honourable women not a few."

Lossing her husband, when she was still in

her thirty-ninth year, Lady Huntingdon found herself at that early point of middle age in the possession of considerable, though not excessive, wealth, and at the head of Whitefield's party in the methodistical movement. Hitherto she had exercised a strong control over the course of the revivalists, having initiated lay preaching,—an outgrowth of the Methodist agitation, which John Wesley opposed with all the vehemence of his domineering and fervent temper, until his mother overcame his scruples against the ecclesiastical irregularity. On the separation of Wesley and Whitefield she cordially went with her chaplain who, recognizing her capacity to assist him in those departments of ministerial action for which he had less than an average share of fitness, rewarded her fidelity by inviting her to organize and control the churches which his eloquence should create. "A leader," he urged, "is wanting; this honour hath been put upon your ladyship by the great Head of the Church;" and when Lady Huntingdon had decided to accept the honour, her position in the congregation of the Tabernacle was recognized by public prayer that she might be duly strengthened and enlightened for the performance of her arduous undertaking. Thus invested with definite official authority in the church of the Calvinistic Methodists, she devoted all her energies and wealth to its welfare from the date of her husband's death till that of her own decease, in advanced old age, in June, 1791. In all she is believed to have expended on the cause of Methodism more than 100,000*l.* Towards the close of her life she had a bare income of 1,200*l.* per annum, her resources having been so diminished by benefactions to her sect that she was left with means scarcely adequate to her rank; and of the narrow income which remained to her the greater part was given to preachers, chapels and schools. To raise funds for a chapel at Brighton she sold jewels to the amount of 698*l.*; and to the last she expended annually between 500*l.* and 600*l.* on the college which she established August 24th, 1768, in an old castle at Trevecca, Brecknockshire, for the education of Christian ministers. With respect to the original design of this collegiate establishment, and the attitude which Lady Huntingdon endeavoured to maintain towards the Established Church, an official paper published by "The Apostolic Society," in 1787, remarks, "Her Ladyship's original intention was to have the young men educated at her college ordained in the Establishment, but experiencing great difficulty in obtaining ordination for them, and that difficulty at last increasing to an absolute refusal, they for some time preached without it. Some of the Countess's chaplains having been cited in the Spiritual Court for preaching at her chapel in Spa Fields, and her ladyship, having respect to the future peace of the congregations collected under her patronage more than to her privilege as a Peeress of the realm, after defending her chaplains without success in the Spiritual Court, declined appealing to the House of Lords, and quietly withdrew from the Establishment under the shelter of the Toleration Act." Hence Lady Huntingdon was not so much a voluntary seceder from the Establishment as a person thrust beyond its pale by a judicial decision which required her to elect between two alternatives,—the relinquishment of her evangelical labours, or the relinquishment of her connexion with the Church. After her adoption of the latter course, she was no less anxious than formerly to preserve her college as a common ground on which theological students might prepare themselves for the orders of the Establishment as

well as for the service of nonconforming associations, and on the removal of the college from Trevecca to Cheshunt, in Hertfordshire, soon after her ladyship's death, its trustees declared their intention of faithfully carrying out the liberal instructions of their commission. "It is the characteristic of this institution," they say in their Report of 1793, "that it is of no party; the great object that it has in view is the faithful preaching of the pure gospel of Christ, and the young men educated in this seminary will be at full liberty to follow the readings of Providence and the dictates of their own judgment in the line they choose on leaving college. The Society is well affected to the Church of England, and to all their Christian Dissenting brethren who hold their doctrinal articles." That the college, notwithstanding the liberality of its constitution, has become merely a seminary for the Congregational Churches, is in no degree due to illiberality or remissness on the part of its successive governors who have done their utmost to make its influence and actual experience accord with its theory and design. "Touching," as Dean Alford observed in his address, "the Episcopal ministry on the one side, and that of the great Congregational bodies on the other," it is an establishment in which Dissenters and Churchmen can receive intellectual guidance and the benefits of collegiate association without any sacrifice of political independence or violation of religious principle; and in recognition of its title to the respectful consideration of his order, the Dean of Canterbury took a prominent part in the proceedings with which the friends of the Cheshunt College recently celebrated the completion of its hundredth year of existence. Of those commemorative doings the reader may find a complete, but by no means prolix, account in the present volume, whose pages contain the report of an address in which the Dean of Canterbury remarked to the Cheshunt theologians, "I am sure that this is so in the Established Church of England. The newly-ordained candidate knows no more of the material on which he has to work than he may have picked up in youth by his own natural observation. Our proceeding in this matter is about as rational as it would be to take a house-surgeon for a hospital by lot among the bystanders. *And the result is, that among us the pastoral office, as such, is almost in abeyance. The last thing that a thinking man will do in his spiritual perplexity is to consult his clergyman;* because he knows that his clergyman has never been trained to minister to a mind diseased, because he feels that he shall probably be snubbed for his doubts, and told that difficulties which are to him very real are no difficulties at all." From a dignity of the Established Church this is startling testimony, and a significant admission.

*General Tendency of Russian Literature.* By N. Strachoff. (St. Petersburg.)

THE masterly power of analysis as well as deep national sympathy displayed in this work make us regret all the more the unnecessarily gloomy view which it takes of the present state of Russian literature: a view admirably illustrative of the celebrated antithesis of the Corinthian envoy, "You (the Spartans) count all that is not lost clear gain; they (the Athenians) count all that is not gained clear loss." M. Strachoff, in common with many among the most enlightened and patriotic of his countrymen, is wont to dwell more upon what remains to be done than upon what has been already done. Yet the real tendency of a great literary development is often to be divined from very trifling indications.



Any one who has looked down upon the Neva from the granite quays of St. Petersburg will doubtless have heard with surprise that the smooth, almost unrippled sheet of water outspread before him is in reality one of the swiftest and strongest currents in Russia; but let a stick or a straw light upon that placid surface, and the speed with which it is whirled away betrays instantly the resistless power that is silently working below. And thus it is with the progress of national thought, which is apt to deceive the keenest eyes that scrutinize merely the broad general outline.

But however widely we may dissent from the Micahiah-like sombreness of M. Strachoff's conclusions, it is impossible to deny him the praise of having stated his opinions with the greatest candour, and maintained them with no small ability. His style, it must be admitted, is somewhat deformed by that striving after the epigrammatic and antithetical which is the besetting sin of most Russian writers of the present day; but, nevertheless, the clearness of his diction and the extreme happiness of his illustrations render his work, as a whole, very agreeable reading.

The substance of our author's charge against his countrymen appears to be briefly this: that after a residence of five generations within the sphere of European civilization, they are still far behind the Western nations; and that even when suddenly and violently aroused to a sense of this inferiority, so far from making any effort towards self-improvement, they are merely dragging themselves into a state of universal negation, or, as it is technically termed, Nihilism. M. Strachoff's opening remarks on this subject deserve special attention:—

Now, more fully than ever before, we feel our distance from Western Europe; now, more fully than ever before, we are penetrated with a deep sense of our weakness relatively to her, whether measured by material arms or by those of morals and intellect. *The sack of Sevastopol opened our eyes* to the real state of our extrinsic power; but revelations even more painful and humiliating have since been made to us respecting our moral and intellectual condition. Where, we ask, are our Europeans? Where are we to look for those who, schooled by Western Europe for many generations, ought by this time to stand upon the same level with their masters, and to cope with them on terms of equality? The answer is short—We have none. European enlightenment produces in our soil only meagre or distorted fruits; and if any store of hidden strength really exists within us, it is not to Europe that we owe it. And what is the reason of this? One of two things it must be: either we are by nature a race of incapables, *scantily endowed with original gifts, and therefore perpetually condemned to the rôle of learners*, or there exists some real obstacle to our Europeanization, some secret and weighty reason which impedes our progress, and thrusts us from the smooth and beaten highway.

In order to find an answer to this question, M. Strachoff passes in review the various phases of Russian literary development, and displays to us a gorgeous diorama of changing scenes, all fading at last into that rayless gloom which is too often the *terminus ad quem* of the Russian essayist. The first scene shows us the virgin solitudes of early literature, inhabited only by the spirit of lyric Ode, a creature of life and fire, "jubilant as the joyous peal of a bell," without rule and without measure, free, glowing, impassioned. Suddenly there arises amid the wild simplicity of this region a stern and stately form—the intellectual power of Europe penetrating the domain of Russian thought, as her daring captains penetrated the solitudes of Peru and Mexico. The new comer is kindly received, and speedily becomes supreme in his new dominion, all alike bowing before him. But this deceitful tranquillity is of short dura-

tion; native feeling revolts against the usurper, and an internecine strife ensues, ending at length in the silence of universal negation.

We thus trace in the progressive development of Russian literature five successive stages, each personified by its own representative man or class. First comes the lyric or glowingly impassioned phase, as represented by Lomonôsoff. Next follows the historic or semi-foreign period, as typified in Karamzin. To this succeeds the critical age, the age of method and Aristotelian arrangement, as exemplified in Pushkin. In the fourth place we have the conflict of West and East, of foreign fashions against native models, as represented by the Occidentals on one side and the Pan-slavists on the other. Finally sets in the Nihilistic reaction, the era of universal doubt and universal objection, as seen in the rising *littérateurs* of the present day.

Yet even by the author's own showing, this evil contains its antidote. His countrymen, he tells us, are fully conscious of their own weakness—the first and most important step towards the acquisition of strength. Physicians tell us that when a madman once becomes fully aware that the equilibrium of his mind is disturbed, the strongest hopes may be entertained of his ultimate recovery. And moreover, this very reaction of which he complains has done good service to M. Strachoff's cause. Bad as well as good tendencies have been devoured by it. It has driven out the fantasies of the Gallic school, and the absurd preference of foreign over native models, as the outburst of a great epidemic is said to banish all minor diseases. Like all apparently retrograde movements in literary history, it is merely the precursor of a great stride in advance. We think that M. Strachoff has displayed more acumen in the earlier portion of his work, where in specifying "want of originality" and "permanent occupation of the place of learners" as characteristics of his countrymen, he has laid his finger with surgical accuracy upon the one great blemish of the whole frame of Russian thought. For it is unquestionably true, that the marvellous power of imitation which makes the Muscovite the best of subordinates makes him also the worst of leaders.

We conclude with an extract from the opening section of the work, which breathes the very spirit of that affectionate admiration of the "good old times," and deep regret for the fancied degeneracy of the present day, which appears to animate so many honest and well-meaning men in our own country, as well as in that of M. Strachoff:—

All consciousness grows upon man by degrees; and that consciousness of our own shortcomings which we are now beginning to feel forms no exception to the rule. There was a time when we deemed ourselves rich in intellectual treasures, and vehemently applauded our own literature; there was a time, again, when we exclaimed despairingly, "We have no literature at all!" But, little by little, we have come to see clearly the real state of affairs, and to form a just estimate of our actual position. Our career opened (as we have already observed) in rapturous exultation. Our first entrance among European nations, our junction with the stream of universal history, was a scene of dazzling triumph. Let us go back in fancy to the hour when Peter stood victorious on the field of Poltava, and remember how

In his own tent the board he dresses  
For leaders of a stranger host;  
His noble captives' hands he presses,  
And "to our teachers" brings the toast.

And what a proud and glowing burst of exultation does that toast convey! But a few short years have passed since Peter began to learn from the nations of Europe and to impart that learning to his own subjects, and lo! he has already reaped

the fruits of his toil—the pupils have vanquished their teachers! Since that glorious hour a long series of years has rolled away. The window cut by that day in the boundary-wall of Europe has stood open ever since; St. Petersburg has grown not daily, but hourly, and has at length surpassed in population and importance even the hoary, many-centuried Moscow. More than 150 years have gone by. During all those years we have been learning steadily and earnestly from the Western nations; we have accepted all that they had to give, from their costume down to their philosophy; and what doth it now profit us? Who will now dare to say that we have rivalled our teachers? and who, oh who, will venture to hail them, as Peter did, with the salutation which equal gives to equal?

M. Strachoff is a severe critic, but severity is sometimes good for a nation. A race is not lost that can bear such truths being told.

NEW NOVELS.

*The Story of Alec Drummond, of the 17th Lancers.* By Frederick Martin. 3 vols. (Chapman & Hall.)

It is not hinted that this tale is founded on fact—the only possible plea which could approach towards a justification of writing it. If its author wished to give the world the benefit of his acquaintance with the Crimea (and he gives the impression that he is actually familiar with it), he could at least have tried to do so with less trouble, and a better chance of success, than by attempting the double task of travellers' tales and novel-writing. We would not, for the world, pledge our opinion that even then he would have succeeded; because, in the first place, he seems to have very little to tell, and, in the second, he has been forestalled a good deal too often. But, at any rate, he would have had his book read through by many more than are ever likely to get to the end of these three tedious and worthless volumes. It would be a sin against everybody—cruelty to our readers and cruel kindness to Mr. Martin—to say anything less forcible than that the novel is one of the worst we have ever seen. It is not amusing—not even interesting. The wildest of every fragment of Captain Marryat's stirring power, is the only prototype it can be likened to. Probability is ignored as utterly and as blandly as if Sindbad the Sailor were universally acknowledged for a fair representative of travelling humanity; and adventure is heaped on adventure, until one's only comforting thought is, that, like a child with a medicine-chest full of physic before him, we may assure ourselves we are not expected to swallow all. One admission we must make in the author's favour. With his materials we do not know how he could easily have taken up very much less space. But what a heap of materials it is! The ordinarily strong word "surfeit" gives no idea of the character of the plot. The list of heroes and heroines we counted once; but having lost the memorandum of some half-dozen or so of them, we are unable to give the exact number. The "hair breadth 'scapes" of Alec Drummond himself we have never ventured to count. He is a literal living wonder, if ever there was one at all, and the most extreme of all the wonders connected with him is that he is alive at the end. As the title-page tells us, this hero of our heroes was a soldier—a private soldier into the bargain. He went to the Crimea and fought at Alma, and got captured by the enemy. From that crisis in his career to the happy moment when we say good-by to him for ever, he is best to be described as a Mazeppa without his horse, a Fortunatus without his purse, an Ugly Duck-



ling, or (to descend to more modern times) a cat with nine lives, according as our readers may prefer. They will suffer no loss, we can assure them, by taking on simple trust our assurance that all ends well, and that after perils by land, perils by water, perils by sword, and perils by starvation, Mr. Alec Drummond, of the 17th Lancers, not only marries romantically, but is as well as could be expected.

*Indian Ballads, and Other Poems.* By William Waterfield. (Smith, Elder & Co.)

AT p. 243 of this volume there is a little poem, called 'The Dream,' written in fourteen languages. This, we suppose, is to be taken as a measure of the author's power as a linguist. But this quaint sign-post was not required to show us that Mr. Waterfield has travelled far on the road of linguistic attainments. The Indian Ballads could not have been written by any one who had not studied Sanskrit and Hindi to good purpose; and the miscellaneous poems evince an equal acquaintance with Western classical writers. There is, in fact, a pleasant odour of scholarship throughout the volume. Must our praise be limited to this? We think not. Mr. Waterfield has strong poetic feeling; and had he time and inclination to finish his productions *ad unguem*, we think he might emerge from the ranks of the minor poets—a thing rare in these days. Let us take the 'Hymn to Indra' as a specimen of his powers, not so much as being the best poetry he has written as because it is just long enough, and not too long, to be extracted:—

God of the varied bow!  
God of the thousand eyes!  
From all the winds that blow  
Thy praises rise;  
Forth through the world they go,  
Hymning to all below  
Thee, whom the blest shall know,  
Lord of the skies!

Rending the guilty town,  
Leading celestial hosts,  
Hurling the demons down  
To the drear coasts:  
Still with thy lightning frown  
Winning thee wide renown,  
Till the wild waters drown  
All their proud boasts.

Whom thy dread weapon finds,  
Striking the mark afar,  
Them thy just anger binds  
In the fierce war;  
Rebels! their frenzied minds  
Thus thine illusion blinds,—  
Seven times seven winds  
Wafting thy car.

So, by the fivefold tree,  
Where the bright waters run,  
We, who impurity  
Heedfully shun,  
In Amaravati,  
Indra, shall dwell with thee,  
From earth's pollution free,  
When life is done.

God by the gods obeyed,  
Hear thou our feeble cry!  
Lend us thy sovereign aid,  
Lord of the sky!  
Of our fierce foes afraid,  
Fainting, distressed, dismayed,  
To thy protecting shade  
Hither we fly.

In the second part of the book there are some things which any one who was making an *anthologia* would willingly insert in his nosegay; for example, 'The Two Angels.' On the whole, we commend Mr. Waterfield's volume to the select few who read poetry in these times.

*American Fish-Culture; embracing all the Details of Artificial Breeding and Rearing of Trout, the Culture of Salmon, Shad, and other Fishes.* By Thaddeus Norris. (Low & Co.)

THERE is, perhaps, no more striking feature in the early works on North America than the great abundance of animal life with which that

country teemed. The forests are represented as having been full of game, the rivers swarming with fish. Little skill or trouble was necessary to capture the one or the other, and the supply seemed inexhaustible.

When Hendrick Hudson sailed up the river that bears his name, he wrote in his journal, "Many salmon, mullets, and rays, very great;" and when he got beyond the highlands he wrote again, "Great stores of salmon in the river." But just as the aborigines have died out, wherever the colonists have settled and multiplied, so have the wild animals become scarce, until in some localities they may be said to have entirely disappeared. That this change was unavoidable as regards the wild animals of forests must be admitted; but that the great ichthyological wealth so bountifully bestowed on North America should have ceased to exist, is assuredly more due to mismanagement than to any alteration in the laws of nature: for vast as are the inland waters of the United States, Americans now find, to their cost, that they may be reduced to an almost fish-less state by reckless improvidence and an entire absence of efficient laws for the protection of fish. Companies and individuals have been allowed to construct impassable dams for mill purposes, and to divert the waters of rivers and streams until they have become, in many instances, barren of fish. At length, when the price of this wholesome food has risen twenty times, legislators have set seriously to work to regain for the Americans the liberal provisions of nature which they have thrown away. Fortunately for them, they are enabled to profit by the experience of other nations. The art of pisciculture which has been forced on England and France has been sufficiently developed in these countries to render its practice comparatively easy in other lands. Commissioners have been appointed in the various States, and their Reports have led to the passing of laws which will tend greatly to arrest the destruction of fish. But more remained to be done. It was found that without fish-culture many years must elapse before any notable improvement would take place in the rivers. With this view Mr. Norris has brought together in the present publication all that is known respecting the most approved methods of fish-culture in this country and on the continent, with the modes practised in the United States, and an account of the success that has attended them.

To the present time the artificial hatching and breeding of fish in America has, with very few exceptions, been confined to trout. The operations have been eminently successful. A person on Long Island, near New York, breeds trout in such abundance in a small run of water that he derives an income of 25,000 dollars per annum from anglers, independently of the money realized from the sale of young fish for stocking lakes and rivers.

It is found that the curd of cows' milk answers admirably for feeding the young trout, and, moreover, possesses the advantage of being economical. Mr. Norris says that the curd from the milk of one cow which gives fourteen quarts will feed bountifully 1,000 to 1,200 trout, averaging five-eighths or three-quarters of a pound. The curd should be chopped or crumbled to the size of peas.

The largest and most successful trout-breeder in America is Mr. Seth Green, of Rochester. He possesses breeding apparatus for 3,000,000 eggs: "One pond, only 75 feet long, 12 feet wide, and 5 feet deep, has 9,000 trout in it, from 9 inches to twenty inches long, weighing from a quarter of a pound to three pounds each, all as fat as seals, and as beautiful as trout can possibly be. I am certain that this is

the largest and finest exhibition of trout in America, and, probably, in the whole world. This alone would well pay a journey of any lover of Walton from any part of the country to see. But this is not all. He has another pond right by the side of this, 30 feet by 50 feet, which contains 20,000 beautiful trout, mostly one and two years old, from six to nine inches long." These trout-ponds are near the village of Caledonia, Livingston County, New York.

Bearing in mind the former abundance of salmon in the Hudson and in the rivers north of it, Mr. Norris not unnaturally exclaims, "Alas! where are they now?" But he is hopeful that this noble fish will be as abundant, in the course of a few years, in the tidal rivers of the United States as trout now are in the streams where they are bred. The great work to be accomplished is the removal of all obstructions to their ascending rivers. A very remarkable instance of the power of salmon to surmount obstacles on their way up a river may be seen at Ballisodare, in Ireland. This river was for many years unproductive, in consequence of a high and precipitous waterfall, which prevented salmon ascending the river to spawn. The late Mr. Cooper, of Markree Castle, to whom the fishery belonged, spent no less than 7,000*l.* in making fish-ladders to enable the salmon to overcome the waterfall. The ladders are between 120 and 200 feet long, and are so contrived as to form two flights of stairs, with a landing mid-height. By this aid the salmon now go periodically up the falls, and the river yields an annual income of upwards of 600*l.*

When it is remembered that salmon may be purchased in the British provinces adjoining the United States for five cents a pound, it is certainly vexatious that this fish should be absent from waters in America where it was formerly abundant. But this cheapness is, in a great measure, due to the strict enforcement of wise laws enacted by the Canadian Government for the protection of fish. Within a period of ten years the salmon fisheries of the British provinces had declined so much as to create apprehensions of their extinction. By judicious legislation and the erection of fish-ways, this decline has not only been arrested, but the numbers of salmon have so much increased as to bring back the prices at Quebec and Montreal to the point at which they stood twenty years ago. Now the St. Lawrence alone has eighty-seven tributaries, well stocked with salmon, and all efficiently protected. On one of these, in 1865, the produce of twenty-two days' fishing, with four rods, was 478 salmon, which weighed 4,665 lb. We doubt whether this has ever been equalled. The value of the *genus Salmo* to the *genus Homo* can, indeed, be scarcely exaggerated.

Mr. Norris states that great hopes are entertained respecting the culture of that delicious fish, the shad, which was formerly so abundant in New England that every tidal river was crowded with them, while now they are an expensive luxury. It is found that the artificial propagation of shad is more profitable than that of salmon, while the short period required for incubation (sixty to seventy hours) is greatly in favour of its culture. Mr. Norris pertinently remarks, that it would be very desirable for us to introduce the shad into our rivers. Its average size is four pounds, but it grows to seven pounds. It possesses a juicy, delicate flavour, and smokes and salts down well.

Bass, and particularly black bass (*Grystes nigricans*), is another fish which, according to Mr. Norris, abundantly repays artificial breeding. It has already been introduced into many



small lakes in New England, where they thrive admirably, and attain to four and five pounds. We have pleasant memories connected with this fish, having caught them in large numbers in Canada, with an artificial fly. There they frequently grow to eight pounds.

Mr. Norris devotes a chapter to the cultivation of oysters, which are already becoming scarce on some of the banks off the Eastern States. But nothing has hitherto been done beyond planting them in favourable localities, where their rapid growth is very remarkable. The produce of some of the beds is, indeed, so enormous that no apprehension appears to be entertained that the supply of this mollusk will fall short of the demand. The oyster beds of Virginia alone are estimated at 1,680,000 acres, containing about 784,000,000 bushels of oysters.

Mr. Norris has rendered good service to the important subject of fish-culture by the present publication; and although his book goes over ground (or water rather) occupied to a great extent by English writers on fish-culture, it contains several particulars respecting this art as practised in the United States which are valuable, and may be turned to profitable account by our pisciculturists.

*Bibliotheca Classica.*—*Demosthenes.* With an English Commentary, by the Rev. R. Whiston, M.A. Vol. II. (Whittaker & Co.)

SOME of Mr. Bright's officious admirers took offence at a remark suggested by his recently published speeches, to the effect that his success as an orator is in a great measure the result of careful study and diligent cultivation. Mr. Bright himself would be the last to dispute the correctness of the remark—indeed, if we are not mistaken, he on one occasion publicly told his hearers that he had too much respect for them to address them without previous consideration. If he errs in this respect, he errs in good company, for assuredly Demosthenes, the undisputed chief of orators—whom Mr. Bright resembles in other points—was as much made as born such, and never trusted himself to speak in public without careful preparation. To such an extent, indeed, did he carry this sound principle of action, that his speeches were said to smell of the midnight oil. According to the accounts of him which have been handed down, his eminence was attributable in no small degree to a long course of toilsome training, which few would have had the determination to commence, still fewer the perseverance to continue in the face of repeated failures. Of course there must have been rare natural endowments to begin with, but industrious cultivation was also indispensable. If we may believe what is said of him, he not merely studied under the most distinguished orators and philosophers of the day—such as Isæus, Isocrates and Plato—copied out the immortal history of Thucydides eight times, till he knew it by heart, and practised himself in writing speeches for others, but showed his sense of the importance of manner as well as matter, by making laborious efforts to overcome the physical defects under which he laboured, and, with the assistance of Satyrus, the actor, to correct his faults of elocution, not even disdaining to practise before a looking-glass for the purpose of acquiring propriety of action, which he declared to be the first, second and third requisite of good oratory. It would be no bad thing if his example were more commonly followed by modern speakers and preachers, who show little knowledge of human nature in so systematically avoiding the study of rhetoric and elocution. Strange to say, not only do these matters form no essential part of a clergyman's education, but

if he afterwards takes steps to supply the deficiency, he is thought by many deserving of ridicule and reproach.

Lord Brougham, in commenting upon the painstaking care with which Demosthenes prepared his speeches, says: "Practised as he was, and able surely, if any man ever was, by his mastery over language, to pour out his ideas with facility, he elaborated every passage with almost equal care. Having the same ideas to express, he did not, like our easy and fluent moderns, clothe them in different language for the sake of variety, but reflecting that he had, upon the fullest deliberation, adopted one form of expression as the best, and because every other must needs be worse, he used it again, without any change, unless further labour and more trials had enabled him in any particular to improve the workmanship."

It has been said of Mr. Bright's speeches, that there is nothing in English literature from the careful and repeated perusal of which the aspirant after oratorical excellence might gain more valuable aid; and we may safely add, that in all literature he will find nothing more worthy of his constant study than the Orations of Demosthenes. The old adage, that example is better than precept, holds good here as elsewhere. In oratory, no less than in poetry, music, painting, statuary and architecture, it is impossible to excel without studying the productions of the best masters; and no better master than Demosthenes can be found. For the politician and the advocate his speeches are especially suitable, as they were composed for delivery either before the Athenian assembly or courts of justice. Though the persons to whom they relate have passed away, and the circumstances that led to their delivery can never be exactly repeated; though they are now unaided by the powerful charms of voice, tone, look and gesture, the excitement of the time, and the sympathy of the audience; yet such is their intrinsic worth—so able is the treatment of the topics, so cogent the reasoning, so stirring the exhortation, so powerful the invective, so accurate and expressive the diction, so chaste and clear the style, so manly and generous the sentiments, that, as Mr. Grote says, they are like the great work of Thucydides, "an everlasting possession rather than a display for momentary effect." Even in the time of their author they were read as well as heard with interest, and some of his contemporaries thought it was only by reading that their excellence could be fully appreciated. Like every work of highest art, they require close and repeated study before one can feel their full effect, still less understand how the effect is produced. The art is carried to such a pitch of perfection that it is completely concealed under an apparently natural ease, which beguiles the cursory reader, who, seeing nothing imposing or attractive on the surface, is liable to be disappointed in the expectations he may have formed. As the eminent orator we have already quoted observes, "This vigour, this tension, this sublimity of which we read so much, is not discoverable in detached parts, in striking passages, but in the effect of the whole. The spirit and power and rapidity which are so justly celebrated, and which in the perusal of his orations we assuredly perceive and feel, are the soul which dwells in no particular part, but which pervades the whole mass."

*Spiritus intus alit, totamque infusa per artus  
Mens agitat molem, et magno se corpore miscet."*

There is no false ornament, nor even any true ornament stuck in merely for ornament's sake; nothing calculated to excite admiration of the speaker, rather than possess the mind with a sense of the importance of the subject,

and bring about the practical object in view, to which everything is subordinate. No better cure for a tendency to the use of fine language can well be imagined than an intimate familiarity with these models of highest eloquence. In one respect their being in a different language from our own is an advantage, because they do not so readily admit of slavish imitation. If they are copied at all, it must be in the higher qualities of method, style, sentiment and spirit—which are not entirely lost in a good translation such as Kennedy's—rather than in the mere words. Properly studied, they will lead, not so much to conscious imitation, as to unconscious resemblance.

The speeches in the present volume are not the most celebrated, though some of them have been highly extolled. They are all directed against persons, who, however, are attacked on public grounds and in a public spirit. The first is the speech on the embassy, in which Demosthenes prosecuted Æschines for misconduct in the second embassy to Philip, all but succeeding in obtaining a verdict against him. Inferior in arrangement, literary excellence and general power to the noble Speech on the Crown, it has, like that, the advantage of being accompanied by the reply of the orator's great rival, and is not without highly effective passages. The speech against Leptines, which comes next, was much admired by ancient critics for its accuracy of language, subtle refinement, and polished elegance. That against Midias, like Cicero's for Milo, was never delivered; and is so marred by digressions, repetitions and omissions, as to justify the opinion that it was never finally revised for delivery. It is distinguished, however, by some of the orator's characteristic excellencies, and was pronounced by Lord Brougham one of his finest orations, "excelling in spirit and vehemence all his other efforts." The speech against Androtion is remarkable as the orator's maiden effort of forensic eloquence in connexion with politics, and, having been elaborated with the greatest care, is distinguished for the simplicity of its language, the smoothness of its construction, and the elegance of its style. The remaining speeches are those against Aristocrates, Timocrates and Aristogeiton. Every speech is preceded by an introduction, containing a full account of the circumstances under which it was written, remarks on its literary character, and—in the case of the first three more important—a detailed summary of the argument. Of the commentary and general editing it is sufficient to say they are quite on a par with the other volumes in this highly-esteemed series, as might be expected from the editor's scholarship and carefulness, aided by Mr. Long's revision and suggestions on points of Roman law, together with information in matters of English law from a former pupil of Mr. Whiston's, now of the Inner Temple.

*The Worthies of Cumberland. The Right Honourable Sir James Graham, Bart., of Netherby.* By Henry Lonsdale, M.D. (Routledge & Sons.)

It was not likely that Dr. Lonsdale would omit the best known of the Grahams of Netherby from his roll of Cumberland Worthies. The Doctor, however, has hardly succeeded so well in this as in former instances. This is no fault of the Doctor's. Graham, higher in social position, was a smaller man than Curwen or Blamire. As a subject for a biography, he is less interesting—as yet. All that could be told by way of illustrating the two other worthies of the county of Cumberland has been told without reserve: whereas



all of very special interest connected with Graham has been hitherto kept for a future occasion. Mr. Torrens has written a life of Sir James, and Dr. Lonsdale has here produced a handy book about the late statesman; but the private papers of the Master of Netherby are still untouched, and are kept locked up. When these are accessible, we shall, in common phrase, see what we shall see. Sir James left them for publication, with liberty to his executors as to period of publicity. There are revelations there that might flutter some and give pain to others. These documents will not be forthcoming till all important persons named in them have fallen into that mortal condition which is euphuistically called "matter for history."

Meanwhile Dr. Lonsdale has produced a smart, readable volume. There is nothing very new in it; but it is seldom dull. The Graemes, or Grahams, like other border families, only became respectable when they became rich. They were thieves, like all around them, till they had taken all that came in their way, and kept all they could. In 1606 and 1607 the whole clan was transported from the north. Three shipments of rascals relieved the North, and encumbered Ireland and the Low Countries, whither they were chiefly despatched. A local rate was levied to meet the expense of transporting these "vagabonds," and we are told that "the *Graeme* assessment made the family name odious to every parish and household in the two counties." It is amusing, as well as curious, to observe that the last named on the list of Westmoreland rate-payers thus taxed to transport the Grahams is that of "Harry Brougham," who is set down at "six shillings" towards this purpose. In present value that sum would be represented by about 2*l.* The gratification of transporting a whole race of neighbours was rather a costly one; but then, all pleasures "must be paid for."

If there had not been some good in the stock, the fortunes of the house would have never revived, nor the house itself have been rebuilt. A well-to-do Graham came back to the old cradle, bought what his ancestors would have stolen, and enforced the laws by which the Grahams themselves used to be hanged. In course of time the family at Netherby became so truly respectable that their moss-trooping and reiving ancestors would have been ashamed of them. The family, at the end of the last century, had a baronet at its head, and in 1792 the hero of this book was born under the old roof, heir to house, land and title. The house was in ill repair, and the land was unproductive. Graham of Netherby was Graham of Nothingworth. To our thinking, the late baronet is more worthy of admiration for retrieving, or rather founding, the fortunes of the house, than for his statesmanship. He was born in a wilderness: he made of it a flourishing estate. No landlord had better cause than he to sing "My banks are all furnished."

His course, however, was not altogether on velvet. He tumbled, so to speak, through a Cumberland school, went to Westminster, left no memory of his passage there; finally resided at Cambridge, without ever hearing a sermon during the whole of his residence; and passed from it into public life undistinguished by any of its honours. Nevertheless, there was stuff in him. At twenty-one, when he was one of the handsomest fellows of the day, and on a sort of *grand tour*, he visited Sicily, where he manifested such qualifications that he very soon was attached to the British Embassy then established in that island, and performed the duties of the office with rare ability. In 1818, being a member of Brookes's,

and therefore a proclaimed Whig, he was returned member for Hull, at the almost ruinous cost of 6,000*l.*, which Mr. Graham was very well able to owe. He did not diminish that ability by wedding a beautiful young lady, with only good looks, virtue and every womanly quality for her dower. The young fellow's father was as indignant as any father, similarly tormented, in a comedy. But the happy youngsters went gaily to Court, and when the Prince Regent beheld them, his royal highness swore, "They are the handsomest couple I ever set my eyes on."

Graham's first venture at speaking in the House of Commons was not a successful one, but such mishaps at starting are common enough to new members, who, if they have pluck in them, and something to say, soon know how to say it, and need no indulgence from hearers. He began pledged to support Parliamentary Reform and to suppress the slave trade, but he made no decided step in advance till he had tasted of adversity, lost his seat, had spent some years in very advantageous retirement, and, when Member for Carlisle, produced that famous pamphlet, which even now is an object of research by the curious, 'Corn and Currency.' In this pamphlet he may be said to have begun the Corn Law agitation; for therein he advocated the free importation of corn, with a moderate protective duty. Graham was in the Reform ministry of Lord Grey, but he is best remembered as the First Lord of the Admiralty, at a later period. One of the great events of his life was his secession from the Whig party and his joining with Sir Robert Peel in 1834. He had begun life as a Whig (or a *Blue*), though his own father and all his kindred were Tory (or *Yellow*). In 1830 he had said at the Dalston dinner, "Blue I am, Blue I have always been, and Blue I trust I shall always continue to be." But here, in four years, he was as Yellow as ever his sire had been. His consequent unpopularity was very great; but the change for which he was blamed was the result of a sincere conviction that his liberal friends were making the pace too fast. Reproach for such change is often very unjust. Goring, Hyde, Falkland and Wentworth were all on the popular side before they became ultra-royalists. Pitt and Fox ended on opposite seats to those where they had begun. Lord Derby was a Liberal Rupert before he was the Rupert on the Tory side. Generous minds suggest no blame for such process in men of character. Perhaps Sir James himself might well have had a little more of this sort of mind when, a Peelite, he saw the growing liberalism of his fellow Peelite, Gladstone, distinguished for his High Church principles and his pure Conservatism. "If ever Oxford," said Sir James, "should kick out Gladstone, he will be sure to go in for South Lancashire, and head the Radicals of a future Parliament." The prophet *had* changed; his colleague was in process of changing, but in a different direction. Mr. Disraeli has gone, as Sir James went, from extreme Liberalism to "deep Yellow."

It must be confessed that Sir James's star paled in his later years. The opening of suspected letters in the Post Office is an old trick of perplexed and nervous ministers, and they incur great obloquy if, as Sir James was, they allow themselves to be found out. As for the *Kirk*, Graham of Netherby became a name almost as hateful to it as Graham of Claverhouse. It was once said, that nine times out of ten Sir James was right in his views, and that he never opened his mouth without commanding fifty votes. For a man so richly endowed, his permanent influence was very small. He was a capital subordinate, but was, *perhaps*, not com-

petent to lead a Government. He would have been the Murat of the House, if his daring had only equalled his desire to dare. The fact is, Sir James Graham was a timid statesman, although he was often a forcible speaker. When he died, in 1861, the comment of a Cumberland farmer did not ill describe the old Master of Netherby Hall, and which was to the effect that Sir James was very like a cow, which must have its tail twisted before it can be persuaded to move forward on the way it should go.

*Post-Office London Directory, 1869; comprising, amongst other Information, Official Directory, Street Directory, Commercial Directory, Trades' Directory, Law Directory, Court Directory, Parliamentary Directory, Postal Directory, City Directory, Conveyance Directory, Banking Directory, &c. The Seventeenth Annual Publication. (Kelly & Co.)*

HERE is a title-page which, supposing the Directory now needed describing, as correctly informs the reader of the nature and contents of this volume of nearly three thousand pages as any detailed account on our part could furnish. Such a metropolis as ours, with its three-millions of inhabitants, requires no less bulky a register of the Somebodies who sit at its desks or kill time more painfully, lolling on sofas and reading unreadable novels, in what is, often by mere courtesy and polite fraud, called the Court district. The London Somebodies, even commercially considered, include divers classes, from the mercantile men, whom the rail or dashing broughams convey from their country mansions to their counting-houses, down to the very small shopkeepers who take down their own shutters and are at once ready for business. People of no apparent occupation are supposed to have the greatest claim to be enrolled in the Court Directory. If they live in streets of private houses they rise above the trading community, and take rank with the higher thousands. After all, even three thousand pages cannot enrol all London. There are the hundreds on hundreds who rise daily from their uneasy resting-places under archways, rise to no business and no breakfast, and who are ready for any turn that may bring either: for such as these there is no record, except the police-list or the book of the casual ward. Nevertheless, it may be safely said that no man having a right to be registered in this huge volume is omitted. As an instance, we may notice that in one page of Smiths, alone, there are eight William Smiths who are tailors. Had there been only one more, a smart person might have made appropriate comment thereon; but eight tailors are like the eight Muses on the front of the old French Opera House, with this difference, that in the latter case the architect did not leave room for the ninth Muse; whereas, in the former, it is the ninth tailor, and not space, that is lacking.

But there is a special excellence in this Directory which has not before been recorded: it not only registers the Somebodies, but it puts people on their guard against the Nobodies, those especially of felonious proclivities. A quiet gentleman in the country, or an enterprising merchant abroad, may often be tempted by prospectuses from apparently very disinterested persons who seem anxious to make everybody's fortune but their own. When such country gentlemen, or traders, or foreign merchants, or even London residents, receive such applications, they have only to turn to the Directory for safety: "If a firm, consisting of high-sounding names, and giving large orders for goods, or professing to have parcels to forward on receipt of charges, is not to be found in the



Directory, and it appears the house they date from is a coffee-shop, reading-room, or other place where letters are taken in, or itself is not in the Directory, further inquiry should be made before the order is executed or the money forwarded." This is good warning. It is, however, to be feared that the rogues have thrust themselves into very respectable places, and given to their callings very respectable names. They inflict injury on both. "Commission agency" once belonged exclusively to reputable business; now it includes a world of rascality. Every betting-man driven from the pavement, over the kerb-stone, and, finally, out of the street altogether, takes a room, and designates his nefarious business as a *commission agency*. A learned Judge very lately remarked, with much unction, that he had a "statutable respect for a *commission agent*," but no other sort of respect whatever.

We must not omit to notice the appendix of advertisements at the end of the Directory. They form a volume in themselves, and they reflect much of the social history of the time. Of course, all of them refer to money-making, but in different ways. And the range is so wide, that that especial manufacture seems to be the exclusive end, aim and object of the world. But, then, the healthiest thing in all creation is connected therewith,—namely, universal industry. Everything that can make life tolerable, all that can heighten its pleasures or solace its pains, all the commonplace utilities, all the exquisite elegancies of life, are here offered for sale. There are not only a thousand ways shown as to how money is and may be made, but scores of banks announce their readiness to keep in store all glittering heaps entrusted to their care. Discount companies press *accommodation* on those who need it, and assurance companies explain their objects with a candour which justifies their name. Going through their details is, in some sort, like going through Aladdin's glittering cave; but here it is seen that all is not gem and gold that flashes and dazzles. One sees the struggle for life in advertisements, some of which show how that very life is sanctified by labour. Banks and companies, and manufacturers and hundreds of others refer to the luxuries and triumphs of the struggle; but there are shadows as well as lights. Amid all the worldly grandeur acquired or set for sale, one comes upon a page here and there quite as good as a sermon. Such pages show that some go down in the competition. Societies ask alms for the destitute; asylums let their rooms to the insane, and fashionable mourning warehouses catch the tearful eye with their sombre vanities, modish signs of grief for the solemn and happier dead. Altogether, the volume is not richer in record than it is in suggestion.

*Memoir and Remains of the Rev. James D. Burns, M.A., of Hampstead.* By the late Rev. James Hamilton, D.D. (Nisbet & Co.) THE ugliest church tower of modern erection in the environs of London stands on one of the most commanding suburban sites. All who frequent Hampstead must have watched it during erection and bemoaned its completion. The eye of the pedestrian catches it long before his foot reaches it, for it stands on the rise as you ascend from London. How came it there? It came because people who sat under the ministry of the Rev. James D. Burns in a police-court-like building in Well Walk, Hampstead, determined to have a costly and beautiful church. Costly it was; beautiful it was not. Costly before the foundation of the ugly tower was laid, for the Dean and Chapter of Westminster disgusted the Scotch Presbyterians by

refusing to let them lease or purchase a few roods of ground, and those enterprising Christians had to pay 2,500*l.*, as they allege, needlessly.

However, the brick tower arose, square, massive, bastion-like,—like anything except a modern church-tower. So hideous was it at first that even Scotch taste was offended, and in time the plain water-butt roof received two dove-cot additions, rendering the whole suitable to a dozen of Dr. Darwin's transmuted pigeons.

After all, how came it that, having money at command, the Presbyterians contrived to exhibit a perpetual eyesore in bricks and mortar? How was it, too, that having for their minister a man of taste and a respectable poet, they suffered the most prosaic and repulsive of all imaginable buildings to stand like a huge watchman's box? These questions we have put to ourselves and others a hundred times without obtaining any satisfactory reply. One inference is clear—that though a minister may be able to "build the lofty rhyme," his architect may be unable to build a lofty tower. Certainly it has the merit of originality, for never have we seen church-tower like it, though we have been told that there is one in the Orkney Isles. So long as it lasts, may it be our only specimen of the Early Orkney style!

In this church the Rev. James D. Burns, the subject of the 'Memoir' before us, ministered for a short time. It was opened in November, 1862, but the minister was in bad health, and in 1864 we find letters from him dated Clarens and Vevey, for he was a broken down man in body though untouched in spirit. Two months he spent at "Les Avants," a little inconvenient chalet, about two hours' walk above the Righi Vaudois,—a chalet which many English will remember for the singular beauty of its vicinity.

Soon after we hear of Mr. Burns at Mentone, where he laments the want of books and journals. "Would you," writes he, from Mentone to a Glasgow friend, "go shares in the *Athenæum* with me for six months, or do you know any one who would? I mean, I would gladly pay half the subscriptions and the postage. I would not mind its being a week old if it reached me regularly."

Mentone did little for Mr. Burns's health, and he died there one Sabbath night in November, 1867. Touching details are given of his last days and hours. His remains were brought to England and deposited in the cemetery at Highgate. Mr. Burns was a poet, though in every respect the opposite to his famous namesake. He published a volume, entitled 'The Vision of Prophecy, and other Poems,' and a considerable number of his "Hymns and Miscellaneous Pieces" are appended to this Memoir. Some of these are translations from German hymnists, and most of them have already appeared in periodical publications. The editor of this volume, the late Dr. James Hamilton, had a high idea of Mr. Burns's poetry, and in this Memoir analyzes and extracts from 'The Vision of Prophecy,' which, though confessedly a failure as a publication, is not without a certain amount of poetical merit. This amount, however, Dr. Hamilton exaggerates, and he overstrains his eulogy by comparing his friend sometimes to Wordsworth and sometimes to Tennyson. We give only one specimen of Burns's verse and Hamilton's eulogy. Mr. Burns sings of a stork forsaking a Syrian clime in spring, and of its flying

To lands where Gothic minsters tear  
With spears of stone the trailing cloud,  
And marble statues o'er the crowd  
Look steadfast in the sultry square.

This stanza, says Dr. Hamilton, might be mistaken for Tennyson's. When, however, it is remembered that Mr. Burns's life was but "a protracted dying," his published poetry and this Memoir will sufficiently show that with better health and longer life he might have achieved something really poetical, and that under all his drawbacks, he displayed good taste and feeling, and personally exemplified many Christian graces.

#### OUR LIBRARY TABLE.

*The Statesman's Year-Book: a Statistical, Mercantile, and Historical Account of the States and Sovereigns of the Civilized World: a Manual for Politicians and Merchants for the Year 1869.* By Frederick Martin. Sixth Annual Publication. (Macmillan & Co.)

THE sixth volume of Mr. Martin's series of convenient and carefully compiled Year-Books bears the signs of conscientious endeavour to render it a reliable register of political changes: but no amount of editorial care can preserve such a publication from deficiencies and mis-statements, when ministries in perfect indifference to editorial responsibilities die at unseasonable moments, and dynasties perish together with the year. No sooner had Mr. Martin inserted an extra page 490, to inform his readers of Queen Isabel's retirement from Spain, than the writs were issued for the general election, which has resulted in changes which the ill-used editor is debarred from noticing. Here we are at the close of 1868 under Mr. Gladstone's rule, and yet the 'Statesman's Year-Book, for 1869,' assures us that the "eldest son of Isaac Disraeli, author," is still in office. By the way, Mr. Martin mentions the fathers of all the members of the Disraeli Cabinet, with the single exception of Mr. Gathorne Hardy. Are we to infer that Mr. Hardy never had a father? The omission, no doubt accidental, has a queer and awkward look in the schedule of ministerial notabilities.

*A Journal Abroad in 1868.* By F. M. T., ætat. 16. With a short Preface by her father, Francis Trench, A.M. (Bentley.)

Miss F. M. Trench's kind father took her last summer to Switzerland, and showed her much beautiful scenery, and many lakes and mountains, and the house in which the Queen was going to stay, and the Queen's ponies, and even the Queen herself. Then when Miss Trench came home, her father published her journal. And Miss Trench found that the German talked by the Swiss was very different from what her governess would allow in her exercises, showing that the Swiss somehow learn German without governesses. And her father asked almost everybody he met to come and see him at his English parsonage, Islip, near Oxford. And all the people Miss Trench met were very pleasant and civil to her, whether they were Oxford men or French soldiers. And we ought to be equally civil, for she has written a very plain, sensible diary, and it was not her own wish to have it published.

*Phrenology; and its Application to Education, Insanity and Prison Discipline.* By James P. Browne, M.D. (Bickers & Son.)

*The Fundamental Principles of Phrenology are the only Principles capable of being reconciled with the Immortality and Immortality of the Soul.* By James C. L. Carson, M.D. (Houlston & Wright.)

NEITHER of these books is to be judged by its title. Dr. Browne gives us a clear and detailed account of the present state of phrenological science, illustrating his remarks by curious instances and familiar anecdotes. The chief want of his book is an engraving of a phrenological head for reference. His description of the site of each particular organ is sometimes too vague. But what we miss most is the "application" of phrenology to "education, insanity and prison discipline." Dr. Carson, on the other hand, holds out a promise of reconciling phrenology with something; but we may say that he never once adopts a conciliatory tone. If any kind of immortality is cultivated in his book, it is immortal hate. He scolds, without interruption,



through 470 pages. Could we feel his head, we should certainly find the bump of combativeness very strongly developed. Thus, he says, "the conduct of Cuvier was mean and disgusting in the extreme." Sir David Brewster's objections to phrenology are "childish," "trifling, and miserably insignificant." Another opponent blunders so "that it is difficult to know whether he is naturally stupid or wilfully perverse." A statement made by Baron Bramwell deserves "something more than mere contempt"; it "is an outrage upon common sense and a disgrace to the bench." Of Sir William Hamilton's 'Letters on Phrenology,' Dr. Carson says:—"I hardly ever read so much trash, nonsense and reckless assertion in the same bounds in the whole course of my life. . . . I am surprised that Mr. Combe and Dr. Spurzheim were able to keep their temper with him." Such surprise may be natural in Dr. Carson; but it is fatal to his reputation as a scientific writer. We think few people will learn much from his book. The most docile pupils will be repelled by his manner. Those who have made up their minds to disbelieve in phrenology will perhaps be the only ones to appreciate the abuse which is levelled at them. This is the more unfortunate, as Dr. Carson is a man of ability, and would argue well if he could keep his temper. We recommend him to take Dr. Browne's work as a model of judicious writing. It would be unkind to Dr. Browne if we were to ask him to study Dr. Carson.

*Life: a Book for a Quiet Hour.* By J. Cunningham Geikie. (Stevens & Haynes.)

WE have not yet found a sufficiently quiet hour for the proper appreciation of this volume. From what we have read of the book, we fear that we should have to wait long for such an hour, and that when it came it would send us to sleep.

*Reminiscences of European Travel.* By Andrew P. Peabody. (New York, Hurd & Houghton; London, Low & Co.)

IN twelve lectures, delivered before the Lowell Institute, Mr. Peabody has gathered together his recollections of England, Paris, Switzerland and Italy. We cannot say that any of his facts are new to us, whatever may have been the impression they produced on his Transatlantic hearers. But his statements are singularly correct; his taste is cultivated, though not daring; and his appreciation of scenery gives a decided charm to his sketches of Switzerland and the Bay of Naples. Except that he talks of Beaver Castle, and repeats the old story of the Mohammedan inscription on St. Peter's Chair without a thought of Cardinal Wiseman's elaborate argument, and tells an apocryphal story about the removal of an altar ten feet six inches from its original place being fatal to the legality of marriages, and says that Gladstone's valedictory speech on retiring from the Ministry was so colloquial that it would have fallen dead on an American audience, we find nothing to question in Mr. Peabody's lectures. Another striking touch is his comparison of the view of Sheffield from the hills around it to the scene which must have been presented by Sodom and Gomorrah the day after they were burnt. But the somewhat dead level of the lectures is seldom broken by similar touches, and the whole effect is tame.

*A German in the Paris Exhibition.*—[*Die Kunstindustrie der Gegenwart. Studien auf der Pariser Weltausstellung im Jahre 1867*, von Jacob Falke]. (Nutt.)

THE author of these studies is an Austrian, but the views he takes are by no means limited by any national considerations. His judgment of the German articles shown at the Paris Exhibition is sweeping; he characterizes the German section as the most uninteresting, most tedious portion of the whole collection. However, he is nearly as severe on France. Modern French taste, he says, paradoxical as it may seem, is want of taste. The details he gives in support of his position are certainly elaborate. He took the trouble to try the lid of every piece of Sevres ware to see if it fitted, and he examined every piece carefully with regard to shape and colour. In one tea-set, he found a difference in the tone of the *Céladon* on almost every cup. We ought to be flattered by the praise given

to English glass by so painstaking a critic. He says the highest standard of criticism may be applied to the English crystal vessels, and they stand the test; the purity of their material, their cutting and their polish are equally perfect. If the same scrutiny has been applied to them as to the Sevres ware, this praise must be truly gratifying. But people sometimes take more trouble when they wish to find fault than when they are in a good humour. We do not say this is the case with Herr Falke.

We have on our table *A Charge intended for Delivery to the Clergy of the Diocese of Canterbury by his Second Visitation, 1868*, by the Most Rev. Charles Thomas, late Lord Archbishop of Canterbury (Rivingtons).—*Evidence taken before the Commissioners appointed to inquire into the Rubrics, Orders and Directions for Regulating the Course and Conduct of Public Worship, according to the Use of the United Church of England and Ireland, First Report, and the New Testament and the Articles of the Church of England Compared* (Westerton).—*Two Sermons preached in Peterborough Cathedral on August 30, 1868, the Sunday succeeding the Interment of the Right Rev. Francis Jeune, D.C.L., Lord Bishop of Peterborough*, by the Rev. H. L. Mansel, D.D., and the Rev. Sydney Gedge, M.A. (Parker).—*A Layman's Faith*, by Thomas Hughes, M.P. (Macmillan).—*The Presbyterian Churches in Scotland: Can Nothing be Done?* (Edinburgh, Ogle & Murray).—*On Ceremonies, Lights, and Custom: a Letter to the Rev. T. W. Perry*, by William Cooke, M.A. (Parker).—*Dis-establishment, the Nation's Formal Rejection of God: a Sermon preached at St. Mary the Virgin, Oxford*, by the Rev. John W. Burgon, M.A. (Parker).—*The Irish Church Question: a Letter to the Right Hon. William Ewart Gladstone, M.P.*, by Arthur H. Foster (Dublin, Moffat).—*Church Endowments: some Observations on the Subject of Church Endowments*, by the Rev. John Slater, M.A. (Parker).—*The Great Trial in the Court of Equity, in which the Irish Established Church was found guilty of being Unscriptural in the Character of Injuring Protestantism, and of exciting Discontent and Disloyalty among the Irish People, by a Loyal Irish Protestant* (Dublin, Moffat).—*Protestantism Defended: a Letter to the Protestant Defence Association*, by the Rev. William Warburton, D.D. (Moffat).—*Thoughts respecting the Church of the Future*, by a Layman (Longmans).—*An Ideal Letter, composed during the Vacancy in the See of Canterbury, in Response to the Recent Manifesto of the Pope of Rome*, by the Rev. Bouchier Wrey Savile, M.A. (Macintosh).—*The Ceremonies of the Church: a Sermon preached in the Parish Church of St. Mary, Stoke Newington, in behalf of the Choir*, by Blomfield Jackson, M.A. (Shum & Bonnett).—*A Plea for Church Music: a Sermon by the Rev. James Ridgway, preached in the Church of St. Nicholas, Abingdon* (Parker).—*A First Class Book of the Catechism of the Church of England, with Scripture Proofs for Junior Classes and Schools*, by the Rev. G. F. Maclear (Macmillan).—*Brief and Simple Forms of Prayer for the Use of Schools*, by a Country Vicar (Rivingtons).—*On the Mysticism attributed to the Early Fathers of the Church*, by the late Rev. John Keble, M.A., (Parker), and *Historic Teachings: or, Facts for the Thoughtful: a Lecture delivered before the Gloucester Literary and Philosophical Society*, by James G. Davey, M.D. (Simpkin & Marshall).

#### EDUCATIONAL BOOKS.

*Clarendon Press Series.—Exercises in Grammatical Analysis.* By E. Thring, M.A. (Macmillan & Co.)

WE are glad to find that Mr. Thring's experience as a teacher has strengthened his conviction "that all teaching, classical as well as elementary, ought to stand firmly on an English foundation, on English grammar, and sentence-analysis." His present work does not consist simply of exercises in grammatical analysis, but also contains a sort of supplement to English grammar, which, like other works of Mr. Thring's, is fragmentary and incomplete, besides being questionable in some of its statements, and might have been spared. Not so, however, the excellent 'Hints on Composition,' which, though

discursive, explain the general principles of the literary art with great clearness and force. The distinction between poetry and prose is well stated and illustrated, and there are some good remarks on the use of short sentences. Mr. Thring's advice is practical and sound. "No style," he justly observes, "can be good which is not intensely true. That is, no style can be good which does not belong distinctly to the subject, the view taken of the subject, and the writer,—a style is false in principle which fails in any or all of these points. Hence it follows that every writer or speaker ought to have, in some degree, a style of his own; and no language can be too strong to condemn the ordinary advice given to every one alike to take some renowned writer, Macaulay for example, and form a style on his pattern. Every man, woman, and child might as well be told to speak like Macready; or every village girl to dress like the Queen." We are pleased to observe throughout the work a decided improvement in point of style upon the author's 'Principles of Grammar' in the same series. It is far less slovenly and disjointed. We are not put off with fragmentary phrases for complete sentences, and the book everywhere bears evidence of more careful preparation. The exercises in analysis are abundant, appropriate, and well arranged. Many of the passages quoted have great intrinsic value as specimens of literature, besides being well suited for the purpose of illustration. Mr. Thring's plan of exhibiting each sentence in the form of a map, as he terms it, somewhat resembling a genealogical table, is ingenious, but scarcely practicable.

*Aids to Classical Study: A Manual of Composition and Translation from English into Latin and Greek and from Latin and Greek into English; with Critical, Historical, and Divinity Questions, and Hints for the Translations and Questions.* By J. G. Sheppard, D.C.L., and Dawson W. Turner, D.C.L. (Longmans & Co.)

THIS is a collection of examination papers and questions for testing and aiding the progress of pupils competing for honours or prizes at the Universities or elsewhere. A Key may be obtained by tutors, but by no other persons.

*Flosculi Literarum; or, Gems from the Poetry of all Time.* Faithfully rendered into English Verse. By J. G. Harding. (Wilson.)

CERTAINLY the above title is not a favourable specimen of faithful rendering or correct statement. *Flosculi* are not "gems," nor is "poetry" the English equivalent of *Literarum*; and in the body of the work the attempt to translate faithfully is more frequently discernible than the successful accomplishment of the task. Even when some fidelity is attained, it is at the expense of awkwardness or positive inaccuracy. There are lines which it is impossible to read as verse without misplacing accents, others so clumsy in construction as to be ambiguous or obscure, and others disfigured by glaring blunders or misprints. The writer's scholarship seems to be more extensive than accurate. He has produced versions of choice passages in Greek, Latin, Italian, German, French, and Spanish poetry, some of which are creditable—as, for instance, that of Prometheus—but none of remarkable excellence.

*Grammar-School Classics.—M. Val. Martialis Epigrammata Selecta. Select Epigrams from Martial, with English Notes.* By F. A. Paley, M.A., and the late W. H. Stone, B.A. (Whittaker & Co.)

Martial is fitted to beat once the instructor of youth and the favourite of middle life. His pages teem with details of Roman manners and topography, and furnish excellent models of Latin versification. His epigrams are remarkably varied both in matter and manner. He touched upon a wide range of social topics, and adorned whatever he touched. Mr. Paley pronounces him "the greatest wit, as well as the most accomplished and artistic versifier of antiquity," and says: "Although fun is his liking, pathos is his forte. Many of his epigrams breathe the most exquisite tones of sentiment and affection. A perfect master of Latinity, he could describe the dishes of a Roman dinner, the follies of a Roman fop, the furniture of a bath, or the picturesqueness of a villa, the decease of a favourite *vena*, or the tears of a mother over her infant's grave, with



equal reality and felicity of expression." No less remarkable than Horace for geniality of tone, felicity of phrase, keenness of observation, and practical good sense, he is more direct and intelligible, more brilliant and pointed, but unfortunately, also, more addicted to impurity of thought and expression. This renders him quite unfit to be put into the hands of young persons in a complete form. The editors of the present selection have wisely met the requirements of the case by altogether omitting epigrams containing objectionable passages. This is a far better plan than leaving gaps with asterisks, which, besides destroying the completeness, awaken curiosity, and thus defeat the object in view. Other epigrams, though readable, have been omitted, as of less value, and the two books of distichs. There still remain no less than seven hundred epigrams, with explanatory headings and illustrative notes of rare excellence, derived from special study, and edited with all the skill that scholarship and experience can impart. Such an edition, so free from impurity and so richly supplied with all the accessories needful for a correct apprehension and perfect appreciation of the text, is a valuable contribution to our stores of classical literature suitable for education, and a boon to scholars in general.

Another volume has been added to the series of German Classics, edited by Mr. E. A. Oppen, of Haileybury College. It is Lessing's *Minna von Barnhelm* (Longmans), with an introduction and notes. Speaking of this play, with the 'Emilie Galotti' and 'Nathan der Weise,' by the same author, Mr. Carlyle says, they "have a genuine and graceful poetic life; yet no works known to us in any language are purer from exaggeration, or any appearance of falsehood. They are pictures, we might say, printed, not in colours, but in crayons; yet a strange attraction lies in them; for the figures are grouped into the finest attitude, and true and spirit-speaking in every line." This play was first produced a century ago, and still keeps its place on the boards of German theatres. It will amply repay the perusal of English students of German, for whom all difficulties are effectually smoothed by the notes in this edition. Sometimes they seem scarcely called for, but they are always good, the renderings being in the purest English.—Another serviceable work is a *German Reader, Prose and Poetry*, by A. von Ravensberg (Williams & Norgate), an extensive collection of extracts from standard authors. Those in prose are some of them of considerable length, which we think an advantage. The poetical pieces, though shorter, are well selected, and include many of the gems of the language. Assistance is afforded by notes, which diminish as the reader advances.

Mr. J. Timbs, so indefatigable in gathering up odd fragments of curious and useful knowledge, has published a sort of supplement to his 'Things not Generally Known,' under the title of *Notable Things of our Time*. (Lockwood & Co.) Scraps of information relating to science, the useful arts, inventions, and other practical matters are loosely collected under general headings. However valuable they may be, many of them can hardly be called "things not generally known," and we think those that are not known would be better learnt in a more connected form than in this fragmentary way. As a memorandum-book of reference, it may however be of service, though not as a manual of instruction, for which *The Scientific and Technical Reader* (Nelson) is better adapted. This is a collection of more closely connected extracts from standard works on geography, geology, botany, physiology, zoology, physics, and practical art, and is suitable for conveying to a pupil of moderate capacity such an elementary knowledge of the sciences as it is desirable for all to possess.—We cannot recommend *Mental and Social Culture: a Text-Book for Schools and Academies*, by L. C. Loomis, A.M., M.D. (Triebner). It is a Transatlantic publication, abridged from Watts's 'Improvement of the Mind,' and Chesterfield's 'Letters to his Son.' We have no faith in such "weary, stale, flat and unprofitable" preaching.—For the special purpose of preparing for the various competitive examinations now in vogue, *The Civil Service Arithmetic*, by R. Johnson (Longmans), has the advantage of containing a great number of

questions that have actually been set, and such as are likely to be set again. It is not so well suited for teaching the theory of arithmetic, the definitions and explanations being deficient in clearness and precision.—We are not satisfied with *A Complete Course of English Composition in a Series of Familiar Letters, with numerous Exercises; Oxford and Cambridge Examination Papers; Chapters on Précis Writing, &c.*, by J. H. Hawley (Bean). Our objection applies more to the form than to the substance of the work. Nothing (except a catechism) can well be worse as a means of giving instruction on such a subject as English composition, than a series of dull unreal letters, which no boy will be able to read with sufficient interest to derive much advantage from. The exercises, which occupy the larger portion of the volume, constitute its chief value, and are very good.—*English Grammar Simplified; framed with special Reference to Analysis and Composition*, by J. S. Laurie (Marshall & Laurie), is a little book answering to the above description, but poorly got up. We object to the introduction of analysis and composition in a first book, because we consider them beyond the capacity of beginners.

#### OUR CHILDREN'S BOOK-STALL.

DURING all the years that I have been in business there has not been such a children's season as the one that's now running to its end. I have a notion that the commercial crisis and consequent scarcity of money must have had something to do in bringing about the present buoyancy and briskness of my particular business. Last year and during the Christmas holidays two years since country booksellers sent up few orders, not having the money to make large purchases or the spirit to run risks; so they went on, selling their customers what they had in stock, until they had nothing left in store, and they were forced to send to town for fresh supplies. The London houses that do much in juvenile literature with the country trade, have had their hands so full of business during the last four weeks that their people have barely had time to think about their Christmas puddings. Then again, we retail dealers have found a good market amongst the large number of people who, though they may be hard pressed for money, don't like to refrain altogether from giving presents to the boys and girls, and yet wish to observe the old usage in an economical manner. Now books are cheap as well as sensible toys,—cheaper by far than big guinea dolls, or superb dolls' houses, or the articles of jewelry and millinery which givers of presents buy for children in more prosperous times. Anyhow, the goods keep passing from my stall, and making way for new packets. Here are half-a-dozen little works just out,—too late for the Christmas Eve sale, but quite in time for the New Year holiday-makers. Here's a book about war and soldiers by a writer who can handle a pen well enough, though, in spite of her martial tone, I don't suppose she can use a sword better than most ladies—*Lund Battles from Hastings to Tulkerman: a Popular Account of the most Important Actions in which the British Army has been engaged*. By Mrs. Valentine. With Illustrations (Warne & Co.). Just now Mrs. Valentine has a taste for sanguinary doings; she was the lady who taught us the other day how young ladies may cut off their heads after tea and yet finish up the evening's frolic by eating a good supper. From the same lady comes another beautifully illustrated volume, full of ingenious suggestions for the amusement of boys and girls at social gatherings,—*Games for Family Parties and Children*. Selected and edited by Mrs. Valentine (Warne & Co.). It provides games for the garden as well as games for the house; and the budget of sports is exemplified with one hundred pictures. It's exactly the book to please your little daughter; it sent mine wild with delight.—*Diana's Crescent*, 2 vols. (Bentley), is a rather tame story, that should have been printed for convenience sake, to say nothing of fairness to the public, in a single volume, no bigger than either of the two into which it is divided. Of course a tradesman has no need to ask why the publishers decided to put the story into two volumes with just a hundred and twenty words to a page, instead of one volume with two hundred and forty words to each side of a leaf.

In the way of religious tales for quite little children nothing more artistic or more delicately written has appeared this season than *Effie's Year: a Tale for the Little Children of the Church*, with Illustrations (Nisbet & Co.). Buy the book, Sir, and send it to any lady of your acquaintance who prefers the Christian Year to every other book of poetry, and would like her little ones to follow in her steps. And I suppose these two volumes will finish my list for this year. *Tales and Adventures for the Young*, by the Author of 'Home and its Duties' (Simpkin, Marshall & Co.), and *The Queen of the Mice, and other Fairy Tales*, from the same author and publishers. Two proper little volumes, well written, printed, stitched and bound; they are just the things for prizes in Sunday schools.

#### LIST OF NEW BOOKS.

Aeschylus, Tragedies, tr. by Plumptre, 2 vols. cr. 8vo. 12/ cl.  
Album for Photographs, 4to. 15/6 cl.  
Booth's Another England Life, cr. 8vo. 7/6 cl.  
Burch's Indicator Diagram Practically Considered, 12mo. 7/6 cl.  
Bushe's Painted Bird and the Painted Text, cr. 8vo. 2/6 cl.  
Carlyle's History of Frederick the Great, Vols. 3 & 4, cr. 8vo. 14/ cl.  
Carroll's Phantasmagoria, and other Poems, 12mo. 6/ cl.  
Changed Aspects of Unchanged Truths, cr. 8vo. 3/6 cl.  
Clayton's Sunny South, an Autumn in Spain and Majorca, 8vo. 15/ cl.  
Councils & Ecclesiastical Documents relating to Britain, Vol. 1, 2/ cl.  
Crippen's Ancient Hymns and Poems, 2/ cl.  
Dublin Examination Papers, 12mo. 2/6 bds.  
Dublin University Calendar, 12mo. 3/6 bds.  
Enactments in Parliament concerning Universities, 8vo. 12/ cl.  
English Receipts, Vol. 5, 12mo. 3/6 cl.  
Ewing's Some Apology for Creeds, &c. 8vo. 1/ swd.  
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#### THE OLD LITERATURE OF INDIA.

THE Government of India has taken a step which should ensure to it the gratitude of all enlightened Hindús and of all those in general interested in Sanskrit philology. It has resolved to allot annually a sum not less than 2,400l. to the purpose of purchasing and making known important Sanskrit MSS., to be preserved hereafter from loss in one of the public libraries of India, or in the home library of the India Office.

The circumstances connected with this liberal resolution deserve especial mention. The learned Rádhá Krishna, Chief Pandit to the late Lahore Durbar, had presented the Sanskrit Text Society with a catalogue of his splendid library of Sanskrit MSS., and was in consequence requested by this Society to supply it, if possible, with other similar catalogues of the MS. libraries of learned natives, so that their existence and contents might be made known to the world at large. The learned Pandit not only readily promised to accede to the request of the Society, but improved the opportunity by petitioning the Governor-General to use his power and influence to the same end. Sir John Lawrence submitted the letter of Pandit Rádhá Krishna to Mr. Whitley Stokes, the Secretary to the Legislative Council of India, and it was this accomplished scholar—celebrated not only as a Celtic philologist and editor of several standard works on Hindú law, but as familiar also with many of the vernaculars of India—who expanded the wish of the Lahore Pandit into an elaborate scheme from which will date a new era of Sanskrit research in India. According to this scheme, now become law by the resolution of the Government of India, competent gentlemen will be sent on tours in India to explore the existence of old Sanskrit MSS. relating especially to the Vedas, the Hindú law, Sanskrit grammar, lexicography, and philosophy, to purchase them, or if this be not possible to have faithful copies taken of them, and to send originals or copies to the library to be designated by Government for their ultimate preservation. Of such MSS. complete lists will be compiled, and transmitted not only to the Government of India, but also to the India Office, and to scholars in Europe, so as to elicit from them suggestions to be acted upon in the progress of this research. An annual grant of 300l. to the Asiatic Society of Bengal, in addition to that of 600l. annually already received



from Government by that learned body, will be moreover devoted to the publication of these Sanskrit works, and thus to extending the usefulness of the scheme beyond the bounds of the fortunate libraries which will come into possession of these literary treasures. The gentlemen in India recommended by Mr. Stokes in his regard for the working of his plan, are the celebrated Sanskritist Baboo Rājendra Lal Mitra in Bengal, Mr. Burnell in Madras, a highly accomplished and distinguished member of the Madras civil service, and Dr. Bisht, Professor of Sanskrit in the Elphinstone College of Bombay. This scheme Mr. Stokes himself looks upon as the commencement of a great and important task. But it is one of those commencements which when grasped by minds like Mr. Stokes's is sure of success; and we are confident that it will prove to be one of those wise measures, too, which will go far to win the hearts of all enlightened Hindús, and strengthen their good feelings towards those who rule over their destinies.

#### PRINCIPAL FORBES.

ON the last day of the old year Principal James David Forbes died at Clifton, in the sixtieth year of his age. Ill health had led him to retire, a few months before his death, from the Principalship of the United Colleges of St. Salvador and St. Leonard, at St. Andrews. He was educated in the University of Edinburgh, and there he became Professor of Natural Philosophy in 1833. Although he was accomplished in physical science in general, he would not have been generally known had he not devoted himself to the study of glaciers and their phenomena. The publication of his 'Travels through the Alps of Savoy,' of his 'Norway and its Glaciers,' and of his 'Occasional Papers on the Theory of Glaciers,' all marked his careful observations and his philosophical acumen. His diligence, adventurous spirit, and general accuracy of record, entitled him to the name of the British De Saussure; and no Alpine philosopher and mountaineer can feel otherwise than deeply grateful to Dr. Forbes, who, as a British Alpine pioneer, won a well-deserved fame.

We have had occasion to notice briefly in this journal his theory of glaciers. He affirmed a glacier to be a viscous body, *i.e.* an imperfect fluid, which is urged down slopes of a certain inclination by the mutual pressure of its parts. Viscosity was illustrated by the consistency of thick mortar, tar, or mixtures of plaster and glue. Dr. Tyndall strongly opposed this hypothesis, although it certainly accounted for most of the phenomena of glacier motion. His lectures on this subject at the Royal Institution, and his well-known volume on the Glaciers of the Alps, have acquainted the philosophical public with the details of his objections to Dr. Forbes, and of his own experiments and views. He applied Faraday's discovery of the property of regelation in fractured ice to explain the motion of glaciers, and has ably maintained his theory, although the question cannot be regarded as entirely set at rest. These matters of theory, however, in no degree involved the merit of Dr. Forbes as a patient observer and as an able experimenter on glacial motion. His notes on the Mer de Glace alone entitle him to high credit, while his details on topography were at one time of great value.

Dr. Tyndall averred that Bishop Rendu was the first who clearly stated that a glacier moved like a river, and that Dr. Forbes had not sufficiently acknowledged the priority and value of the bishop and his theory. Hence arose a controversy which became somewhat personal, but which is now forgotten by all except those who desire accurately to adjust rival claims in glacial hypotheses. We noticed at the time of its appearance the pamphlet published by Dr. Forbes in reply to Dr. Tyndall.

We cannot forbear to add the testimony of our own Alpine experience to the worth of Dr. Forbes's books in respect of practical guidance and serviceable notes. In this respect the least of all his volumes, entitled 'The Tour of Mont Blanc and Monte Rosa,' an abridgment of his larger work, commended itself to a large circle of general readers. That he was a courteous private corre-

spondent on glacial questions we ourselves, and several known to us, would willingly testify. That he was esteemed as a natural philosopher the Rumford and other medals which the Royal Society bestowed upon him sufficiently demonstrated.

#### CLASSICAL PRONUNCIATION.

32, St. George's Square, Dec. 29, 1868.

IF it were even to be conceded that our pronunciation of the classical languages is quite as bad and as unphilosophical as it is alleged, it is still questionable whether we ought to make the concessions now demanded on theoretical grounds, when we shall not even attain theoretical perfection and uniformity. We are still to retain our consonants and accents, leaving the continental nations to ignore our *theta*; some to adopt a guttural *chi*, Greeks and Spaniards to make *delta* a *delta* (as in *this, that*), and *beta* a *veta*.

The favourite foundation for our being reformed is our *alpha*, in which we are held to be abnormal, and every one else uniform; which is untrue. At the other end we have *u*. There we are wrong; for all others have it *oo*. This is not true, for there are those, the Greeks and French, who have French *u*; and Prof. Blackie actually proposes to compromise by having an Italian *u* for Latin and a Greek *u* for Greek. In *o* we are all agreed, it is thought; but the French and Portuguese have a nasal for *o* before *m* or *n*, and, in fact, they have for *a*, *e*, *i*, *o* and *u*. The *i* of the great body of Latin speakers in France before *n* is as abnormal as any English vowel. Then, too, there is the *au* and *av* sound of *a*. There is no universality of the Italian vowels in Europe, and no necessary connexion of Italian pronunciation with Latin, any more than there is of Romaic pronunciation with ancient Greek. The Romaic diphthongs are inconsistent with all possibilities of ancient pronunciation, and their consonants are most doubtful. There is, however, a strong party seeking to introduce into Europe the Romaic pronunciation of Greek.

This attempt at a theoretic uniformity of pronunciation, based on a restoration of ancient standards, is a philological delusion. It sets at defiance the secular and national variations of language, and attempts to restore on what is at present imperfect evidence. At the best, we shall only restore Byzantine pronunciation by the evidence of Romaic; but shall we restore Attic or Ionian? Are we in any degree safe in adopting Italian pronunciation, when, so far from restoring Roman, we are almost sure to be under the influence of a rustic idiom?

Latin gives us, under such difficulties, a very imperfect measure of the old pronunciation of Greek, and the words we get in Rabbinical Hebrew, in Arabic, Armenian and Georgian, are all comparatively modern.

The safest course, and the most scientific, is still to agree to differ—to have one standard for Greek and Latin, and take our chance of which portion is right and which is wrong. HYDE CLARKE.

#### ABAJO LOS BORBONES.

SOME one somewhere says in history, "Let me but make a nation's ballads and I care not who makes her laws." This, in the days of Dibdin, "when Britannia ruled the waves," was excellent logic, but how far it is applicable to the present democratic age I leave politicians to discuss, politics being most wisely excluded from the columns of the *Athenæum*. "Our own Correspondents," located at Madrid, have kept the world well advised of all political movements since the palace of Isabella Segunda was closed, and the keys placed in the hands of the Provisional Government. New material has lately been exhumed at Simancas, throwing new light upon the doings of Spanish queens and princesses, and rather damaging to opinions which history has accepted and hallowed as truths. Isabella of Castile is supposed to have treated the wife of Philip le Bel very scurvily, and it is probable that "Juana's" madness, which poets and painters have treated as a stock idyl, is a myth: her Lutheran tendencies alarmed the orthodox Reyes so that they made her

theatrically mad to suit their purpose of universal dominion; and even our own Katherine of Arragon (for has not Shakespeare made her peculiarly our own, full of virtue, tenderness, and dignity?) was a very wayward, and not thoroughly spotless individual. Touching the second Isabella her detractors are very positive, so are her defenders. Probably the French State Paper Office will, to the historian of two centuries hence, reveal many secrets, and show why one sister who married an Orleans is all virtue, and one who married her cousin all the reverse. But to our story. Some three weeks since, at the Zarzuela Theatre, Madrid, there was a grand Patriotic night, when the performance comprised a comedy, by Calderon, 'El Alcalde de Zalamea,' an original romance of 'Don Enrique Cisneros,' followed by a farce called 'The Convalescent,' by Eguilaz, and concluding with a new "Himno," written by Don Antonio Garcia Gutierrez, assisted by Don Emilio Arrieta.

I will not ask space for the romance of 'Don Enrique Cisneros,' or the *décimas* of Cazorro, in an English dress, as they merely allude to the plot of Calderon's comedy of 'How out of a Rustic Clod Providence and Don Pedro Calderon made a Lord Mayor'; one observation probably "brought down the house":

Give the King my goods and life,  
But honour is the soul's inheritance,  
And the Soul is God's.

But to show how in these days revolutionary Spain improves her opportunity and educates her masses, I am induced to ask the favour of a corner for the following attempt to render into English the "Himno" which followed the comedy, and was, of course, the great event of the evening. The *décimas* and romance were repeated, and the Hymn encored amidst deafening cheers. Gibraltar, which has absorbed millions of the British tax-payers' gold, and "all for glory," is alluded to in the line—

While stealthy claw of panther creeps on Calpe's rock to spring.

Seven dull ages passed in strife, in doughty deeds of night,  
Spain snaps in twain her galling yoke, and hails with joy the light;  
That throne which great Pelayo graced, was free as mountain breeze,  
Cursed Austria gave its kingly blood that liberty to freeze.  
The throne then pressed red-handed Charles, the hangman of Castile,  
Who shed the blood of Bravo, bade stream that of Padille;  
Who stabbed, at famous Villalar, Spain's liberty with steel.  
Who follows next? A gloomy prince, of bigot fame afar,  
Philip, the hard, cold parricide, who hounded Spain to war.  
Pass on from these stern Austrians to the Second Charles's reign;  
He bound us hand and foot to France, a vassal made of Spain.  
Then rose the down-pressed people, and in their maddened might  
Ensamble gave of deadly hate, and strength for truth to fight:  
At Barcelona and Jativa glowed Numanca's olden light.  
The Bourbons now ascend the throne, trail the purple robe of King,  
While stealthy claw of panther creeps on Calpe's rock to spring,  
Of such anointed stock then comes Fernando, seventh of the name,  
Who rules with vulgar cunning and fills our cup with shame.  
So ran the course of Bourbon's race, its fruit a people's hate,  
'Till now a woman exiled weeps the chastening hand of fate.  
Farewell to patriot blood,—to scaffold, tears, and groan,  
She's fled who held as tyrant's seat Pelayo's spotless throne.  
For ever lost to all her race, lost that imperial sway,  
Who made of Spain a cypress shade, soaked with patriot blood the clay.  
That throne Pelayo held so pure, and Cortes built with gold,  
This Bourbon clouds with shame the seat Alfonso held of old.

"Down with these Bourbons, down!"

They shout with frantic glee;  
Galled by the fetters forged so long,  
They rage as the wintry Sea.  
Each voice is hoarse with anger,  
Each cheek is hot with shame,  
The fetters burst asunder now,  
They curse the Bourbon name.  
So long as sons of Spain shall hear  
A sainted mother's voice,  
Shall shame and anger burn the cheek,  
Truth o'er vanquished vice rejoice.  
A sister, daughter, wife reve're



Who stainless paths have trod,  
Shall they not curse those chains,  
And strike for honour's God?

"Down with the Bourbons, down!"  
Who shadowed Spain's bright name;  
Who filled our land with minions,  
And covered us with shame.  
Decay, decline are thine,  
Whisper the nations who with pain  
View dark disgrace o'erwhelm us.  
But freedom shall rise again  
O'er Spain, who in sad silence wept,  
Ashamed to brave the light;  
Who saw her honour sold for gold,  
And bitter wrong slay right.

"Down with the Bourbons, down!"  
The very stones do cry;  
From end to end of Spain they shout,  
"We'll conquer or we'll die."  
Without a home shall wander,  
As the scorned Hebrew race,  
As an outcast from her country,  
She of the shameless face.  
Come let's inhale the breezes free,  
Laden with love and hope,  
Hail liberty as sunlight,  
To bless the land of Lope.

And peace shall kiss sweet labour, and art and science  
smile,  
And from this dawn of blessed light we'll chase all courtly  
guile,  
And should our holy cause 'neath clouds be ever hid,  
The world shall see fresh shoots arise from the old stalk  
of the Cid.

F. W. C.

#### CODEx OF THE DIVINA COMMEDIA AT GLASGOW. Newington Butts, Surrey.

THE Library of the Hunterian Museum at Glasgow has the reputation of being rich in rare old books. It contains a very fine copy of the Mantua edition of the Divina Commedia of 1472, and, what is of still more importance to Dantophilists, has a manuscript copy of the poem which has been supposed to be nearly a century earlier. This Codex is very briefly noticed by Batines in his 'Bibliografia Dantesca,' vol. ii, p. 265, under the general heading of "Codici Inglesi," and he was indebted for the six lines of its description to the eminent bibliophile, Capt. Brooke, of Ufford. Being in the neighbourhood of Glasgow during the summer, I made a point of visiting the Library, and through the kindness of Dr. Dixon was enabled to examine the Codex at my leisure. It may be described as follows:—Codex in folio, on paper, of 207 leaves, ending on the recto of the last leaf, and having thirty-six verses on a full page. It was written out by one Montuccio di Francesco, of Florence; the character is *mezzo-tondo*, with loop letters; but it is not very correctly written, and has a most inconvenient interpolation of cantos, as if the writer had gratified a passing whim at the expense of posterity; thus, portions of the second cantica are mixed up with the first, and the order of the cantos of the Inferno are so transposed that part of canto xiii. comes after canto vi., and after canto xix. v. 54, we have those which had been omitted; these are followed by portions of the Purgatory, after which the Inferno is resumed from canto xxxi. v. 13, to the end of the cantica. The Purgatory then recommences with the second canto up to v. 99, and is followed by cantos xxv. to xxx. of the Inferno; after this come the cantos xx. to xxiv. of the Inferno, followed by the cantos of the Purgatory from xv. to xxxiii. The Paradise has no interpolations from the other cantica; the cantos are only occasionally transposed.

The manuscript is not earlier, in my opinion, than the first half of the fifteenth century. There are rubrics and initial letters in blue and red. The first canto of each cantica has a larger initial, with an arabesque ornament in red. There are no notes, and no variant. The first three verses of the first canto of each cantica are divided, making six lines; this is what the Italians call *versi rotti*; it is by some considered as indicative of antiquity, and was so by Poggiali, whose curious manuscript, now in the Palatine Library at Florence, is thus written throughout. There are no points of any kind. The first rubric is as follows:—"Chapitolo primo della prima parte di questo libro lo quale si chiama inferno nel quale l'autore fa premio attutto il trattato del libro."

At the end of the Inferno we read—"Qui finisce il ninferno che fecie dante allighierj di firenze factio p, me montuccio di francesco amè."

The rubric to the Purgatory is "Chapitolo primo di purgatorio nel quale tratta della purghazione della negligenza." At the end is a similar formula to that at the close of the Inferno:—"Qui finisce il purgatorio che fecie dante allighierj di firenze scritto p, me montuccio di francesco amè."

At the beginning of the Paradise we read—"Chapitolo primo il quale fa proemio acquista terza chanticha chiamata paradiso"; and at the end—"Qui finisce el paradiso che fecie dante allighierj di firenze factio p, me montuccio di francesco di firenze." The readings of this Codex are those usually found in Florentine codici. It is worth remarking that Dante's casato is written with two l's.

H. C. BARLOW.

#### PRIVATE LIFE OF ABRAHAM DE MOIVRE.

IN the preceding part I alluded to the intimate friendship which existed between De Moivre and such men as Newton and Halley. But what I am especially concerned with is that Newton, Halley, Brook Taylor, and the other chiefs of the Royal Society, either never guessed that De Moivre ought to be set free, or were not able to find the means of procuring him 100*l.* a year. Say that De Moivre refused to come under obligation,—a very possible thing: Maty would have mentioned it to his honour and that of his intending patrons; but his silence expresses disapprobation. All that is said is that some efforts were made to procure a chair at Cambridge, which it was found could not be got for a foreigner. Leibnitz and John Bernoulli, others hint, endeavoured to procure a chair in Germany. Were there political difficulties in the way of employing or pensioning a refugee? Did De Moivre's quiet scepticism stand in the way? Desmaizeaux, a refugee and a loudly-avowed free-thinker, had a pension.

Again, look at De Moivre's pupils, so far as we know them. Lord Macclesfield and Martin Folkes, both afterwards Presidents of the Royal Society, were men of influence; so was the noted Lord Chesterfield. When Lord Macclesfield was a pupil, his father was Lord Chancellor. Cavendish, Scott, Daval, Dodson, and Fatio de Duillier were not of the same power.

It is clear enough that all these pupils were kept in connexion with one another, probably by their continued intimacy with their old teacher. Lords Macclesfield and Chesterfield were the mover and seconder of the Bill for the change of style, which was drawn by Daval. How, with pupils of such note, and with Newton and Halley to back an application, De Moivre could have been utterly neglected by every Government is, as I said, a mystery. "Pour tout dire," says Maty, "il n'avoit pas su captiver la faveur des grands, pour obtenir qu'on oubliât sa naissance et qu'on pesât son mérite." There is no reason to think that De Moivre was kept back by his foreign birth. Maty, himself a foreigner, and who was then struggling with fortune, probably infused a feeling of his own. In after years, when he was F. and Sec. R.S., and chief Librarian of the Museum, he would, perhaps, not have written the remark. He goes on to say that De Moivre was much attached to literature, especially to Rabelais and Molière: and that he whispered into the ear of a friend—Maty, no doubt—that he would rather have been Molière than Newton. Perhaps he meant that it would be greater happiness to be Molière and read Newton than to be Newton and read Molière; if so, perhaps he was right. He used to repeat the scenes of the 'Misanthrope' as he had heard them delivered by Molière's own troop, and with singular feeling; "Il est vrai," adds Maty, "que ce caractère ne lui étoit pas étranger." And no great wonder that such feeling should have increased upon him, neglected as he was both by England and by France.

There is a vague report that De Moivre gave public lectures in Natural Philosophy: perhaps he has been confounded with Desaguliers. That he was to have given lectures in mathematics is a fact which has been disinterred by the Coopers. In 1694-5 there was a project for a lottery of 40,000 tickets at 1*l.* each. Of these 2,000 were to be prizes, and each prizeholder was to be taught—

free of further payment—languages, mathematics, writing, music, singing, dancing and fencing, or any of them. The mathematics were to be taught by Rich. Sault, a well-known algebraist, and by De Moivre. The scheme never took effect, as might be supposed: a lottery for schoolboys, of which the prizes should have been birch-rods and applications thereof, to be pleaded in bar at their several schools, would have had a better chance.

De Moivre is generally represented as having passed his life in great poverty. This cannot be established: he was hard-worked, but not hard-pinched. We see him at twenty years old with a large, and probably high, connexion of private pupils, which took up all his time: able to give 12*s.* (30*s.* of our time, at least,) for a book to tear up; and this resource never failed. Through a large part of his life he used to answer cases; and tradition has it that he received his data, and worked the question, while he and his client sat over a bottle at a coffee-house. *Nulla questio sine ampullâ* would be an unfair inference: no doubt he made his appointments for his usual haunt, and for his usual time. It was common enough to do business at a coffee-house, and lubricate it by a bottle: Flamsteed, giving a friend a commission to confer with a lawyer, incloses half-a-crown for postage and "to drink with him," promising to defray if they drank more. Any artist who likes the subject may take De Moivre and client over their wine and figures, with Newton at another table watching the case, ready to pounce on the actuary as soon as he was free. There is a picture in the Royal Society's possession, by Highmore, a geometer as well as a painter; and there is a medalion portrait in the third edition (1756) of the work on Chance.

De Moivre was never married. The mathematics, says Maty, did not make him rich; his condition was that of mediocrity, and he left his little property (*le peu de biens qu'il avoit amassé*) to his family: his manuscripts were confided to scientific friends. This does not indicate extreme poverty; and the only thing which a biographer would wish to suppress is another evidence. He imagined that Thomas Simpson, who followed him with a work on annuities, had committed plagiarisms. It is too much to be feared that he considered Simpson as poaching on his manor by a cheaper book, and perhaps as an underselling rival in answering questions. In the second edition of his own work he informs the reader that if a certain person should republish his book out of compassion to the public at a very moderate price, mutilating and obscuring what De Moivre had done, and working by his rules under show of others: "if this be the case," continues De Moivre, "I must forgive the indigent author and his disappointed bookseller." There is really no ground for this piece of coarse forgiveness, which is of a very different kind from the one already noticed: but the sneer at poverty comes from a man well to do. It was written in 1743, and omitted in the next edition.

In his last years De Moivre was lethargic; he slept, as Maty calls it, twenty hours out of the twenty-four. There was no need of exaggeration here: but the *Biogr. Univ.*, from De Fouchy, says *twenty-three*. During his four hours of life he took his sole meal and conversed with his friends; ready for anything, even for algebra. It is clear that his *peu de biens* was a maintenance: not a word about any help. At last, says Maty, *il cessa de s'éveiller* after seven or eight days of entire sleep.

Maty tells an anecdote which gives me a suspicion that did not occur to him: it is an "extraordinary fact," which the "not over-credulous mathematician" told him. "One day, being early at work in his study, a sudden light came over his spirit, which gave him important discoveries in the matter on which he was thinking. He said that this light, which did not leave him for several days, would have passed with certain persons for a kind of inspiration." There are also persons who would be glad to know whether the days of light were preceded by any unusual relief from drudgery; and who, if the facts went their way, would suspect those days might be a specimen of what De Moivre would always have been, if his unimpeded energies could have been employed upon the subjects in



which he is so great in spite of obstacles. We have all Newton, thanks to the leisure given by his fellowship: we have a fraction of De Moivre, but no means of calculating it exactly.

De Moivre has more right to be reckoned an Englishman than any other refugee. He is, no doubt, of foreign extraction and expulsion. I should like to know whether the name *Moivre* is found in France: it may be Swiss; but John Bernoulli, himself Swiss, calls De Moivre *Gallus*. After sixty-seven years of English food, air and soil, he could not have had a drop of French blood left. But this is not the ground of claim: he was freely given to us, with all his fame upon his shoulders. Five months before his death the French took their first notice of him: the Academy of Sciences elected him "*Associé Étranger*." He succeeded Wolff, and was succeeded by Lord Maclesfield and Euler. Was he then known to have been born of French parents? All in France who knew him personally had long passed away; and all his works, running back sixty years, had been written, some in Latin, most in English. The old man was very grateful for this tardy recognition: he received it, says Maty, with transport, and exclaimed over and over again that it was as good as letters of nobility. He declared his intention of drawing up a memoir for the Academy, for which he had never written a line. His writings are entirely described by the well-known separate works, the papers in the *Philosophical Transactions*, and two rules in Saunderson's *Algebra* (1740).

We may suspect that for more than forty years he had seen small men, now forgotten, elected, removed by death, and replaced by their equals, wondering when his countrymen would remember that a name far more celebrated than theirs belonged to France. It would be some little compensation to the memory of the distinguished foreigner whose French heart swelled with gratitude for a recognition which many would have spurned, both for the time and the manner, if the Academy were even now to publish such an account of De Moivre as would be worthy of his place in science, and of the place of *De Moivre's Theorem* in mathematics.

A. DE MORGAN.

#### OUR WEEKLY GOSSIP.

THE new Commissioner of Works has made an important change in his office. Mr. Austin, the secretary, having resigned, the post was offered to Mr. Fergusson, who has accepted it. Mr. Austin was a lawyer, and there was no one competent to offer professional advice about the public buildings, and the way in which estimates were five or sixfold in the course of construction.

The Principal and Academical Staff of King's College have issued cards for an evening reception on Thursday, next week.

We understand that Dr. Tyndall is to read a paper, next week, at the Royal Society, on his new discoveries of the effect of light on certain chemical vapours, and to deliver a Friday evening lecture on the same subject at the Royal Institution.

We hear that Capt. Inglefield, R.N., has been appointed to the command of the Royal Adelaide, in order to give a fair trial to his invention for steering ships by an improved method. The power employed is the pressure of the water in which the vessel floats. The details of the invention have not yet been published; but we understand that the apparatus is very simple, consisting only of a hydraulic chamber screwed fast to the bottom of the keel, from which an iron rod passes to the deck and the rudder head. No wheel is required, no tiller beyond a short bar, and steering-ropes are dispensed with, and yet the power of the apparatus is such that a boy would be able to steer the largest ship in the Navy. The Admiralty have done well in sanctioning a trial of this invention; and we hope that Capt. Inglefield will succeed to the satisfaction of all concerned in demonstrating that in addition to floating the ship the water may henceforth be made to do the steering.

Spectroscopic observations of some of the Southern Nebulae, in continuation of his former series, have been received at the Royal Society from Lieut. J. Herschel.

The Astronomer Royal has distributed, on the part of Major Tennant, a few sets of photographs of the total solar eclipse, taken at Guntour, on the 17th of August last. There are six photographs in a set, on glass, and being mounted so as not to rub, they can be readily examined. The protuberances show distinctly, and can be followed in their change of form and appearance through the series. Our readers may, perhaps, remember that Major Tennant was appointed to the charge of a party to observe the eclipse.

The Royal Society have published the second volume of their great "Catalogue of Scientific Papers," a handsome book of 1012 pages. It contains a supplementary list of works indexed since the first volume appeared, and carries the author's names on in alphabetical order from COAKLEY to GRAY. The importance of this publication, on which we have already expressed our opinion, becomes the greater as it advances, for it shows more and more of the scientific work that has been done all over the world in the first sixty-three years of the present century. And if any one desires merely to ascertain how many papers have been written by any "scientist," as the Americans say, he has only to turn to this Catalogue to find all he wants. Under Cuvier there are 237 titles; H. W. Dove, the Prussian meteorologist, has 183; Léon Dufour, the naturalist, 245; Ehrenberg, the microscopist, 264; Principal J. D. Forbes, who has just died, 118; H. R. Göppert, the botanist, 193; but all are outstripped by Dr. J. E. Gray, of the British Museum, who figures for 497.

Among the year-books which we have still to announce, are—"The Royal Almanac of England" (Clayton),—"Whitaker's Almanack for 1869," a capital shilling's worth of information,—"Letts's Parliamentary Register and Almanack,"—"Letts's Diary or Bills Due Book,"—and "The Era Almanack," a serial devoted to theatrical and musical matters.

Mr. Thomas M. Lindsay, of the University of Edinburgh, has won the Shaw Fellowship in Mental Philosophy: a fellowship of 160*l.* annually for five years, founded by the friends of the late Sir James Shaw, Bart., and destined for the encouragement of the study of mental philosophy, and open to graduates in Arts in any of the Scottish Universities. Mr. William A. Hunter, of the University of Aberdeen, was judged worthy of honourable mention in this competition.

At a recent meeting of the Massachusetts Historical Society, Mr. Winthrop, President, and Mr. Motley, spoke in very high terms of Dean Milman, their late honorary Associate. A vote of condolence with Mrs. Milman was adopted.

Two new manuscripts of Chaucer's 'Bred and Mylk for Children' (as he called his Treatise on the Astrolabe), have just turned up in the Rawlinson Collection in the Bodleian, which is now being catalogued. News of the forty-second Manuscript of the 'Vision of Piers Plowman,' has also just been received by Mr. Skeat. This shows the popularity of the book to have been nearly as great as that of 'The Canterbury Tales,' of which we know of about fifty manuscripts. The new Vision manuscript is of the third type, the latest cast of the poem, that printed by Whitaker.

The recent ballot at Copenhagen for Honorary Foreign Members of the Scandinavian *Botaniske Forening* resulted in the election of Mr. Robert Brown, the Rocky Mountain and Arctic scientific traveller, as an *Udvalgte Medlem*. Prof. Babington, of Cambridge, is the only other English member of the same grade.

On Tuesday last, Mr. C. R. Markham, the geographer to the Abyssinian Expedition, gave the Leeds Philosophical Society an interesting account of the country, its Flora and Fauna, and its inhabitants, with many particulars relating to the expedition. He said that, owing to the mountainous character of the country, the climate resembled the south of Europe rather than tropical Africa, and the scenery in some parts reminded him of the Orkney Isles. He described Theodore as "the most remarkable man that had appeared in Africa for some centuries," and said his march

over the mountains to Magdala displayed astonishing energy, military skill, and fertility of resource. In his opinion, the great want of Abyssinia is some means of communication with the rest of Christendom, to banish the ignorance, superstition and cruelty that prevail.

Mr. Payne Collier requests us to insert the following note:—"A paragraph in the Weekly Gossip of the last *Athenæum* seems to have been written under a misapprehension. It speaks of a proposed new and cheap edition of Spenser, and states that 'the first edition of the "Shepherd's Calendar," unaccountably overlooked by the latest editor, corrects several mistakes, which puzzled that gentleman and prior editors.' I believe that I am 'the latest editor' of Spenser, five volumes octavo, 1862; the Aldine edition, by the same publishers in 1865, being merely and avowedly a reprint of mine in a smaller form. The writer of the paragraph, to use his own words, seems to have 'unaccountably overlooked' the fact that I faithfully followed 'the first edition of the "Shepherd's Calendar,"' and that upon its authority I corrected the readings of Todd and others in many places, the very first page being one of them. As to having been puzzled by the supposed incorrect text, that too is entirely a mis-statement, for nothing can well be more obvious than the meaning of the poet throughout: the 'Shepherd's Calendar' does not contain a single doubtful passage that I recollect. There are plenty of grounds for a new and cheap reprint of Spenser, without imputing ignorance of so well known a book as the first edition of the 'Shepherd's Calendar.' If the intended editor of the new and cheap edition have discovered a copy of the 'Shepherd's Calendar' earlier than that of 1579 I envy him: he is more lucky than I have been, or any other person during the last three centuries. I based my text upon what is called, on the title-page, 'The Shepheardes Calender, conteynyng twelue Æglogues,' printed by Hugh Singleton in quarto with the date of 1579. The very copy I used is now lying before me."

Post Office statistics, which are extremely valuable for the light they throw on the educational progress of nations, exhibit Italy, unfortunately, a very unfavourable point of view. The increase in the number of letters sent through the Post Office has been very small since the formation of the kingdom of Italy. In 1862, the number was 71,502,779; in 1867, 79,780,750. But the annexation of Venetia, with its 114 post-offices and two and a half million of inhabitants, more than accounts for this increase, and in fact the Postmaster-General who publishes the Report from which the above figures are drawn, is compelled reluctantly to admit that there was rather a decrease than a gain in 1867. In sad contrast to this return is that of the State Lottery, which is represented as being in a most flourishing condition. The most superstitious notions, as is well known, are connected with the lottery. Thus, the ages of Monti and Tognetti recently executed in Rome were largely played on. Some of the numbers were drawn, and the Italian and Papal revenues have, it is stated, been mulcted to the amount of several hundred thousand francs. But this stroke of good fortune will quickly react on the votaries of this great national gambling establishment.

The Librarian of the Worcester Cathedral Library has just discovered that a copy of Gower's poems ("*Confessio Amantis*") is a genuine Caxton, printed in 1483.

The first of a series of ten bells and hour-bell for Worcester Cathedral has been deposited in the College Green. The new peal is to cost 3,000*l.*; and this sum has been subscribed in honour of the Dean (the late Sir Robert Peel's brother), as a testimony to whose virtues the bells are to be hung.

The Cambridge regulations for the examination of women above the age of eighteen have been issued. The first examination will commence on Monday, the 5th of July, at places where there are at least twenty-five candidates, with a committee of ladies to make all suitable arrangements. No class lists will be published, but the names of the successful candidates will be alphabetically



arranged in three classes, and certificates granted, stating the subjects in which they have passed, and specifying those in which they may have distinguished themselves. There are six groups of subjects, the first of which, group A, with one of the remaining five, must be passed before a certificate can be obtained, but if a candidate passes in group A. at one examination, she may omit it on a subsequent occasion. The subjects in group A. are religious knowledge (which may be omitted if objected to at the time of application), arithmetic, English history with the geography bearing upon it, and English language, literature and composition. Group B. comprises Latin, Greek, French, German and Italian, one of which will suffice for passing. In group C. there are Euclid, and elementary algebra, trigonometry, conic sections, statics, astronomy and dynamics, the first two of which must be done. Group D. includes political economy and logic, either of which will be sufficient. Group E. consists of botany, geology and physical geography, zoology and chemistry, one of which must be taken. Music and drawing form group F. Books in each group are recommended, and it is announced that, as a general rule, about two-thirds of the questions will have reference to them. All useful information may be obtained from the Rev. T. Markby, Trinity Hall, Cambridge.

Prince Napoleon has subscribed 400*l.* to M. Lambert's North Polar Expedition. It is stated that the arrangements for the expedition are progressing very satisfactorily, and that it will certainly leave France early in the spring.

The Government of the Argentine Republic, deeply impressed with the great importance of utilizing the enormous supplies of meat in that country, which are now running to waste, have offered a reward of 8,000 dollars (1,600*l.*) to the inventor or introducer of a mode of preserving meat best adapted, in the judgment of the Government, to its being made available on a large scale. Descriptions of the processes proposed are to be sent to the Government, at Buenos Ayres, on or before the 1st of May next.

THE SOCIETY OF PAINTERS in WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES by the MEMBERS is NOW OPEN. Pall Mall East. Ten till Five.—Admission, 1*s.* Gas on dark days.  
WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS in WATER COLOURS, 53, Pall Mall, is NOW OPEN. Exhibition of Sketches and Studies, 1*s.*; Catalogue, 6*d.* JAMES FAHIE, Sec.

SIXTEENTH ANNUAL WINTER EXHIBITION OF PICTURES by BRITISH and FOREIGN ARTISTS is NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Half-past Five o'clock.—Admission, 1*s.* Lighted by gas.

PICTURES and WATER-COLOUR DRAWINGS of the British and Foreign Schools of Painting selected with great care from the Studios of the different Artists. In calling attention to these, T. M'Lean has great satisfaction in soliciting a visit from Collectors and others to inspect them.—T. M'LEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.

MR. MORBY'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Clarkson Stanfield, R.A.—Meissonier—Alma-Tadema—Gérôme—Fiere—Laudet, T. Faed, R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersill, R.A.—Erskine Nicol, R.A.—Le Jeune, R.A.—Andell, R.A.—Frost, R.A.—Pettie, R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Lidderdale—George Smith—Linnell, sen.—Peter Graham—Gaskin—H. W. E. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

# SCIENCE

*Underground Life; or, Mines and Miners.*  
By L. Simonin. Translated, adapted to the present state of British Mining, and edited by H. W. Bristow. (Chapman & Hall.)

THIS is a clever, a curious, and at the same time an instructive book. If Victor Hugo had not written his 'Travailleurs de la Mer,' it would never have occurred to M. Simonin to have written 'La Vie Souterraine'; yet one is a romance and the other a reality. Our author, however, with the quickness of a Frenchman's fancy, saw in the subterranean labours, in the underground dangers of the miner, a parallel to the struggles of the sailor against "l'ananké des éléments"; "for each is the soldier of the

deep, against whom the powers of Nature wage at times their utmost fury."

M. Simonin throughout his book endeavours to maintain this parallel: "Nous suivrons l'ouvrier dans sa vie souterraine, sur son champ de bataille." Consequently, even when telling the very truth, he contrives, by ingeniously exalting the lights of his picture, to add to the sombreness of his shadows, and produce a sensational scene. His translator, with good judgment, has avoided this, and in trusting to a less stilted style we believe he has (at all events for English readers) produced a far more satisfactory result. Nothing is sacrificed, except a few sounding words, and the truth tells strongly by the power of its own pathos.

The coal-miner passes in his cage rapidly from the light of day to the darkness of the coal-bed, several hundred yards beneath the surface. Here he toils—too often in a constrained position—for hours, hewing coal by the dim light of a lamp filtered through the small meshes of a wire gauze. His dangers are many, and from the moment the miner trusts himself on the descending cage they begin. *A man a day is killed in the shafts of our collieries.* The roof above him in his working place is often treacherous, and nearly six men are killed for every million of tons of coal raised in this country, by the fall of the stratum beneath which he labours. Then the coal itself is, sometimes continuously, often suddenly, pouring out its carburetted hydrogen gas, which, mixing with air, becomes the fire-damp; and with the sad casualties arising from its explosion we are unfortunately but too familiar. In one moment scores of men are destroyed by the force of the explosion, and those who escape the fire-damp perish in the deadly cloud of "after-damp," "stythe," or "choke-damp," as the carbonic acid formed by the explosion is variously named. Nor are these all the dangers of the miner. He suddenly breaks into old workings, of which no records have been kept, and he perishes by drowning, in the rush of the liberated waters, surging under the pressure of the column of fluid, which has been gathering, it may be, for ages. The coal may be set on fire by an explosion of gunpowder, or from some accidental cause, and, fanned by the force of the ventilating current, become rapidly so extensive as to cut off all means of escape. Then we have the sad record of the Hartley Colliery, in which, by the breaking of the machinery, the shaft was closed, and 204 men and boys found a living tomb. A similar accident occurred but a few weeks since near Rotherham, where the whole body of colliers at work were in a moment sealed in their colliery for some days; but, happily, here it was possible to remove the obstruction from the shaft, and release them.

The toiler in the metal mines, who is not liable to suffer from explosions of fire-damp, is surrounded by numerous dangers, analogous to those already described. Beyond those, from the severity of the labours of the metalliferous miner in air deficient of oxygen and with an excess of carbonic acid, and from the injurious influence of climbing on perpendicular ladders from, it may be, more than 300 fathoms beneath the surface, bronchial diseases are contracted early in life, and the average period of his existence is but little above half that enjoyed by other men.

The very conditions of a miner's life render him a peculiar man. The darkness of the recesses of a mine gave birth to the kobal and the gnome,—types of all the various superstitions which, although somewhat modified, still haunt the "soldat de l'abîme," as M. Simonin calls him. He is ever a religious

man. There is no profane speaking in "underground life," and whistling is regarded as an act of levity, and always checked. Yet the miner's religion is almost always that of the fatalist. "I shall not die until it pleases the Lord" is its expression. A man who was brought out of the Lundhill Colliery for dead, but who recovered, was soon at work in a neighbouring colliery known to be of a "fiery" character. He was asked by a visitor if he was not under fear, having already suffered so severely. "No," was his unhesitating reply; "the Lord who saved me then will save me again."

Accustomed to danger—standing almost always face to face with death—the miner grows careless, becomes reckless, and sometimes even wilful. Thus, M. Simonin had a character to deal with which admitted of similar treatment to that which the sailor received at the hands of Victor Hugo; and M. Simonin has not allowed many points of any interest to escape him. His mode of bringing some harrowing scene before his readers may be judged of by an extract from his description of the results of an inundation of a Liège colliery:—

"On the 28th of February, a sudden irruption of the water which had been dammed up in the old workings surprised the colliers in the mine of Beaujone, some of whom had just time enough to make their escape by means of the shaft, while others in their hasty flight were drowned; the rest remained close prisoners. The overman, Hubert Goffin, could have gone up in the tub, but would not do so; and he even kept his son, a boy of twelve years of age, near him. Like the captain who ought not to abandon his ship in the moment of danger, he meant to remain in the mine, displaying the most heroic devotion and the noblest resignation. 'I will save all my men,' he said, 'or I will perish with them.' Firm at his post, he encouraged and sustained everybody, striving to revive the courage of those who were on the point of yielding. Scenes took place such as the pen cannot describe. Two men were engaged in a quarrel, and while Goffin tried to separate them, some one exclaimed, 'Let them fight; we will eat the one who is beaten.' At another time, all these men were seized with despair. The work that Goffin had caused them to begin, with the object of finding, if possible, a way out, having produced disengagements of fire-damp, they cried to their chief, 'Do not close the communication; let us take the lights there and blow ourselves up.' Some exhausted miners seemed to be nearly dying; their comrades, as they afterwards acknowledged, watched for the instant, in order to devour their bodies. All the lamps were extinguished for want of air; the weakest and most timid became delirious, complaining that somebody wanted to kill them by leaving them without food or light. They imperiously demanded something to eat, and inveighed against Goffin. They contended for the candles, which they devoured. Some went creeping along to quench their thirst. 'It seemed,' said they, 'as though we were drinking the blood of our comrades.'"

—However, help from without came to the colliers. At the end of five days, twenty-four colliers were released, and once more saw the light of the sun.

This work was originally written from a French point of view; and the result was, that undue prominence was given to mining in France; which was placed by M. Simonin—although producing but 12,000,000 tons of coal annually—far before that of the British Islands, producing 104,000,000 tons in each year. Mr. Bristow, who has done his work with considerable judgment, has, to a great extent, removed this objection. It would have been desirable, if it had been possible, to have given still more space to mining in the United Kingdom. This would have been to have nearly re-written the book, and to have destroyed the character impressed upon it by M. Simonin. As a narrative of the hardships of a miner's life, of its vicissi-



tudes, its triumphs, and its disappointments; as a series of stories, displaying in a graphic style the hardihood, the daring, and the true heroism which is common amongst these labourers in deep and dark recesses of the earth, this book is one of interest. Withal, it is instructive too, for it describes sufficiently the modes of occurrence of mineral veins, and the geological conditions under which coal-seams are found; it deals with all the operations pursued for discovering the mineral, and for opening out the mine when discovered. These descriptions are assisted by excellent plates and woodcuts of sections of coal-fields, of mineral lodes, of the tools employed by the miners, of the methods by which the exploitation is carried on, of the means by which the miners ascend or descend, and of the arrangements adopted for bringing the valuable mineral to the surface.

'Underground Life' embraces not merely the mining of the European Continent and Great Britain, but that of North and South America and of Australia. In this translation a series of small but beautifully-coloured geological maps of each mining country, giving all the necessary mineral details with much exactness, has been introduced. For these we are indebted to Mr. James Jordan, and they add greatly to the value of the book. The publishers have reproduced the series of chromolithographic plates of minerals which adorned the French edition: these recommend themselves to attention from their correctness and beauty.

In February, 1867 (*Athen.* 2049), we noticed the French original of this translation, and stated our objections to the sensational style adopted by M. Simonin. We then spoke of it as an attractive book, which would be read "for the passing interest it excites, and be forgotten."

Mr. Bristow's translation of Simonin's book is a great improvement on the original. Much that was of a very melo-dramatic character has been rejected; all the sensational scenes have been toned down, and much matter of considerable interest and conveying valuable information has been added. Therefore, 'Underground Life,' as we now have it, may become an important addition to our popular scientific literature. There are few subjects upon which a larger amount of ignorance prevails than mining. This is evidenced by the numerous letters which appear in the newspapers whenever the public mind is excited by the catastrophe of a colliery explosion. Now, the works which have been written on mining—they are but few—may be very exact, but they are very dry and uninteresting. Some work was required which should convey, in an interesting manner, correct information to the general public, and thus impart some knowledge of our peculiarly national industry. In Mr. Bristow's translation of 'La Vie Souterraine,' with his emendations, we have such a book.

#### SOCIETIES.

**GEOLOGICAL.**—Dec. 23.—Prof. T. H. Huxley, LL.D., President, in the chair.—The Rev. J. F. Blake, M.A., Messrs. T. S. Parry, and W. H. Penning, were elected Fellows.—The following communications were read:—"On the so-called 'Eozoöcal' Rock," by Prof. W. King and Dr. T. H. Rowney.—"Notes on the Geology of China, with more especial reference to the Provinces of the Lower Yungtsai," by Mr. T. W. Kingsmill.

**ENTOMOLOGICAL.**—Jan. 4.—Mr. H. W. Bates, President, in the chair.—Messrs. W. F. Kirby and E. Holdsworth were elected Members.—Mr. Bond exhibited some remarkably small specimens of *Vanessa Urtica*, which remained less than a week

in the chrysalis; and a dark variety of the female *Apatura Iris*.—Mr. E. G. Meek exhibited specimens of *Dianthæcia Barretti*, from Ireland.—Mr. W. C. Boyd exhibited *Crambus myellus*, from Blair Athol, the second known British specimen.—Mr. F. Smith exhibited a series of nests of wasps and bees collected in India by Mr. C. Horne; and Mr. Horne, who was present as a visitor, gave some interesting details on the habits of the insects.—The Secretary exhibited some photographs of wasps' nests, presented to the Society by Mr. J. Hogg.—Mr. Horne exhibited a large earthen cocoon, containing an imago of *Sternocera*.—Mr. A. E. Eaton communicated a note on the structure of the Ovipositor, with reference to the investigations of M. Lacaze-Duthiers and Dr. Pacard.—Mr. F. Smith read a paper, 'On the Affinities of the Genus *Silyllina* of Westwood,' and arrived at the conclusion that this remarkable insect belongs to the Ichneumonidae.—Prof. Westwood read descriptions of several new Coleoptera.—Mr. E. Saunders read 'Descriptions of Nine new Species of Buprestidae.'

**CHEMICAL.**—Dec. 17.—Dr. Warren De La Rue, President, in the chair.—The following paper was read:—"On the Isolation of the Missing Sulphur Urea," by Dr. J. E. Reynolds.

**ANTHROPOLOGICAL.**—Jan. 5.—Dr. Charnock, V.P., in the chair.—Mr. Tom Craster, jun. was elected a Fellow, and Mr. C. Gilman a local secretary.—Dr. Carter Blake communicated some remarks 'On a Skull from the Chincha Islands,' exhibited by the Rev. J. G. Wood.—The Rev. J. G. Wood also exhibited a collection of the poisons and poisoned weapons used by Africans, Malays, and Americans, and read a paper 'On the Preparation of the Poisons, their Uses and Effects.'

#### MEETINGS FOR THE ENSUING WEEK.

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| Mon.   | Royal Academy, 8.—'Painting,' Mr. Cope.   |
| —      | Geographical, 8.—'Journey in Caucasus, and Ascent of Kasbek and Elbruz,' Mr. Freshfield.  |
| Tues.  | Engineers, 8.—'Mechanical Appliances for getting Coal,' Mr. Bider.  |
| —      | Photographic, 8.—'Combination Printing,' Mr. Cherrill.  |
| —      | Ethnological, 8.—'Westerly Drifting of Nomades,' Mr. Howarth.   |
| Wed.   | Royal Institution, 8.—'Fine Arts,' Mr. Westmacott.  |
| —      | Geological, 8.—'Hyperodapedon of Elgin, &c.,' Prof. Huxley; 'Hyperodapedon, Devon,' Mr. Whitaker; 'Graptolites, &c.,' 'Plant remains and Basalt, Ireland,' Mr. Baily. |
| —      | Microscopical, 8.—'Mounting Animal Tissues,' Dr. Bastian.   |
| Thurs. | Mathematical, 8.—'Mechanical Description of Curves,' Mr. Roberts; 'Degenerate Forms of Conics,' Prof. Hirst.  |
| —      | Royal, 8.—'Chambers under Redclyffe Church &c.,' Antiquaries, 8.—'Rev. H. M. Scarth.  |
| —      | Zoological, 8.—'Classification of Carnivora,' Mr. Flower.   |
| Fri.   | Royal Institution, 8.—'Chemical Rays and Molecules,' Prof. Tyndall.   |
| —      | Philological, 8.—'Sanskrit Prefixes, &c.,' Prof. Gold-sticker.  |

#### FINE ARTS

*The Life and Labours in Art and Archaeology of George Petrie, LL.D.* By William Stokes, M.D., D.C.L. (Longmans & Co.)

WITH a dedication to Dr. Acland and others, Dr. Stokes commences his biographical account of their friend, the well-known Irish archaeologist. He put to use human reason, eyes and learning, where, before his day, no one seemed to think it needful, or even possible, to employ them. Dr. Petrie deserved the happy fortune of cracking the antiquarian nut with which his name is chiefly associated; and it is hard to say more than this; for his able, learned and logical exposition of the nature, uses and origin of the Round Towers of Ireland is only just not wholly unchallengeable. It is fortunate for Dr. Petrie that the latest discovery anent his favourite study, the Round Towers, goes far to support at least one of the explanations which he gave for the uses of those edifices. Although we noted the matter at the time, it may be well to remind the reader that the use of these towers as dwellings was proved by the finding of staples of metal and the lead with which shutters had been attached to the sides of the window-openings of one of the towers.

It is hardly conceivable that such things were not observed before.

Some of Dr. Petrie's forerunners said these towers were the abodes, others that they were the tombs, of the African Sea-Champions, whoever they might have been; then they were described as Phœnician towers as designed for the Holy Fire; Sorcerers' towers; astronomical observatories (!); pillars for dancing round in Canaanitish fashion; gnomons; temples of Vesta. They were supposed to have been Archi-Druidic; Danish watch-towers, where the Danes harried and flayed, but never lived long; Phallic temples, or sepulchral monuments; they were treasuries of mighty Irish sovereigns; beacons for travellers' guidance; and, lastly, belfries. It was said that the best test for the sanity or insanity of an Irish antiquary was to ask him his opinion about these wonderful erections. Folk said they were Persian, African, Indo-Scythian, Egyptian, Greek, Sardinian, Hindoo, Chaldean, Guebre, Pelasgic, Hebrew, Gnostic and Druidical. Zoroaster was not too remote, Buddha not too early; the Magi and the Cuthites were not too little understood, the Eleusinian mysteries not too recondite or abominable, to allow claims to the honour of building these strange works, which are certainly Christian, ecclesiastical, occasionally monastic, and sometimes, if not always, defensive; and by no means to be referred to an older date than the twelfth century. Wonderful as are the wilder theories, still more wonderful is it that since Dr. Petrie's death, a bold man appeared who declared these structures to be works of the sons of Ham, *i. e.*, Cyclopeans, Centaurs, or Dæmons, as the case might be!

Dr. Petrie's biography has been already given in the *Athenæum*, so it will not be needful now to give a general sketch of his career. Suffice it that he was the son of a portrait-painter of Dublin—himself a man of Aberdeen, he was born in 1789. He was a pupil with F. Danby in the Drawing School of the Dublin Society, and in 1808 wrote descriptions of stone circles on the Wicklow Mountains. He came to London long enough ago to have called upon West while painting his 'Christ before Pilate.' F. Danby and O'Connor—a very promising landscape-painter, were of the party in this visit to London. The former used to tell with much feeling how Petrie, knowing how dire was the impecuniosity under which his friends then suffered, compelled them to receive from him two valuable rings, which they might turn to cash if needful. Needful this help must have been, for Danby and O'Connor walked to Bristol on their way back to Ireland, and arrived with barely enough to pay for a lodging. Danby made three drawings and sold them to a stationer for a guinea; by the like means he started O'Connor for Ireland. Danby had already (1812) exhibited a picture in Dublin, 'A Landscape—Evening,' which gave promise of the painter of the awe-striking 'Upas Tree,' now at South Kensington, and recently described by us, 'The Evening Gun,' and 'The Painter's Holiday.'

Petrie was so good an artist as to have supplied nearly a hundred of the illustrations to 'Cromwell's Excursions in Ireland,' and scores more to publications of the topographical sort. These studies continued for many years, and brought him into a good professional position. In 1830 he was appointed Librarian to the Hibernian Academy, and exhibited six pictures in the gallery of that association. To that of the following year he contributed nine works. In 1831 he visited the Isles of Arran, then utterly strange to the artist and antiquary. He may be called the expositor as well as the illustrator of these out-of-the-way nooks of Irish scenery and their ancient re-



mains; the fame of Clonmacnoise also is due in no small degree to his studies and learning. This volume is enriched by many extracts from his journals of visits to the above-named and other interesting sites. As to Clonmacnoise, he was among the first to complain of the debasement into which the people of Ireland had fallen, so that they did not scruple to destroy or injure such relics of the boasted civilization and labours of their ancestors. While Irish bards were singing about the grandeur and valour of the ancient races of their country, the common people were ruthlessly destroying the antiquities upon which rested the real honours of the island; Petrie recorded the existence of the seven sanctuary crosses of the old establishment at Kilfenora, of which five then remained; three of these have disappeared since he described them, 1821. In the Isles of Arran, on a second visit, he found the hive-like huts, similar to those which dot the land in Devonshire, Cornwall, and Wales; also "gigantic forts of uncemented stone" rearing their ruined crests above the ocean, or crowning some central point, each with circumvallations and sometimes with *chevaux-de-frise* of upright stones, Culdee buildings of the earliest date, with groups of collegiate churches and other structures, including the wreck of the Round Tower of St. Enda. He testified to the still primitive and simple character of the people of these islands, such as it was described in old traditions. This work contains a very striking description of these folks and their habits, including the eccentric doctor of the place, who was also the chief, if not the only tailor, and was suspected of having been "out" in '98. Tim O'Flaherty, such was this jovial and learned fellow's name, proved himself a hero in medicine when some dreadful cases of typhus came to his hands.

So long ago as 1816 Dr. Petrie became a contributor to the antiquarian literature of his country. He made his first essay in *The Dublin Examiner* of that year. *The Dublin Penny Journal*, a sort of Irish Penny Magazine, reckoned Petrie among its worthy contributors. By its means he endeavoured to arouse the popular mind in the country to a sense of duty towards the antiquities which he loved so well and so freely elucidated. Monasterboice was one of his favourite subjects then and afterwards. In connexion with the Hibernian Academy he gathered whatever was obtainable of Irish MSS. In the exercise of his trust he discovered the second part of the 'Annals of the Four Masters,' then an unnamed and neglected document, now of the highest value and interest. The Southwell collection of MSS., and that of the Chevalier O'Gorman, were purchased under his auspices. The former is, like that vast treasure of historical documents which, by means of the author of 'New America,' has recently found its way home again from America, rich in records of the seventeenth-century in Ireland, comprising State Papers of James the Second, which had found their way to Holland, and remained there during several generations. The collections of Sir W. Betham and Messrs. Hodges and Smith are among the treasures which Petrie gathered for public use.

The Museum of Antiquities and the Manuscript Library owe deep obligations, as well as their origin, to our subject. From 1833 to 1846 he was connected with the Ordnance Topographical Survey of Ireland, and enriched it with the results of his studies. In the same period he produced his 'Antiquities of Tara' and 'The Ecclesiastical Architecture of Ireland.' An idea of the extent of the labours involved in the Survey in which Petrie had so large and important a share may be obtained by learning that, when

the staff of the Survey was dispersed, no fewer than 468 quarto volumes of letters and documents relating to the topography, language, history, antiquities, productions and social state of Ireland, were laid aside. About a fourth of this invaluable mass is deposited with the Royal Irish Academy, there to remain it would seem. These were the great labours of a well-spent life. It is needless for us to follow the author further into this matter. Suffice it that Dr. Stokes has performed his biographical task with loving care, and that, apart from Petrie's career, this book supplies carefully-written abstracts of his more important archaeological works, and a complete list of his writings and engraved pictures. It lacks an index.

## FINE-ART GOSSIP.

THE new buildings for the Royal Academy, Burlington Gardens, are now so far advanced that the apartments will very shortly be put into the hands of the decorators. No reasonable doubt exists as to the holding of the next Royal Academy Exhibition in the new place.

Several new pictures have been added to the Winter Exhibition at the French Gallery, Pall Mall. Among them is a very noteworthy landscape by Mr. Dawson, 'Chatham' (No. 266), a view from the side of the Medway which is opposed to the old town. Successful and learned as the painter is in respect to skies, the soft and veiled harmoniousness of that in question is a new piece of good fortune at his hands. A picture by Mr. Peel, 'Rhuddlan Castle' (255), though not without "paintiness," is commendable for its brightness. A picture by M. De Jongh, styled 'Dressing for the Ball' (283), is characteristic of the artist's peculiar skill and ready manner. 'Lake Wallenstadt' (232), by M. N. Girardet, calm water, with craft loitering in summer air, is pleasantly broad and rich in study of nature. In an upper room at this gallery will be found a famous picture by Mr. Linnell, 'The Dusty Road,' one of three which were sold at Christie's last season for 1,000 guineas each.

We have received the following from the Secretary of the Artists' Society:—"Extract from Minutes made at the General Quarterly Meeting held on the 21st of December, 1868: That this Society has been made acquainted with the provisions of Mr. Slade's Will, and with the views expressed in the letter of Mr. Field addressed to George Grote, Esq. That this Society is of opinion that so munificent a sum, if judiciously applied, cannot fail to effect a great improvement in the present system of Art-education and tend to elevate the general position of British Art. And that the Society will gladly co-operate in any way which may be requisite to carry out the spirit of Mr. Slade's bequest. JOHN SLIEGH, Hon. Sec."

We may express our pleasure in seeing how attractive to the public is the Meyrick collection of arms and armour, now at South Kensington. The newly-opened part of the Underground Railway seems to have introduced a comparatively fresh order of visitors to South Kensington; considerable numbers of sailors and far-east dock-folk are daily to be seen studying the models of ships and boats in the Naval Museum, as well as casting curious eyes upon outlandish Indian arms and fabrics, home and continental weapons, and coverings of steel and iron, the bizarre fighting-tools and murderous appliances of our ancestors.

The Burlington Fine Arts Club intends to continue its series of exhibitions of Art-works this season by gathering ample and rich examples of the skill and genius of Albert Dürer and Lucas van Leyden; also to form a collection of oriental porcelain. As to the latter, it is quite time something of the kind were made, because there is, we find with amazement, which is not unmixed with amusement, a notion in heads which should be better informed, that the decorative design of the East is "barbarous." The exhibition to comprise these works will take place at the present rooms of the Club in April, May and June. As the Burlington

Club advertises for suitable premises we trust its union with the British Institution will be effected. Meanwhile, it is a pity to allow the honourable and most valuable custom of having annual exhibitions of pictures by the old masters to fall even into abeyance. Could not the always effective South Kensington Museum take up the practice in a way which none could perform better?

A friend remarks the injury which often accrues to pictures both modern and ancient when freshly varnished, placed in frames of the ordinary kinds and closely nailed up to the rebates. The consequence is that the varnish sticks to, hardens, and glues wood and canvas together, so that if it be required to take the paintings out of their frames at any time it is only to be done by forcing, and at the hazard of leaving flakes of colour and ground adhering to the wood. This might be prevented, writes our friend, by insisting on the beveling of the rebates so that their edges should not touch the canvas of the picture, or by recommending artists' colourmen to have angle-pieces screwed to the sketching frames they sell, so as to project a little beyond the surfaces of the canvases.

Some of the sculptures brought from Ionia and the neighbouring provinces of Asia Minor by Mr. Newton are now in course of arrangement in the British Museum. The alto-reliefs from the Mausoleum at Halicarnassus are being placed in the room which partly fills up the space between the Elgin Room and the Lycian Saloon. These are disposed in a line upon the wall, like the frieze of the Parthenon in the adjoining chamber. Other examples will be found in public view, which have, until now, been hidden behind that ignominious hoarding which has so long defaced the front of the Museum. It is proposed to extend the accommodation of the Department of Antiquities at the British Museum by erecting a new room at the end of the Elgin Room, which is opposite to that just referred to as approximating to the Lycian Saloon. This will make a noble line of chambers parallel to and only inferior in dignity and length to that magnificent range which is now devoted to the larger Egyptian and Assyrian sculptures. The great Lion of Cnidus now stands at the eastern extremity of the last-named suite of saloons. The care, taste and ingenuity of Mr. Newton have been worthily and successfully employed of late in re-arranging the sculptures under his charge. The task of covering the Panathenaic frieze with glass, rendered necessary by the destructive atmosphere of London, as Dr. Percy has reported, is almost completed. The use of colour, once confined to the Elgin Room, has been of late years considerably enlarged with so excellent an effect that we look forward to its extension in respect to the great Egyptian Gallery, of which the "stone-coloured" walls are by no means so beautiful or so cheerful as they might be.

A friend writes from Naples:—"The *Pungolo* reports that the frescoes in the church of San Severino, by the Zingaro, have been retouched and greatly damaged. A commission of artists, consisting of Maldarelli, Mancinelli, Guerra, Morelli, and Del Bono, having been appointed to inquire into the case, proceeded on December 28 to inspect the paintings, which are almost unique. According to the *Pungolo* the surprise and regret of the members were general, and expressed in no doubtful terms. The 'restorer,' it appears, had been sent for from Messina, and on being interrogated as to what method he employed, replied that it was the same which was used by the best restorers, *incausto a cera*. The commission, after noting the irreparable damage done to those celebrated paintings, observed that, besides replacing pieces which were wanting, the restorer has covered the wall with a fatty mixture which, besides blackening, had completely altered the tone of the frescoes. The newly-inserted parts can be removed, but not so the fatty mixture, which has been absorbed by the plaster. In the words of Morelli, as quoted by the *Pungolo*, 'five centuries have transmitted to us the paintings of the Zingaro somewhat impaired by age, but still they were by the great artist. You in ten days have destroyed them. We have now the pictures of the restorer, as we might have had those



of any other artist who had retouched them, but the pictures of the Zingaro, of the best Neapolitan painter, no longer exist. We had them—we were proud of them—you have destroyed them.' It is only fair to say that, as has always been the case with this 'irritable genus,' a considerable amount of discord exists between our Neapolitan artists, who may be classed under the names of Old and Young Italy, still the members of the commission hold the highest places in their profession."

### MUSIC AND THE DRAMA

*William of Normandy and Henry the Second: Two Historical Plays; and Offa, King of Mercia: a Tragedy.* By Henry J. Verlander, M.A. (Newby.)

HAD Mr. Verlander's powers been proportionate to his ambition, his success would have been a matter of almost national importance. His apparent aim is to supply some of the links requisite to convert the historical plays of Shakspeare into a complete record of the progression of English history. He has written, accordingly, three plays, two of them dealing with the history of the Plantagenets, while the third has a pseudo-historic character, its plot being founded on the troubles which preceded the overthrow of the Heptarchy. In these plays an attempt is made to follow the form and method of Shakspeare's dramas. The imitation, however, though servile, is unsuccessful. It rises into plagiarism or sinks into parody without once becoming resemblance. Shakspeare's manner is, after a fashion, copied; the modes of speech of some of his characters are burlesqued; and the freedoms of expression which were in former days as common with authors of repute as they are now uncommon are carefully followed. Not a spark, however, of poetry, imagination, creative power, descriptive ability, or knowledge of human nature does Mr. Verlander display. He collects a number of lay figures, and arranges them in different situations, places in their mouths his own words, and his tragedy is complete. The one adjective which seems properly to characterize these dramas is "wooden." They are hard, unyielding, and unsympathetic. So ingeniously wrong are they in construction, that their strongest scene invariably forms an anticlimax. In one instance, the principal interest is disposed of before the middle of the fourth act is reached. Mr. Verlander seems to question the utility of a central figure, around which the action of his play may be arranged. What appears to be the hero of one drama is killed at the beginning, and the heroine is scarcely seen after the commencement of the first act. A large portion of the action is in all cases episodic, and connected but remotely with the main interest. 'Offa' is the most extravagant of these productions. Its hero is a tyrant uniting mysteriously the qualities and experiences of Macbeth to those of Richard the Third. In one scene, the ghost of a man whom he has murdered appears to him, precisely as the "blood-boltered" Banquo appears to Macbeth; in a second, a vision of the consequences of his deeds visits him after a fashion recalling at once the tent-scene before Bosworth in 'Richard,' and the scene in 'Macbeth' in which the "Scottish kings of Banquo's issue" "come like shadows." 'William of Normandy' is less feeble in construction than either of its companions; the presence of Harold in most of the scenes lending it an appearance of coherence such as neither of them possesses. 'Henry the Second' is a prolonged anticlimax; the murder of Thomas à Beckett and that of Fair Rosamond preceding the final action, which consists of the funeral of the King. The verse is incorrect, even when judged by a mere mechanical system of measurement. It is without melody or flow, and is full of harsh phrases and violent contractions. A single line will show its calibre. Offa, addressing some ambassadors, says,

Believe me, my lords, your 'parture throws a shade  
Upon our court.

A line less harmonious than this cannot easily be obtained. We cannot give the advice which Ben Jonson, in 'The Poetaster,' makes Tucca give Demetrius, "That line is broke loose from all his

fellows; chain him up shorter, do"; since many of "his fellows" are equally out of bounds. The use of such contractions as "parture" for departure is very frequent with the author, and is quite indefensible. In 'William of Normandy,' a comic character is a close copy of Dogberry, several of whose phrases he recalls. One of these is the best of criticisms upon this book. It is "most tolerable, and not to be endured."

### TONIC SOL-FA ASSOCIATION.

THE annual re-union of Tonic Sol-Fa-ists has just been concluded at the Literary Institution in Aldersgate Street. These meetings are designed to raise the educational status of teachers, and the proceedings included model lessons for criticism, and lectures on musical composition, harmony, and musical history. In the series just concluded, Mr. Curwen lectured on the recent adaptation of the Tonic Sol-Fa method to the musical tuition of the blind, and 'On Definite Ideas of Transition and Chromatic Chords.' Mr. Proudman lectured on the present relation of the method to instruments, and the members of the Tonic Sol-Fa Orchestral Association, with a choir, performed a selection from the *Messiah*. There was also a paper, by Mr. Cowley, 'On the Study of Orchestral Scores,' and a model lesson on the violin by Mr. McNaught. Mr. Proudman lectured on 'A Comparison of the popular Choral Music of England and France.' The Paris Prize Choir sang a number of French compositions by De Rille, Ambroise Thomas, &c., which they heard in Paris. These were contrasted with such of our own favourites as Webbe's 'When winds breathe soft,' 'In going to my lonesome bed,' and Henry Smart's 'Shepherd's Lament.' Mr. Ashcroft lectured on some points in the English Church music, his choir illustrating. Mr. Miller, of Glasgow, gave a first lesson in singing to a class of pupils, which was followed by criticisms; and there was also a conference on the promotion of the method in temperance societies and bands of hope. At the close of the last meeting, Handel's 'Hallelujah' chorus was unexpectedly called for and sung by all present, although there were not more than three or four copies of the music in the room.

MONDAY POPULAR CONCERTS.—The Popular Concerts were resumed on Monday, when Herr Joachim made his first appearance since last spring. He has returned with undiminished powers; his playing has every physical requisite; it is essentially intellectual, and it is full of soul. It is only once in a century that a man can be found who, endowed with such rare gifts, is proud to devote them exclusively to the highest art. Herr Joachim, regarded as a public performer at least, seems to be completely devoid of all personal vanity. He concentrates all his faculties into the task of fully interpreting his author's meaning. The result is, that to hear him play Mozart is equivalent to hearing Mozart himself. It is only just to note, moreover, that the German violinist never condescends to play any music except that of the greatest masters. To him, with his unlimited powers of execution, none of the tricky show-pieces, which alone have made the fame of many fiddlers, could present any difficulties. It will always be remembered to his credit that he was never known to prostitute his talents. His indifference to personal display was perceptible in Monday's programme, for, contrary to custom, he did not even play a solo on this his first appearance for the season, nor is any solo set down for him in the second scheme. On Monday he led Mozart's famous Quartet in c, and Haydn's in B flat (No. 37), and took part in Beethoven's Sonata in c for piano and violin. Herr Joachim was excellently supported by Herr Ries, Mr. H. Blagrove, and Signor Piatti, all good men and true, and all intent on doing their best. We do not remember to have heard Mozart's magnificent quartet more finely played; nor have we ever heard Madame Arabella Goddard to greater advantage than in Schubert's Sonata in D major, the *allegro vivace* and *Scherzo* of which—the latter having a trio that for playful grace may vie with anything in music—are favourable examples of the master's best manner. The lady's

delicate lightness of touch in the last two movements could not be surpassed, while the self-control she exhibited in the *andante*, letting its "linked sweetness long draw out" win its own steady way into the hearer's fancy, in spite of the many temptations offered by the striking changes of accent to break the time and produce meretricious effects, was quite as remarkable. It was, in short, a singularly able reading of a work which must test the skill and try the temper—to borrow a word from the cutler's craft—of any player. The singer was Miss Edith Wynne, who sang Mr. Sullivan's happily conceived 'Orpheus with his lute,' with an exquisite grace that could be matched by no other English singer. Mr. Benedict's 'I know a Song,' which has in it some of the charm that attaches to 'The Lily of Killarney' music, would have pleased us better had Miss Wynne sung the simple melody with a little more impulse. Her version of it was a trifle over-studied. There is such very high promise in Miss Wynne, that we think it a duty to be in her case critical, even to hypercriticism.

QUEEN'S.—A drama founded by Mr. Boucicault upon Mr. Dickens's 'Cricket on the Hearth,' obtained considerable success some years ago at the Adelphi. This piece, which is entitled 'Dot,' has now been revived at the Queen's. It is an ably-constructed play, in which the main interest of the story and the distinctive features of its principal characters are well preserved. It has the advantage moreover of offering several good and two really strong parts. Caleb Plummer, the old man, whose love for his blind daughter leads him into falsehoods which have the sole object of rendering less desolate her existence, is a part admirable in its blending of pathos and comedy. Hardly inferior is that of John Peerybingle, the rough and trusting husband, whose confidence in his wife is stronger than jealousy, and proof against what appears unanswerable evidence. The original exponents of both characters resumed on Monday their old parts. Mr. Toole's Caleb Plummer is, in this country, where it has most frequently been seen, the most popular of his impersonations. It is, on the whole, the best representation he has yet given. The picture Mr. Toole presents of affection conquering age and feebleness is striking and artistic. The quavering voice and shuffling tread are exactly those of an old man, and the ebullitions of penitence or affection are thoroughly natural and affecting. Mr. Emery's John Peerybingle is a broad and robust performance, not wanting in touches of true power. Mr. Emery is a careful actor, who seldom exaggerates or overacts. He has not often been seen to more advantage than in this character. Mr. L. Brough plays Tilly Slowboy, and is broadly comic, yet quite free from vulgarity. Miss Montague is good as the blind girl. She would do well, however, so soon as she has impressed the audience with the fact that she is blind, to relent a little the fixedness of her gaze. To produce the impression upon an audience that a character is blind, it has always been customary upon the stage to assume a look which blind people never wear except when they wish to make their infirmity a source of income. A staid or a fixed look is the last expression a blind person assumes. The eye of the blind, when not partially or wholly closed, turns constantly to the individual addressed, and has often a movement so rapid as to be almost tremulous. Making all allowance for the necessity of producing an effect distinctly perceptible from all parts of the theatre, we yet think something might be done to render stage representations of blindness more truthful. Miss Montague's exposition of the character of Bertha was, in other respects, good and pathetic. Miss Jane Reynolds was sprightly as Dot. Some good scenery was provided for this piece, and the first representation passed off satisfactorily in all respects.

### MUSICAL AND DRAMATIC GOSSIP.

THE rumour that the two operatic establishments are to be united next season obtains general credence. It is now stated that Covent Garden theatre will be opened every night, the two com-



panies being incorporated, and the conductor's stick being alternately held by Mr. Costa and Signor Arditì. Her Majesty's Theatre is, they say, to remain empty for the present. A Paris journal states that Mdlle. Nilsson has received from our Philharmonic Society a valuable present for having taken part in last season's concert, and that it has been decided to bring out 'Hamlet' in London this summer expressly on her account.

Encouraging proofs of musical activity in all parts of England reach us by every post. On New Year's Day the Glasgow Choral Union gave two concerts in the City Hall. The morning concert was made up entirely of sacred music, Spohr's 'Last Judgment' being the most important work performed; and in the evening 'Acis and Galatea' was given, together with many miscellaneous songs. The principal vocalists were obtained from London, but the "Union" furnished four hundred singers and a contingent of thirty instrumentalists. The conductor was Mr. Lambeth.—From Salisbury we have good accounts of two concerts given in aid of a charity by the Amateur Orchestral Union. The band was chiefly non-professional, but the local players were assisted by several of the Wandering Minstrels. The programmes included much difficult music, and Beethoven's No. 8 Symphony and Mendelssohn's dreamy 'Melusine' Overture were, we hear, particularly well played.—To come nearer home, we observe as a strange sign of the times that a performance of Sophocles' 'Antigone,' the play recited and Mendelssohn's music sung, has pleased so much—not in May Fair, but—in Walworth, that it is to be repeated. So that there are still many antidotes to the poisonous trash with which our music halls and our theatrical burlesques are filled.

Our American cousins appear to be as omnivorous in their musical tastes as ourselves. At a concert given in New York for a charitable purpose, the programme included M. Offenbach's 'Lisichen und Fritzchen' and Beethoven's 'Eroica' Symphony. Surely the force of contrast could no further go.

It is sufficiently provoking to a non-Sabbatarian amateur that the Concerts of the Conservatoire and the *Concerts Populaires* always take place at the same hour on the same day—on Sundays, namely, at two o'clock. But last Sunday the unanimity was carried further, for the scheme of both concerts included Beethoven's c minor Symphony. It would seem that Mendelssohn is really making way in France; for at the Conservatoire the 'Loreley' finale was given, while M. Pasdeloup performed the 'Melusine' Overture. In time, our lively neighbours may possibly discover that even an oratorio, —'Elijah,' for instance,—may be worth a Frenchman's ears.

At the Théâtre Lyrique the plan has been adopted of issuing monthly admission tickets at the price of thirty francs. These are issued on the 1st of each month and admit to every performance within that period except "first representations." For these the ticket-holder has the right to a numbered seat *au prix du bureau*. Mdlle. Orgeni is about to make her *début* at this theatre in 'La Traviata,' or rather 'Violetta,' as it is called on the French stage.

It is said that Prince Poniatowski is writing an opera expressly for Miss Hauck, whose *début*, however, at the Italiens was unsuccessful. The subject is to be of an idyllic character, the libretto by Signor F. Rizelli, of Naples; the name 'Gelmia.'

As many difficulties stood in the way of the performance of M. Sardou's comedy, 'La Dêvôte,' as formerly beset its great prototype, 'Tartuffe,' all obstacles have now, however, been overcome, and the play, though shorn of its original proportions, has at length been seen. The first alteration to which M. Sardou had to submit was the change of the title; the name under which the piece has been allowed to be played at the Gymnase being 'Séraphine.' Some of the characters are changed to avoid offence. A sanctimonious hypocrite, the representation of which is entrusted to Pradeau, is thus made a doctor in place of an abbé. The dialogue, though still passably mordant, has undergone considerable modification. Séraphine, the heroine, a married woman, is an old sinner, who has made

herself in her old age a saint. Her expiation, however, assumes a vicarious form not seldom seen in similar cases. Yvonne, one of her daughters, is illegitimate. To expiate the transgression to which the girl's birth is due, her mother dooms her to a convent. Interference is of little avail until her father, who loves her, though he cannot claim her, threatens, if the persecution is persisted in, to avow that the child is his own. Prudence is a weaker motive than penitence, and the threat is disregarded. It is not until a very striking scene is reached, in which Séraphine, her husband and her lover are together, and the lover's confession has almost been made, that the mother consents to her child's marriage. Madame Pasca's representation of the "Dêvôte" is fine. Nertann, Bertol, Pujol, Victorien and Mdlle. Antonine support the principal characters. The dialogue is good, and the whole play, though too much a dramatic satire rather than a comedy, is worthy of Sardou's reputation.

The new *revue* at the Théâtre des Menus Plaisirs is the work of the editors and writers in the *Figaro*. No less than five different authors, all of whose names are mentioned in the bill, took part in its composition. The truth of an old proverb was demonstrated: the too many cooks had spoilt the broth, and the result was comparative if not absolute failure.

MM. Chivot and Duru have supplied the Palais Royal with one of their whimsicalities, entitled 'Le Carnaval d'un Merle Blanc.' Its success is due to the care with which the authors have "written up to" the various members of the company rather than to its literary merits.

The first anniversary of the death of Ponsard was celebrated by a performance, at the Odéon, of his comedy of 'L'Honneur et l'Argent.' The company of the Théâtre Français concurred in the celebration, Got, Laferrière, and other actors taking part in the representation.

Anne Boleyn is the subject of a new historical drama, in verse, by M. Turpin de Sansay, which will shortly be read at the Comédie.

The lease of the Palais Royal theatre has been renewed to the same manager for a term of twenty-six years.

Madame Ristori is performing at Milan in Giacometti's drama of 'Marie Antoinette.'

'Zilda,' M. de Flotow's comic opera, has been brought out at Magdeburg.

Madame Lucca has only sung twice in St. Petersburg. She was obliged to undergo an operation, after which she returned to Berlin.

Herr Wieniawski has been playing in Warsaw, and Herr Laub, a violinist, who is also well known here, has returned to St. Petersburg.

#### MISCELLANEA

*Spectroscopic Observations of the Sun.*—The following is Mr. J. N. Lockyer's summary account of his recent observations:—"The author, after referring to his ineffectual attempts since 1866 to observe the spectrum of the prominences with an instrument of small dispersive powers, gave an account of the delays which had impeded the construction of a larger one (the funds for which were supplied by the Government-Grant Committee early in 1867), in order that the coincidence in time between his results and those obtained by the Indian observers might not be misinterpreted. Details are given of the observations made by the new instrument, which was received incomplete on the 16th of October. These observations include the discovery and exact determination of the lines of the prominence-spectrum on the 20th of October, and of the fact that the prominences are merely local aggregations of a gaseous medium which entirely envelopes the sun. The term *Chromosphere* is suggested for this envelope, in order to distinguish it from the cool absorbing atmosphere on the one hand, and from the white light-giving photosphere on the other. The possibility of variations in the thickness of this envelope is suggested, and the phenomena presented by the star in Corona are referred to. It is stated that, under proper instrumental and atmospheric conditions, the spectrum of the chromosphere is always

visible in every part of the sun's periphery; its height, and the dimensions and shapes of several prominences, observed at different times, are given in the paper. One prominence, 3' high, was observed on the 20th October. Two of the lines correspond with Fraunhofer's C and F; another lies 8° or 9° (of Kirchhoff's scale) from D towards E. There is another bright line, which occasionally makes its appearance near C, but slightly less refrangible than that line. It is remarked that the line near D has no corresponding line ordinarily visible in the solar spectrum. The author has been led by his observations to ascribe great variation of brilliancy to the lines. On the 5th of November a prominence was observed in which the action was evidently very intense; and on this occasion the light and colour of the line at F were most vivid. This was not observed all along the line visible in the field of view of the instrument, but only at certain parts of the line which appeared to widen out. The author points out that the line F invariably expands (that the band of light gets wider and wider) as the sun is approached, and that the C line and the D line do not; and he enlarges upon the importance of this fact, taken in connexion with the researches of Plücker, Hittorf, and Frankland on the spectrum of hydrogen—stating at the same time that he is engaged in researches on gaseous spectra which, it is possible, will enable us to determine the temperature and pressure at the surfaces of the chromosphere, and to give a full explanation of the various colours of the prominences which have been observed at different times. The paper also refers to certain bright regions in the solar spectrum itself. Evidence is adduced to show that possibly a chromosphere is, under certain conditions, a regular part of star-economy; and the outburst of the star in Corona is especially dwelt upon."

*Pepys' Ballads.*—In answer to Mr. Montagu's reason (*Athenæum*, Dec. 19, p. 851, col. 3) why Magdalen should not allow "any penny-a-liner," as Mr. M. is pleased to call the Editors of the Ballad Society, "to walk in and claim the right to print Pepys' Ballads," I say that I do not believe the Master and Fellows of Magdalen will degrade themselves to the level of the late owners of a celebrated MS., by asking money for the right to print the ballads, or to the level of the nobleman who, as Mr. Matthew Arnold says, refused to allow his Welsh MSS. to be printed "for fear their value might be lessened on a future sale." Thank Heaven, we have few men of this kidney in England; and I hope that there is only one "Rector" who wants to increase the number. But if money is wanted by the College, no doubt it will be found. However, the ground hitherto taken by the Magdalen men and their late librarian is a far different one,—the high moral—that it is not *proper* that some of the ballads should be printed. Now I contend that the student of the history, manners, and customs of Pepys' time is quite as able to judge of the propriety of printing ballads which he wishes to study, as the Magdalen Fellows, and can look after his own morals without their help. It seems to me both foolish and impertinent to treat literary men as if they were girls or hobba-dehays, and say, "you may print this, and you mayn't print that. Fellows of Magdalen may see and copy all the ballads when they like, but you mustn't. It'd injure your morals!" One does not find the Trustees of the British Museum, or the authorities of the Cambridge University Library, the Bodleian, or any other quasi-public library that I know, setting themselves up in this kind of way. And the sooner the Magdalen people get out of their pulpits the better. They have no right, though they may have the power, to stop a body of historical students printing for themselves all the evidence which Pepys collected on the state of the manners of his times, and which he gave in charge to Magdalen that it might be preserved for the use of men who came after him, and who would be interested in him and his collections. What has Magdalen ever done for Pepys' memory, or to render his treasures accessible? He died in 1703. The College has not, even by 1869, printed a catalogue of his ballads! And to atone for their long neglect of their old benefactor, they say to the first Society



which wants to print all his ballads, "You shant!"  
F. J. F.

*Contraction of Igneous Rocks on Cooling.*—I have to thank you for inserting, and Mr. David Forbes for replying to, my letter on this subject in your number of the 2nd of January, 1869. I shall take the first opportunity of reading the explanations referred to in the *Chemical News* of the 23rd of October last, and I hope Mr. David Forbes will read my account of the formation of the Giant's Causeway, pages 41 to 48, 'Circle of Light.' He will find that I am one of the many who do not believe in the theory that the once fluid condition of our present granite basalt and trap-rocks was caused by heat.  
H. P. MALET.

*The Tract Society's 'Cowper.'*—The text of Cowper's Poems having come under discussion in the *Athenæum*, I am anxious, in justice to his memory, to point out an error which is found in the second and all recent editions, including Southey's and Grimshawe's, and, I am sorry to add, the Tract Society's also. It occurs in the following lines of the poem on 'Truth':—

Who stole her slipper, fill'd it with toky, And drank the little bumper ev'ry day.

This couplet involves the absurdity of supposing a lady's slipper capable of being converted into a drinking-cup, and of being so used day after day. The idea that a lady's slipper is capable of being filled brimful with wine at all is one which, it strikes me, "will not hold water." The absurdity is aggravated by the contents of the slipper being described as a "little bumper," unless we are to suppose that the lady had a very fairy-like foot indeed. In some edition, which I cannot specify, I remember having seen what I regard as the correct text of the passage, which for "slipper" reads *thimble*. This reading, at all events, makes the lines clearly intelligible and consistent, and vindicates Cowper from having departed, in this instance at least, from his usual accuracy and propriety of language.  
WILLIAM BURRELL.

*Griestly.*—The explanation of this word which Mr. Lyall produces from Jamieson will not bear the test of examination. It is founded on a blunder, the blunder being Dr. Jamieson's own, and it is worth while to expose it. Careless spelling is at the bottom of it. We are told that *gries* means gravel, and the only example offered is one where *gries*, not *gries*, occurs. But *gries* is the Scottish plural of *gre*, a step, as Jamieson himself correctly explains, and actually cites a quotation from the *very same* poem, viz. the Palace of Honour; see the third stanza of the Prologue, and Jamieson, s. v. *gre*. *Stannerie gries* are stony steps. Surely Jamieson is hard upon Gawin Douglas; he first explains him wrongly, and then calls him tautological. The German word for "calculus" is not *gries*, but *gries*; this is the second instance of mis-spelling. Finally, if there were such a word as *gries* in Scotch, meaning gravel (of which there is as yet no proof), its adjective would be *griesy*, and would have nothing to do with *griestly* or *griestly*. The English for German *gries* is *grit*, and the Scottish is *grete*, as Gawin Douglas elsewhere teaches us. It is just possible that Sir W. Scott was misled by Jamieson, and coined the word *griestly* because he did not like *griesy*; but then, that is no reason for approving of or adopting the blunder. WALTER W. SKET.

*Model of the Parthenon.*—Will you allow me to draw attention to the almost incredible fact that Lucas's beautiful model of the Parthenon has been removed from the Elgin Room in the British Museum, and that there is no intention to replace it. I have so often been enabled myself to draw the attention of visitors, by means of that model, to the marvellous beauty of the Elgin Marbles, and to induce them thereby to take an interest in them which they would not otherwise have felt, and so many others can say the same, that I do not hesitate to call it a cruel as well as an unwise proceeding. Perhaps a few words from you would induce the Trustees to re-consider their determination.  
JOHN T. BEDFORD.

TO CORRESPONDENTS.—W. A.—W. M.—J. C.—R. P.—W. S. P.—J. D.—H. J. M.—T. K. W.—L. S.—received.

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of the JUDGES appointed under the Will of the late Dr. Swiney  
is hereby summoned to be held on WEDNESDAY, the 20th of  
January instant, being the Anniversary of his Death, when the  
Bequest under the said Will, in favour of the "Author of the best  
published Treatise on Jurisprudence," will be adjudged. The  
Meeting will take place at the House of the Society of Arts at  
Four o'clock p.m.**

(By order) P. LE NEVE FOSTER, Secretary.  
Society's House, Adelphi, London, W.C.,  
13th January, 1869.

**VICTORIA INSTITUTE, or PHILOSOPHICAL SOCIETY of GREAT BRITAIN, 9, Conduit-street,  
Regent-street.—Ordinary Meetings, 8 p.m.—MONDAY, Jan. 18.  
Paper, by Rev. C. A. ROW, M.A., 'On the Relation of Reason to  
Philosophy, Theology and Revelation.' MONDAY, Feb. 1, Paper,  
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That the pitch has been gradually raised in this country upwards of a semi-tone during the last fifty years, and a whole tone since the time of Handel (in spite of the continual protest of every unbiased musician) is an indisputable fact; and as a similar movement was progressing simultaneously in most of the continental cities; however instruments might be enabled to adapt themselves to this absurd innovation, it is obvious that the delicate organs even of our best vocalists must eventually succumb to such an undue strain upon their legitimate powers. France, however, with that practical turn which is one of her distinguishing characteristics, called together a number of the principal musicians of Europe, at a conference held in Paris; and, after mature deliberation, fixed the *diapason normal* at the present pitch. This initiative was soon followed by other nations; but although an effort was made by the English Society of Arts to set the matter at rest—the result of which was an abortive attempt to introduce a third pitch—England remains with a diapason differing from that of every other country; and, although not definitely fixed, it is conventionally so high as to seriously overtax the vocal organs of all who are brought within its despotic power. An extract from a letter in the *Daily Telegraph* of the 7th January, written by William H. Stone, one of the Physicians to the Royal Society of Musicians, will prove that medical men who have had the care of vocalists are fully impressed with the necessity of the proposed change. He says, "It is in the last degree unscientific to allow instruments, the fabric of man's ingenuity, and subject to whatever modifications he may impress upon them, to dictate to the human voice, the unequalled and unchanging gift of nature. Good voices are extremely rare, and the compass within which they can exhibit themselves to the greatest advantage is very limited. Surely it is the interest of all who love music as an art, as an expression of the intensest poetical feeling, to give singers the fullest and freest scope, quite unhampered by petty considerations of trifling expense and individual convenience." The continuation of his letter tends to show that the powerful orchestration now so prevalent is also most detrimental to the voices of all who have to struggle against it.

"My object is, however, more particularly to point out what I have had exceptional opportunities of observing, namely, that the demands made on the health of singers, are daily becoming more and more exorbitant, from the heavy orchestration now in vogue, and from the elevation of pitch which follows in its wake. The public, indeed, sees little of what results; but the medical man has often to watch the premature breaking up of a fine voice and perhaps a healthy constitution, both of which might have been preserved under more careful management. My own experience, founded on many hundred cases, observed at the Brompton Hospital, leads me to consider singing, as now practised, more injurious to the lungs and larynx than the moderate and well-guided practice of wind instruments. This cannot possibly be a necessary evil. I, for one, believe it in a great measure due to high pitch and to neglect of physiological precautions."

In the interest of vocalists, therefore, as well as in the interest of true art, it is desirable that the French pitch should be adopted in this country forthwith: and this important change will as before stated, be inaugurated at these Oratorio Concerts.

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A tempting prospect truly, such a journey with such a guide! We have known Capt. Burton long enough, and have listened to his narratives of travel with sufficient interest, to feel every confidence in his descriptive powers, and to look forward with curiosity to his sketches of Brazilian life and scenery. Even his modest disclaimer of literary merit—his promise of “hard, dry photographs, with rough lines and dark, raw colours where there is not a sign of glazing”—does not dull our expectations. We plunge into the book hopefully, we go resolutely through an opening chapter which seems somewhat heavy, we flounder a little among names and notes and a mixture of languages, and we count on getting to firmer ground when the author has fairly started. But we wait in vain for this fair start. Symptoms of its approach are constantly recurring. Occasional descriptions of river and forest, of animal or human life, of town or country, give us an assurance that Capt. Burton is waking up at last. Yet in another moment he relapses into slipshod writing, trivial detail, and incessant quotation. Instead of the promised photographs, we have an eternal pouring of collodion over the filmy plates of glass, coupled with remarks on this or that part which is coming out quicker than the rest, and may endanger the general effect. Capt. Burton tells us in two or three places that he reserves what he has to say on certain points for a future work. We can only conclude that this book contains his materials for a future book. Properly digested, worked out, above all weeded, they will be valuable to both writer and reader. As they now stand, we cannot think they will benefit the first, and we are sure that they will not tempt the second.

Capt. Burton's failure is all the more annoying from the fact that he has had every element of success. His peculiarities never came out more strongly than in parts of this work. His characteristic aggressiveness, his love of strange adventure, his distaste for common civilized life, are as marked as ever. It might be hard to pitch on a finer field for the display of his powers than the voyage down the great river and the descent of its rapids. Above all, Capt. Burton has the grandest opportunities for being combative. The mere fact that a man who is not dissatisfied with slavery, finds good in cannibalism, advocates polygamy, and is a brother anthropologist of Lord Stanley, should travel with a Roman Catholic wife, and should depute to her the task of seeing his work through the press, is deliciously suggestive. Mrs. Burton takes care to make this felt in her Preface. She tells us that she has returned home on six months' leave of absence (from her husband?), and that the Moslem state of subjection in which Capt. Burton thinks women ought to be kept has been so far relaxed as to admit of the intellectual equality that exists between author and editor. “It is therefore time for me,” she says, “respectfully but firmly to assert that although I proudly accept of the trust confided to me, and pledge myself not to avail myself of my discretionary powers to alter one word of the original text, I protest vehemently against his (Capt. Burton's) religious and moral sentiments, which belie a good and chivalrous

life. I point the finger of indignation particularly at what misrepresents our Holy Roman Catholic Church, and at what upholds that unnatural and repulsive law, polygamy, which the author is careful not to practise himself, but from a high moral pedestal he preaches to the ignorant as a means of population in young countries.” But for the words which we have italicized, we might have wondered how Captain and Mrs. Burton could have agreed “to differ and enjoy our differences.” If the Captain practised as he preached, which is the usual test of sincerity, he might be peopling a young country, and sitting down to a meal of human flesh with his brother anthropologists. Perhaps his Moslem theories, and his statement that an era in which “men had not, or, what is much the same, knew not that they had souls,” is especially interesting to him, may lead him to deny that possession to female members of our Holy Roman Catholic Church.

How many differences Capt. Burton may have with other people cannot be so easily computed. He is constantly at variance with writers who have preceded him. First of all, he must give the country a new name. “The Brazil,” he calls it. “I do not call the country ‘Brazil,’” he says, “when she does not, nor indeed does any other nation but our own.” On this principle, surely Capt. Burton would have to speak of the France and the Spain. He might as fairly complain that French people call our country the England and the Great Britain. Here, too, Mrs. Burton is against her husband. She gives the name only once in her two prefatory pages, and there she talks of it as Brazil. We do not know what her opinions on the slave question may be. The gallant Captain evidently thinks that Brazil has been hardly dealt with in this matter. Amongst other things, he says that the treatment of the Brazilian slaves is exceptionally humane, and we should be better contented with this if another passage did not furnish us with an unfortunate commentary. “Our negro,” writes Capt. Burton elsewhere, “had been a good man and true as a slave; a false idea of charity had emancipated him, and with freedom appeared all the evils of his race.” In like manner Capt. Burton's complaint of the injustice which is done to the friends of Brazil by accusations of venality is too completely answered by his own attack upon the *Revue des Deux Mondes*, “a publication which, not having been salaried, persistently abuses the Brazil.” It is true enough that there has been much ill-feeling between Brazil and England. But the two countries are beginning to know each other better. The cause of their hostility is gradually dying out. Capt. Burton says that even now, in spite of the Aberdeen Act and other severities which he thinks unnecessary, England is liked by the Brazilians. If we are able to take his advice, and to replace our men-of-war by emigrant ships, there may not only be peace, but cordiality. Yet, on this point, we desire more facts than he has given us. He assures us that Brazil is thoroughly healthy, that its resources are enormous, its diamond formations have been barely scratched, that it is only ten days' steam from Europe, and that the great rapids of Paulo Affonso are more accessible than northern Scotland. He reminds us too that pauperism is increasing in England, that our poor-rates amount to almost 7,000,000*l.* sterling, that we have disaffection of one kind or another in counties and manufacturing districts, in London as well as in Ireland. On the other hand,—

“The Anglo-Scandinavian and the Anglo-Celt

have been described as the great ‘navvy’ globe. Before them mountains are levelled, dig rivers, they build cities, they convert a place into a garden—Utah becomes the Land of the Honey-bee. The world steps on them; they, in turn, can find many a happier place than Great Britain, where, indeed, it is hard to understand how a poor man can consent to be a workman coming to the Brazil a miner, a penter, or a blacksmith, becomes a mining-agent, perhaps a mine-owner—an agent or landlord, an engineer. The petty shopkeeper in here calls himself at least a merchant, poor capitalist. The hedge-schoolmaster is a professor, the clerk rises from 100*l.* to 300*l.* a-year, the governess, so far from being an upper servant, with a heart-wearying lot before her, too often becomes the head of the establishment, and rules it with a rod of iron.”

But this will hardly relieve us of either Fenians or paupers, of saw-grinders or ill-paid agricultural labourers. For them some minutest details are needed, and it is one fault of Capt. Burton's minute details that they are not practical.

It is time, however, for us to turn to the brighter features of his book. We have marked several bits of description which deserve to be quoted, the more as they might otherwise be overlooked by the less patient reader. The accounts of the journey to Petropolis, of Petropolis itself, of the glens and ravines which intersect the prairie land of Minas Geraes, of the interior of the Cachoeira gold mine, of the Brazilian forests and their luxuriance of creepers, of the scenery down the river and the rapids, and of the great Paulo Affonso the king of the rapids, show what Capt. Burton can do when he chooses to put forth his strength, and how much he is to blame for not putting forth his strength throughout these volumes. How seldom he has attempted to give the least dress to facts which would be interesting in themselves appears from his description of the process of gold-mining and of the diamond-washings. A gleam of interest comes every now and then, but the search after effect is obvious and defeats its purpose. In other places Capt. Burton subsides into a mere compiler. He has got into such a habit of letting his text tell only half of what he means to say, and adding the other half in a note, that we are forced to break off two or three times in a page. Sometimes, too, the notes contain the real information put illegibly, while the text is pleasant enough but wholly shallow. This is not usually the case when Capt. Burton gives us his own experiences, as in the vigorous touches which dash off this exciting scene:—

“Hence we passed directly into the ‘furious Cachoeira of the Fura-olho,’ or gouge-eye. I confess to having felt cold hands at the sight of the infamous turnings, the whirlpools which the *Relatório* calls the terror of navigators, and the pot-holes some fifteen inches deep in the water. Head on, we dashed at the rocks—here bare, there shrub-clad—and more than once we prepared for the shock; often, too, the pilot giving the raft a broad sheer with the sweep of his heavy and powerful paddle, carried us safely through places where we could almost touch death on either side. It was a wild scene; the Eliza swayed and surged to and fro, as she coursed down the roaring, rushing waters that washed the platform; the surge dazzled the eyes when it caught the sun, and on the smooth depths the beams were reflected as by a mirror. ‘Shout, boys, shout!’ cried the old man, in his Cachoeiran element; ‘I love to hear the shout in these places!’ ‘Hé Fura Olho!’ they exclaimed, with their glapissant voices, calling upon Nossa Senhora, and crying, ‘O bicho feio!’ to the whirlpools and the ugly-headed, black rocks, whose faces glistened like the hippopotamus fresh from the deep, and whose necks were cravatted with bands of rushing



water, a thin and semi-transparent gauze. Managed 'Gouge-eye' in fifteen minutes, and named it very pretty shooting—when it was

again, is it the case on the journey to Petropolis. We see the party winding up the level zigzags under the shadow of the titic trees of a virgin forest, through masses of delicate vegetation, past murmuring waters. Nature's own botanical gardens of ferns and plants. The white road glistens in the sun powdered with silver. The view is clear, there are none of those mists which so often seethe up in dense columns from the deep shaggy clefts and valleys. After turning to gaze upon the wide view of the bay of Rio from between mountain shoulders of dense forest rising to cones of granite or jutting into bare knobs of rock, we reach Petropolis itself, with its cheerful streets intersected by brown gravelly streams, which are crossed by black and scarlet bridges, and are surrounded by the greenest grass. The little villas and kiosks, the chalets and cottages, which stand about, are picked out with the most harmonious colours, and round them are gorgeous gardens, yielding in the distance to a maze of forest, "deep with gathered shade, twined and corded, throttled and festooned, with all its lianas, tufted with wonderful epidendra and air-plants, bearded with gigantic mosses of grotesque shape, and rich in every vegetable form, from the orchid to the cardamom, from the simple bamboo and palm to the complicated mimosa, from the delicate little leaves of the myrtle to the monstrous aroids and the quaint, stiff cecropias or candelabra trees." Then, on the journey across the Campos, Capt. Burton detaches for us a section of the fissures caused by landslips, and puts upon the paper an exact reproduction of their fantastic variety of form and the vivid hues of their rocky sides, uniting all the colours of the rainbow. The interior of the gold-mine which he visited is one of Doré's illustrations of the Inferno. Other forests, other rapids, bits of river scenery, remain, but there might be some sameness if they were all to be quoted.

We cannot follow Capt. Burton through his accounts of the gold and diamond mines, which ought to be among the most interesting parts of his work. Why he should interrupt the first in order to sketch satirically the mode of getting up an English mining company in Brazil,—why he should intersperse the second with arguments on the nature and properties of the diamond,—must be a mystery to all save himself. His satire is amusing enough; his arguments are possibly sound; but both seem out of place when compared with the context, and the context is equally out of place compared with them. We turn to the sketch of the raft which carried Capt. Burton down the São Francisco river. Two or three canoes were lashed together, so as to support a platform on which was a standing tent, or awning. On the platform and under the tent was a table for general purposes, a standing bunk for night, and a raised desk for writing. The rowers took their places on the projecting ends of the platform, and incurred Capt. Burton's displeasure. "Mere landlubbers," he calls his first set. "They have been rowing all their lives," he says of them, "and yet they know not how to back water. Curious to say, this is everywhere the case down stream. They pull with all their might for a few minutes when the river is rapid, so as to incur all possible risk, and when the water is almost dead, they lie upon their oars, and lazily allow themselves to be floated down." The pilot taken in at Boa Vista is a more promising figure:—

"He was a dark senior, dating from 1817, but

looking at least sixty-five; he declares that his premature old age has been brought on by a fast life, and that he has long passed the time when men begin to die. He has a queer dry humour, he delights in chaffing the people upon the banks, he twangs the guitar, he takes snuff as most boatmen do, but requires a snuff-pocket like our grandfathers, and he has a private bottle of country rum wrapped up carefully as if it were a baby. He never works except when half seas over, and I should fear to trust him when dead sober; he is slow to excess, taking five minutes to don his coat and to slip his feet into his ragged slippers. Yet he is the only real pilot that I saw upon the river, he knows it thoroughly, he will be master on board, and he slangs a recusant paddle with the unctious of an Oxford coxswain—in my day. Certainly no beauty was M. C., but he was stout-hearted and true. We soon learned to confide in his nerve, force and precision. There was something more interesting even than beauty in his danger-look, when, working his paddle like the tail-fin of a monstrous fish and firmly planted in the stern canoe of the rocking and tossing raft, he bent slightly forwards, steadily eyeing with straining glance the grim wall upon which we were dashing at the rate of twenty knots an hour, and, by a few ingenious strokes of the helm at the exact moment, brought round the bows and almost grazed the reef."

We have seen that there was full occupation for such a man, and we have had a sketch of him already in action. Except in these times of danger the trip seems to have been easy. From Capt. Burton's account it must have been pleasant. He tells us of fish being plentiful down the river, some of them weighing over a hundred pounds. But there is not much in the way of game, nor are wild animals to be got at except with difficulty. The various kinds of jaguars are catalogued in one of Capt. Burton's notes. Snakes are described in a more telling style. A few facts are given about crocodiles. The vampire bat and sundry kinds of ticks are brought painfully before us. These, indeed, do not belong to the second part of the journey. The most characteristic feature of that is the description of the great rapids of the Paulo Affonso, to which Capt. Burton devotes his last chapter. He takes leave of the public in the very spray of the cataract and under the sound of its roar, as if he felt sure that such an ending would atone for all the faults of the preceding volumes. We do not share his confidence, but we will give him a fair hearing:—

"The Quebrada, or gorge, is here 260 feet deep, and in the narrowest part it is choked to a minimum breadth of fifty-one feet. It is filled with what seems not water, but the froth of milk, a dashing and dazzling, a whirling and churning surfaceless mass, which gives a wondrous study of fluid in motion. And the marvellous disorder is a well directed anarchy: the course and sway, the wrestling and writhing, all tend to set free the prisoner from the prison walls. Ces eaux! mais ce sont des âmes: it is the spectacle of a host rushing down in 'liquid vastness' to victory, the triumph of motion, of momentum over the immoveable. Here the luminous whiteness of the chaotic foam-crests, hurled in billows and breakers against the blackness of the rock, is burst into flakes and spray; that leap half way up the immuring trough. There the surface reflections dull the dazzling crystal to a thick opaque yellow, and there the shelter of some spur causes a momentary start and recoil to the column, which, at once gathering strength, bounds and springs onwards with a new crush and another roar. The heaped-up centre shows fugitive ovals and progressive circles of a yet more sparkling, glittering, dazzling light, divided by points of comparative repose, like the nodal lines of waves. They struggle and jostle, start asunder, and interlace as they dash with stedfast purpose adown the inclined plane. Now a fierce blast hunts away the thin spray drift, and puffs it to leeward in rounded clouds, thus enhancing the brilliancy of the gorge-sole. Then the steam boils over and canopies the

tremendous scene. Then in the stilly air of dull warm grey, the mists surge up, deepening still more, by their veil of ever ascending vapour, the dizzy fall that yawns under our feet. \* \* \* Here the São Francisco, running swift and smooth out of the north-west, escapes from the labyrinth of islands and islets, rocks and sands, blocks and walls which squeeze it, and receives on the left a smaller branch, separated from the main by a dark ridge. The two, leaping and coursing down a moderate incline of broken bed, burst into ragged, tossing sheets of foam-crested wave, and tumble down the first or upper break, which is about thirty-two feet high. This kind of 'Rideau Fall' is known as the 'Vai-Vem de Cima'—the 'upper go and come.' The waters are compressed in the central channel by the stone courses rising thirty to fifty feet above them, and are driven into a little cove on the left bank. The mouth of a branch during the floods, now it is a baylet of the softest sand hemmed in by high japanned walls, and here the little waves curl and flow, and ebb again, with all the movement of a tide in miniature. I timed and felt the pulse of the flux and reflux, but I could detect no regularity in the circulation. The place tempts to a bath, but strangers must bear in mind that it is treacherous, and that cattle drinking here have been entangled in the waters, from which not even Jupiter himself could save them. The waters then dashing against the left or south-eastern boulder-pier, are deflected to the south-west in a vast serpentine of tossing foam, and form, a few paces lower down, a similar feature; called by our guide 'half go and come.' Here insulated rocks and islands, large and small, disposed in long ridges and in rounded towers, black, toothed and channelled, and wilder far than the Three Sisters or the Bath and Lunar islands of Niagara, split the hurrying, tossing course into five distinct channels of white surge, topping the yellow, turbid flood. The four to the right topple over at once into the great cauldron. The fifth runs along the left bank in a colossal flume or launders, high raised above the rest; meeting a projection of rock at the south, it is flung round to the west almost at a right angle. Here the parted waters spring over the ledge, and converge in the chaudière which collects them for the great fall. When the sun and moon are at the favourable angle of 35°, they produce admirable arcs and semicircles of rainbows in all their prismatic tinge from white to red. These attract the eye by standing in a thin arch of light over the mighty highway of the rushing 'burning' waters; guides to cataracts, however, always make too much of the pretty sight. The third station is reached by a rough, thorny descent, which might easily be improved, and leads to the water's edge, where charred wood shows that travellers have lately nighted in the place. Turning to the north-east we see a furious brown rapid plunging with strange forms down an incline of forty-nine feet in half-a-dozen distinct steps: the flood seems as though it would sweep us away. At the bottom, close to where we stand, it bends westward, pauses for a moment upon the billow-fringed lower lip of the Chaudière that rises snow-white from the straw-coloured break, and then the low, deep thundering roar, shaking the ground and '*sui generis*' as the rumbling of the earthquake and the hoarse sumph of the volcano reveal the position of the Great Cataract."

And this magnificent spectacle is more accessible than northern Scotland! If so, Capt. Burton ought to have no lack of followers. The main question now is whether he will meet with disciples of another kind, not whether he will make tourists tread in his footsteps; not whether he will bring the world round to his views, but whether his book will find readers. Even after our extracts we confess that the answer is doubtful.

*Catena Classicorum.—Aristophanes.* Edited by W. C. Green, M.A. Part III. *The Wasps.* (Rivingtons.)

The severe criticism bestowed on some of the volumes in this series is producing its effect.



Mr. Green appears before us this time a wiser and a better man. He appears to have shaken himself free from the influence, whatever it may be, which Mr. Bigg is supposed to exercise upon the several editors of the series; and whereas, in his earlier volumes, and especially in his first, his notes were altogether meagre, jejune and unsatisfactory, on this last volume he has evidently bestowed considerable care and pains. We wish that the results were more successful. Unfortunately, however, this series of classical authors labours under a radical defect. The original promoters of the undertaking, Mr. Holmes and Mr. Bigg, evidently exercise no directing or controlling power over their coadjutors.

We hold strongly that there are only two ways of profitably editing a "classical" author: one is by writing for boys as learners; the other is by writing for men as scholars. Mr. Paley's smaller Homer is as perfect an example of the first method as we are acquainted with; Mr. Munro's Lucretius of the second: but just in proportion as a book aims at combining the two methods, just in that proportion does it become confused, hesitating and valueless. This is conspicuous in Mr. Green's new volume. We find ourselves asking, "At whom is this or that note aimed?" or "Why is this or that passage passed over? Is he writing for boys beginning upon Aristophanes? then what strange omissions! Is he writing for scholars? what strange annotations!" The series is intended, we are told, for the highest forms at public schools (this among other objects, be it observed). If so, surely the following might have deserved a word from Mr. Green, if only to draw a lad's attention to them as he passes: *ρίγων*, at l. 446, is not so very certain a form but that editors of no mean reputation still write *ρίγων*; *προσέσθαι* (742) and *ἀνέπληρο* (911) are just the sort of words that a young scholar is apt to stumble at or to omit noticing; *ἐνέγκω* (848) certainly deserved a word of remark, as the use of *πεποίηκα* did at l. 561; *ὀφυνεύειν ἐπὶ τυράννιδι* (495) led even so learned a person as Mr. Mitchell astray. Some of the notes, moreover, are somewhat surprising. Why will scholars of Mr. Green's calibre translate aorist participles as if they were perfects? *εἰρ' εἰσελθὼν* (560) is not "having gone" but "after going." To be sure, this is a small matter in itself, but it is less so in the case of one who stumbles for almost hypercritical exactness, who, in the true spirit of modern Cambridge scholarship, is *finikin* in his idolatry of accuracy, and who worships at the shrine of the goddess Safety with no half-heartedness. Again, *κλεπτόν βλέπει* is a very common idiom in Aristophanes. If it can be translated by two words, it ought to be; what need to render it "he carries thief in his face" when "he looks thievish" aptly expresses the force of both the words employed? So, again, *τοῦ μου πρόπου* is a mere *genitivus qualitatis*. To translate this, as Mr. Green does, by "fitting my character" is extremely feeble, and all the more unnecessary, when in the very same note the right phrase, "after my wont" is actually offered as an alternative. The note on l. 554 is still more objectionable: taking the reading *τήν*, Mr. Greene calls *τήν χεῖρ' ἀπαλήν* "an indirect predicate," by which we presume he means a *tertiary* predicate; but the translation he proposes is somewhat astonishing: "he puts his hand in mine so as to be soft" (!); obviously the true rendering is, "he puts in mine his hand so soft." More surprising still is the note on *ἀπόδοαι*, l. 872. "Infinitive, as frequently in prayers, dependent on *δοσ*, or some word of the kind"; really this is as bad as the old way of explaining the causal genitive "*subaudi*

*ἐνεκα*;" Vergil's *Mene incepto desistere victam* and the use of the infinitive in Hebrew and other languages ought to have preserved the editor from this extremely unphilosophical and antique way of putting the matter.

It is in his text, however, that Mr. Green disappoints us most; here and there we have, indeed, a happy emendation: *τῶν γε νεωτέρων* (890) is evidently right, and we are only surprised that it should not have been seen before. Though the suggestions at l. 1024, where Mr. Green would read *δγκώσας* and *περικωμάζει*, are less self-evident, yet they might very well have been introduced boldly, and not merely have been mentioned in the note. But, why has Mr. Green not taken the pains to study Meineke's last 'Vindiciæ Aristophaneæ,' which came out as far back as 1865? There can be no moral doubt that Naucke's reading, *ἐξέφριεν*, at l. 125 (which Dindorf has adopted in his last edition), is correct, and as little that *ἀν ἐκ* should be read at l. 471, instead of the unmeaning *ἀνευ*. So, again, Meineke's restoration of *572—εἰ μὲν χαιρὼ γ' ἄρνός φωνή παιδὸς φωνήν μ' ἐλεῖσαι*—must be pronounced certain, and the doubt that critic throws upon the name *Εὐφύμιος* (599) deserves serious attention. Bentley's emendation of 967, too—*ὦ δαῖμον ἔλεε*—appears to us to be indisputably right; and on the question of *πλήσσει* or *πτήσσει*, at l. 1490, we can only say *Malo cum Bentleio errare*. On the whole, though it is evident that Mr. Green has not been idle since his first volume appeared, and though his Aristophanes is superior to many of the works that have appeared in this series, we look for something better from him hereafter, something less timid, hesitating, and indefinite. A scholar who aims only at avoiding mistakes will never teach much.

*Realities of Irish Life.* By W. Steuart Trench. With Illustrations by his Son, J. Townsend Trench. (Longmans & Co.)

*The Apostle of Kerry; or, the Life of the Rev. Charles Graham, who had for many years as his Associate in the Irish General Mission, the celebrated Gideon Ouseley; also, Four Appendices, containing one of Mr. Graham's Sermons, an Irish Hymn, &c.* By the Rev. W. Graham Campbell, General Missionary. (Dublin, Moffat & Co.)

EVIDENCES of real Irish life and feeling are valuable when they come from Irishmen who are in constant intercourse with their countrymen, and who understand their ways. These volumes are unequal in merit. Mr. Trench's book will probably survive all the popular Irish novels illustrative of the sod. It is as well written as any of them, as full of incident, of fun, of sensation, of seriousness, and has the merit of dealing with the realities of Irish life on the experience of the writer himself. The stories introduced may have been a little touched up, for the sake of effect; but one of the distinctions of the volume lies in its simple yet powerful delineation of life in Ireland as it is to be daily seen by gentlemen who follow, like Mr. Trench, a profession requiring, among many other qualities, a great amount of cool courage united with a perfect command of temper.

Mr. Campbell's book is an enlarged tract. It refers chiefly to dissenting missions of a long time ago, when the "Sligo Bucks" and the "Rakes of Mallow" were types of a rollicking blackguardism which was considered "the thing," and which made the sincere friends of Ireland despair. Mr. Trench, in his young days, fell among the true sons of such fathers. His fellow-pupils at the college of Armagh were very lively

spirits. They thought nothing of assailing ushers with hatchets, blowing up their masters with gunpowder, shooting through door-panels at servants who aided in suppressing a barring-out, and firing from the windows at harmless passengers in the streets. It was quite a reality of Irish life that the magistracy should treat with these young rebels and promise them pardon, as far as their criminal offence was concerned, if they would cease firing from the windows.

When Mr. Trench had life before him where to choose, and he ultimately became a land-agent, though he might, like his kinsman, have become an Archbishop, he took up a vocation of incessant toil, with more danger to life than if he had gone into battle, but with none of the soldier's glory if he should happen to fall. He has escaped death so often that he has unwisely ceased to fear it. Unwisely, because the shooting of landlords and agents is still an Irish reality. Such murder is considered a virtue by the Ribbon press. Mr. Trench, on his first appearance as an agent, was stripped nearly naked, assaulted, and half killed by the tenants of the estate he came to manage, only because he would not at once promise to concede their demands.

Such a man is soon condemned to be murdered. There is no difficulty in finding an assassin; since means are taken to provide for his escape with his reward; and there are men who, turning evidence against their confederates, have confessed that they committed murder without reluctance, and that they could murder their own mothers if they were only paid for it. To be sure, they do not call it murder. The assassin is commissioned—he never meets his victim face to face, or comes upon him alone—simply to put him "off the walk." When Mr. Trench was first condemned to death before trial, was at a secret meeting of drunken Ribbonmen. They then found him *guilty*; assassins were hired, or appointed, to "do the job"; and when all was settled evidence of his kindliness and justness of heart was put in by way of joke, and to be dismissed with a roar of curses. Having resolved that a man shall be secretly murdered, they send him a notice to that effect, and bid him look out for the murderers, who are instructed not to let themselves be seen! In cases where a lady happens to accompany the doomed gentleman the assassins have no scruple as to their course,—they "send both to hell together." It will sometimes happen that a murderer is caught. He is willing to 'peach to save his life. Landlords, and agents, and respectable people throughout the district are overjoyed at the thought that the country will be rid of the Ribbonmen by this 'peaching of a caged confederate. But a priest of the Italian school is at hand; he checks the not unreasonable joy; he visits the murderer, prevails with him to die rather than "turn traitor to his country," gives him absolution; and the assassin, set free, as he thinks, from all guilt, protests on the scaffold his innocence of the crime for which he is about to die! Where such process is at work, it is a wonder that there is a resident landlord at all, or an agent to represent him. He has to keep his rifle ready on each side of his fire-place, and sits down to dinner with loaded pistols on his sideboard. In spite, however, of the conspiracy, agents of courage, good sense, and thorough straightforwardness have succeeded, like the Trenches, in extirpating clubs of assassins, whose one object is to get possession of the land by killing landlords off it, and shooting all who may come to dispute their own assumed ownership. Our old Par-



liamentarian General Brown used to hang offenders before he tried them, and this, from the place where it was practised, was called "Abingdon law." It resembled the "Jedburgh justice," which sent a man to the gallows before it heard his case; and it reminds us of the equally wise people who

—hang and draw,  
Then hear the cause by Lidford law.

This was all solemn and severe, but there is a grim humour in the process of dealing out death by the Ribbonmen. The humour is akin to that across the water when the Whites are asked by benevolent societies to go out and talk wise talk to the Indians. The law of Colorado answers the call with a good deal of rough vivacity. It is to the effect: "Scalp 'em fust, an' speak to 'em after!"

Scarcely a better illustration of the lack of energy in the Irish character could be afforded than the following, given by an energetic Irishman who was lucky enough to find worthy work-fellows. The passage refers to the Potato Rot and Famine:—

"There was, as I have stated, abundance of corn and abundance of meal within some few miles of the district, and no lack of funds to purchase these provisions; and yet in near proximity to this plenty, the people were dying by hundreds, of actual dire starvation, merely for want of some one with sufficient energy and powers of organisation to bring the food and the people together. This was the apparently simple problem to be solved, and to effect it they set themselves vigorously to work. In one place they found a most benevolent clergyman, who having obtained large funds from England to mitigate the famine, appeared in the morning at his own hall door, and threw handfuls of shillings and sixpences amongst the crowd who had collected to receive the charity. Amiable gentleman no doubt he was, and most honourable in the distribution of all he had received; but he forgot that starving people could not eat sixpences or shillings, and the food was some ten miles off. The people had no strength nor energy to seek, purchase, or cook meal or flour, and with the silver in their hands, they died. In another place they found the priest of the parish utterly paralyzed by the magnitude of the desolation around him. He had given all he had to the people, there was no food whatever in his house, and he stood really in danger of being starved himself, with money in his pocket, and abundance of corn near at hand. Such was the position of affairs—the people dying, plenty of food within reach, plenty of money to purchase it, plenty of fish in the sea adjoining—but no one with forethought and arrangement enough to cook the victuals, catch the fish, draw the corn across the mountains, and bring the food and the people together!"

Perhaps more striking illustration still of character may be found in the subjoined extract:—

"After a day of painful toil in the duty of admitting paupers, I was obliged to leave before the board broke up, as I had important business in Killarney, and I started on horseback to ride across the mountains. I had not gone far, when a messenger came posting after me to say, that the government officer, then in attendance at the board, was very desirous to see me. I asked if the case was urgent, and was told that it was very urgent indeed. I returned of course, and found the members of the board looking certainly blank enough. The officer immediately informed me that the contractor, to whom a very large amount of money was due, had positively refused to give another sack of meal unless he received an instalment in cash that day. No one could well blame him. The board was bankrupt; repeated promises had been made to him of payments, which had not been fulfilled, and credit was utterly gone. At length I proposed that we should all put our hands in our pockets, and offered, on my own account, to double whatever total the rest of the board would subscribe amongst them, and take chance for the union

refunding the money afterwards. The board however declined, and I could not get a 10l. note subscribed. I called the government officer aside into another room and said, 'Will you tell me exactly what you think will be the consequence if the contractor refuses to let us have another load of meal?' 'I have thought over this,' he replied; 'and considering the numbers who are depending exclusively on this food and who are already in the last stage of destitution, on out-door relief, in distant parts of the union where this meal should now be sent, I feel confident that not less than from twelve hundred to fifteen hundred persons will be dead before twenty-four hours are over.' 'Is it possible?' said I—'Can this really be true?' 'I think, Sir,' said he, 'I am rather under than over the estimate.' I could no longer hesitate. I fortunately happened to have some private funds in bank. I made the necessary arrangements for the payment of a portion of the debt, and the contractor forwarded the meal. Even now I tremble to think what might have occurred, either if I had gone too far towards Killarney to be recalled, or if I had not happened, at the time, to be in a position to make the necessary arrangements. It may readily be supposed that this was a very serious state of things for a stranger to enter upon as the agent of Lord Lansdowne's estate in this union, and consequently, as such, the most responsible person in the district. I can hardly describe my anxiety of mind, as day after day the increasing responsibilities of the post I had assumed developed themselves before me. No one else would now stir. They had not done much before; and now that I took a prominent part amongst them, they held back and would do nothing."

Even at this day, certain parties in Ireland still assert that England was slow to co-operate with Irishmen in the work of relief, and that the food she did send was poisoned. Mr. Trench's book must be read before these and other matters connected with Ireland can be properly understood. Such men as he is are men to help Ireland to prosperity.

To turn from Mr. Trench's book to that of Mr. Campbell is not a pleasant process. The Irish illustrations are of a peculiar character, and are all of one colour. We meet with an Irish gentleman who was converted to Christianity or Methodism, by observing the knees of a preacher's trousers "thread-bare with frequent and long kneeling." A man strikes a Methodist, and he is buried within a week! Another is equally rude, and he goes raving mad. Such logical cases can only raise a smile, now. One illustration of common sense does occur in the book. A Doctor Coke asked Mr. Graham if he could preach in Irish. Graham "said he could not, as he never attempted it, although he could speak it well." The Doctor wondered. Graham remarked, "Doctor, do you think that every Christian man who speaks English can preach in English?"—a very apt query, that might be profitably borne in mind by prelates when they lay their hands "on heads that cannot teach, and will not learn."

*Biographical Sketches.* By Harriet Martineau. (Macmillan & Co.)

As a general rule, if we were asked what kind of composition was least suited for reprinting from a newspaper, we should say it was the obituary notice—following too closely on an event to be a complete record of what had preceded it, and too strongly tinged with the feeling of the moment to be impartial. Miss Martineau has made the daring experiment of republishing a string of such notices without the least alteration. She has given us forty-six sketches, averaging rather less than ten pages each. The extent of the ground these sketches cover appears from the variety of their subjects, ranging from the Emperor Nicholas to Father Mathew, from Lord Campbell to Mrs.

Marcet, from Bishop Blomfield to Lady Byron, and from Miss Berry to Lockhart and Croker. It will be seen therefore that the majority of the sketches can derive little or no help from each other. Each must stand more or less on its own footing. The ten pages must in every case be complete, so far as they go, and they can scarcely ever eke out their own scantiness by encroaching on their neighbours. No doubt Miss Martineau felt the difficulties of her position. We cannot say she has altogether overcome them. It is tantalizing to have to feel at the end of almost every sketch that it ought to have been longer, that one who knows so much and writes so well as Miss Martineau ought not to be so sparing of her gifts, that we have learnt just enough about the subject of the sketch to have him brought clearly before us, and that the only thing which remains is for him to tell us his own history. Miss Martineau's biographies are calm, sober judgments passing a whole lifetime in review. We might call some of them the miniatures from which Miss Martineau painted in the heads in her large picture of the Thirty Years' Peace. In all cases she had the originals before her, and she never judged of external facts without referring them to the character. This alone gives her views a consistency which is marvellous in such a collection. We do not say that her judgments always seem to us accurate. Some of her facts are at least uncertain. She tells us, for instance, in two or three places, that Lord Campbell was older than Lord Denman, and she talks of the first as the brisk, sprightly senior of the second. If so, it can hardly be true, as she says elsewhere, that Lord Campbell was born in 1781 and Lord Denman in 1779. Then we read that when the news of William the Fourth's death came, before five o'clock in the morning of the 20th of June, the Duchess of Kent and her daughter were standing ready for the announcement. This is certainly opposed to the general tradition, which represents the Queen as called out of her bed, and appearing in a state of no great readiness. With regard to Metternich also, Miss Martineau tells us that he and his Imperial master employed themselves in decreeing the precise badness of the air, food and clothing of their political prisoners. But Wolfgang Menzel has stated, in his 'History of the last Forty Years,' that this luxury was confined to the Emperor himself, and that Metternich, who has generally borne the shame of it, has been accused wrongly. He has certainly enough to bear without being made responsible for his master.

We do not think Miss Martineau succeeds so well in her foreign as in her English biographies. Naturally, too, we test her by the sketches of men who are still talked of, more than by the sketches of those whose reputation is already on the wane. Sometimes she revives an almost departed interest; more rarely she creates a new one. We may safely say that her sketch of Lady Byron will throw a light on the domestic relations of the poet such as Moore certainly, and probably the Countess Guiccioli, could never have kindled. Miss Martineau's biography will be a revelation to many. Most of her other sketches will not be so fresh in their information, but we can hardly attempt to count up those which give a new colour to known characters, which bring out points that had escaped general notice, and which dwell upon those traits that had seemed accidental to superficial observers. The courage with which popular favourites were judged at the time when favour had become the frenzy of regret—the justice which remembered former sins in the face of presumed repentance—must have been more conspicuous when some of these sketches first appeared than they are now, when we



might all pretend to similar impartiality. But the literary merit of the biographies appears more clearly on our reading them all together, as we can apply the test of comparison; and as we walk with Miss Martineau through her gallery of sketches, we think ourselves once more in the last of the Portrait Exhibitions at South Kensington.

*Personal Recollections of English Engineers, and of the Introduction of the Railway System into the United Kingdom.* By a Civil Engineer. (Hodder & Stoughton.)

THE qualified commendation accorded to his 'Trinity of Italy' has produced on the author of this book the same effect that, in the case of a certain little old gentleman known to Mr. Dickens's readers, resulted from the quick consumption of a single half-pint of mild table-ale. Our Civil Engineer presents another volume to his admirers, with a statement that "the very flattering reception which the reviewers, almost without a single exception, have given to the author's Italian Reminiscences, has emboldened him now to offer to the public his Recollections of English Engineers." The giver of thanks further remarks—"It is a grateful task to refer to a first reception, which has encouraged a second appearance."

The manner in which the scribe gossips about the works and personal qualities of our makers of railways and steam-carriages renders it extremely difficult to take him at his word, and regard him as a civil engineer who has contributed to some of the undertakings, and maintained professional relations with the inventors, about which and whom he writes to so little purpose. With respect to the originator of tubular bridges, the author frankly admits that "the personal acquaintance with Mr. Robert Stephenson possessed by the writer of these pages, although earlier in its commencement, was far less intimate than that enjoyed with his great rival;" and the nature of his communications respecting the builder of the Leviathan inclines us to think that his knowledge of Brunel was less familiar and perfect than he believes it to have been. The anecdotes about the originator of the broad gauge are neither characteristic nor in any way worthy of relation; and, without a single exception, they are clumsily told. The following story is supposed to illustrate "the dry fun and prompt resource of the man." Finding no wine on an otherwise sumptuously provided breakfast-table, to which he had been invited to join a numerous company by a wealthy teetotaler, whose conscience would not permit him to provide his guests with fermented drinks, Brunel, who had entered the house knowing that his host was a rigid abstainer, insisted that he should be supplied with some kind of alcoholic stimulant, though of course he was aware that it was very improbable that the house contained a single bottle of spirits, wine or beer. The host expressed regret that he could not put wine before his guest. Brunel asked for a pint of beer, but there was none at hand; whereupon the engineer, abruptly quitting the breakfast-table, together with some other beery friends, adjourned to an adjacent public-house, where they drank ale to their contentment. That the incident did not occur we cannot venture to assert; but some knowledge of the engineer induces us to think that, if the alleged facts are true in any degree, he must have been suffering from indisposition which required the immediate relief of alcoholic excitement, when he is stated to have behaved thus boorishly. Certainly the story is not cha-

racteristic of Brunel, who was a gentleman as well as a mechanical inventor. The other anecdotes are just as trivial as the stories about Brunel; and most of them are deprived of the little force that rightly pertains to them by the suppression of the names of the persons to whom they refer. In defence of this plan of telling stories, the narrator observes:—"In those cases in which a regard for truth has compelled the author to draw the unfavourable features of a portrait, not only has the name been withheld, but it is the hope, as it has been the effort, of the writer, that such reticence has been used, that the feelings of no private friend or relative can be hurt." After this announcement of his delicate regard for the sensibilities of survivors, the author tells us that Mr. Dargan, the Irish contractor, was a drunkard who killed himself with Irish sherry, and that his widow is alive and in destitution. "The lovers of Ireland," says this scrupulous gossip-monger, who would neither wound the living nor insult the dead, "would have done well to present to Mr. Dargan a butt or two of that pure Amon-tillado sherry, the habitual use of which is the best protection against the undue use of inferior wine. He was killed by Irish sherry. He would stop, in his rapid drives across the country, to change the horse in his gig, and would drink a bottle out of the neck for refreshment. Human nature has its limits; and the well-knit frame and well-organized brain of the active man were unable to withstand this method of keeping up the steam."

Of the numerous body of engineers and contractors who were engaged in the construction of our earlier railways, and many of whom rose rapidly on the wings of railway enterprise to the possession of great wealth, there are only a few survivors. Young, vigorous, stalwart men in the year 1830, most of them are lying in graves over which the violets and daisies have blossomed, or blocks of masonry been lying, for ten years past; and in two different parts of his book the author, drawing attention to this extraordinary mortality, attributes it to hard work. They worked day and night throughout the week, not even allowing themselves any relaxation on the day of rest; and so they perished earlier than other men. "In regarding such a mortality," says the Engineer, at page 62, "it is difficult not to search for some cause peculiar to the profession. One sufficient cause may perhaps be detected in the habitual loss of the usual repose of the Sunday. For men to turn night into day is in itself a hard strain. Twelve days' work per week will try the strongest constitution; but make the twelve into fourteen, and the fatal result arrives with startling rapidity." At page 173 the author reiterates the same erroneous view as to the causes of the mortality:—"Night and day is all very well, if you get the Sunday; but fourteen days' work per week is certain, and not very tardy, suicide." These are amongst the passages which occasion our difficulty in deciding whether the author is really a civil engineer. No doubt, the engineers and contractors were laborious and occasionally overworked men; but the amount of mental work and physical toil performed by the most energetic and industrious of them all falls far short of the measure of intellectual and physical exertion which a successful barrister, with a seat in the House of Commons, accomplishes year after year as a matter of course, and yet survives to a green old age. They did not die of hard work, but of free living. A large proportion of the makers of our first railways were men who drank deeply, smoked inordinately, and ate, so long as their digestions lasted, far more than they should have eaten. Those of them who persisted in

this imprudent way of living were taken to the silent land when, by the exercise of prudence and temperance, they might have been in the fullness of their powers. Of those of them who either lived with ordinary moderation throughout their years of laborious excitement, or reclaimed themselves from intemperate courses before indulgence had irreparably ruined their hardy constitutions, a full average attained, or are now approaching, a comfortable old age. In making this statement, we do not forget that some of our civil engineers, for whom life had no long term, were temperate men, who died from causes altogether different from those that caused "the havoc," about which our author should either have said nothing, or, in the interest of the younger members of his profession, should have spoken honestly.

*Short Poems.* By D. Minaieff. (St. Petersburg.)

THIS little volume is an admirable specimen of what we may call the "Franco-Muscovite" style of poetry; not very deep or particularly solid, but lively and brilliant throughout,—making up in enamel what it lacks in substance—in fact, an assortment of well-compounded *bonbons*, with nothing but *liqueur* inside. The poems treat chiefly of the ordinary topics of the day, and abound in clever hits at the prevailing foibles of fashionable society—always a fertile theme for the pen of the satirist. The scenes and characters here depicted are, as might be expected, nearly the same as those portrayed in the last work by this author (the 'Eugene Onaigin of Our Time'); but the aptness with which the salient points are seized and delineated, the variety of illustration and peculiar raciness of language, prevent all appearance of monotony. M. Minaieff is as fond of sketching "swells" as Leech himself was; and sketches them so graphically as to atone amply for his frequent introduction of the same figure. The best portrait of the kind in our present collection is that entitled 'A Lion of the Day,' which is, in fact, 'Eugene Onaigin' carved in a cameo, the distinctive features being vividly brought out, notwithstanding the limited area on which they are displayed. We subjoin a few extracts:—

How popular the man has grown,  
Though scorning every art! he  
Now lounges through each club saloon,  
And yawns at every party;  
The hearts of matron and of maid  
He breaks without compassion—  
A perfect swell from heel to head,  
A swell of newest fashion.

Admire, as I myself must do—  
Admire, I say, you small men!  
To one great maxim he is true—  
To be adored by all men!  
He needs but show his face, 'tis said,  
When all exclaim with passion,  
"A perfect swell from heel to head,  
A swell of newest fashion!"

He's worshipped here, he's worshipped there,  
The one supreme enslaver!  
For him club-waiters baste to bear  
Champagne of finest flavour;  
For him all tailors spend their thread,  
Though them he wastes no cash on!  
A perfect swell from heel to head,  
A swell of newest fashion!

It is in these light tripping measures that the peculiar cadence of the '*langue chantante*,' as its admirers love to call it, is most fully displayed; and the selection, in this and other cases, of a metre harmonizing so admirably with the nature of the subject speaks well for the author's knowledge of his art.

'Signs of the Season' is a fair specimen of that goblin humour so common among the Russians, which finds food for merriment amid the ghastliest horrors, and draws ringing peals of laughter from the hollow jaws of a skeleton. The tone of this piece is precisely that of the numerous pasquinades called forth by the visi-



tation of the cholera two years since; and it is perhaps fortunate for the author that he did not appear earlier, for under the ancient *régime* the publication of such a "Bill of Health" might not improbably have procured him a recommendation to travel, for the benefit of his own health, in the direction of Siberia:—

All the hospitals are crowded,  
Dead are buried, band on band;  
Sleep with troublous dreams is clouded,—  
Sign that Spring is near at hand.

Glow the sun in sky unclouded,  
Shines the stream like silver clear;  
All the hospitals are crowded,—  
Sign that burning Summer's near.

Hospitals choke-full are crowded,  
Dead are buried—others die;  
This, to all a sign undoubted,  
Tells that gloomy Autumn's nigh.

Fittingly the moon, o'erclouded,  
Glimmers on the icy floor;  
And the hospitals are crowded,—  
Sign that Winter's at the door!

'Galatea' is of a different order, and seems to have caught, along with the lilting rhythm of Moore, a tinge of that rollicking sentimentalism in which he had neither equal nor second. The metaphor certainly cannot boast of much originality; but it is very graceful and appropriate, nevertheless:—

I worshipped thy beauty, resplendently clear,  
I prayed it might bloom into life;  
And so potent that prayer, Galatea, my dear,  
That thy marble awoke 'neath the knife.  
But the coldness that cruelly circles thee yet  
Has charmed thee to slumber again;  
And, lovely in stillness, once more art thou set  
On the pedestal whence thou wert ta'en.  
No kisses, no prayers, can prevail on thee now,  
No tears from these eyes that have roll'd;  
A heart wrought of marble too truly art thou,  
Galatea, the lovely, the cold!

The following *moreau* is a good sample of the "album" style so popular with Russian authors, of which many admirable specimens may be found among the minor poems of Pushkin and Lermontoff. Its somewhat lugubrious commencement is belied by an unexpected tone of joviality at the end, like the 'Holy Sage in lonely cell' with whom we are all familiar:—

All things ceaseless wail and weep,—  
Weep mankind in street and plain,  
Wails the everlasting deep,  
Weeps the schoolboy 'neath the cane,  
Weeps the rain upon the dust,  
Wails the wind in stormy weather—  
Come, my dear! since weep we must,  
Let us sit and weep together!

We may notice, *en passant*, 'The Public Lecture,' a humorous satire upon the custom of attending lectures because such is the fashion, and then passing the whole time in gossiping, flirting, or drinking; the 'Good Fellow,' one of those tantalizing pieces where the hero, in relating his experiences, always breaks off, just at the most interesting point of the story, with "What after that befell I do not care to tell"; and the 'Millionaire,' a cutting description of the popularity caused by a sudden accession of wealth. We could easily multiply quotations, but we have said enough to show that M. Minaieff deserves a favourable answer to the modest petition put forth in the last stanza of his opening poem, 'Let us Pass':—

Having penned this simple ditty,  
All aquake with fear of blame,  
To the Critical Committee,  
"Let us pass!" I now exclaim!

#### NEW NOVELS.

*On the Edge of the Storm.* By the Author of 'Mademoiselle Mori.' (Warne & Co.)

THIS is a charming story about the first outbreak of the French Revolution, as it occurred in the remote country districts, and whilst the old state of things was still in existence. The château of the Count de Lestrelle, in the domain of Tharraye, in the Pyrenees, is the residence of a charming specimen of a grand seigneur, possessing indeed all the privileges

of the hated aristocracy, but using them with so much gentle grace and virtue that he is really a father to his people, realizing all that was patriarchal and ideal in the relation of master and serfs. He is living on his estate, devoting himself, in the intervals of administering justice, to the study of natural history and to the search for objects for his microscope. His wife is a charming Parisienne of the type of grace and beauty which has never reappeared since the Revolution; she is devoted to her husband, her daughter, and her toilette. Marcelle, the daughter, is the heroine of the story. They are in all respects a contrast to their noble neighbours in the château of Ste.-Zist, who are a bad version of all that is most odious and oppressive in the old *noblesse*; the son, the Marquis de Ste.-Zist, is destined by his mother to become the husband of Marcelle, and Monsieur and Madame de Lestrelle equally intend their daughter to be his wife, but of course fate and Marcelle's guardian angel have something to say to that arrangement. Gavarnie, an extremely handsome young man, originally a peasant boy on the estates of Ste.-Zist, but who had been adopted by the brother of Madame de Lestrelle, taken by him to America, and there trained to be his companion in his wanderings among the Indians, and finally made the inheritor of all his property in France. When his benefactor decided to become a missionary to the savage tribes, it became necessary for Gavarnie to return to France to make his title good, and he arrives at the Château de Lestrelle just as the story opens; he is received with open arms as the bearer of tidings from the beloved brother, and thus the representatives of the old and new order of things stand face to face. There is a slight sketch of the Cagots, which is very interesting. These unhappy beings were the objects of bitter and brutal hatred of the peasants, who delighted to make them lower and more oppressed than themselves—indeed they were pariahs inspiring a mysterious horror and disgust—compelled to dwell apart as though they had been lepers, and cut off from all communication beyond their own quarter of the town. M. de Lestrelle had exerted himself to obtain the common rights of humanity for these outcasts, and had made many enemies by so doing. The Cagot brother and sister, Bernadon and Veronique, are very charming, and they play important parts. These are the elements out of which this clever and graceful story is made—the play of characters—the collision of interests—the stirring incident of the burning of the château—the perilous escape of Marcelle and her mother—are excellently managed. The character of the peasant priest, Bergnat, is especially good. It is the sympathy which the author evinces towards all her personages and the justice she does to their different modes of thought and opinion which are the main charm of the book.

*Ministers and Men of the Far North.* By the Rev. Alexander Auld, Olrig. (Wick, Rae; London, Nisbet & Co.)

MINISTERS and men of mark were several of those good, hard-faring, and often original pastors and laymen at the other extremity of our kingdom. We have read this plain record, unadorned by printer, portrait-taker, or poet, with greater pleasure than some of the toned-paper, pictured, and feeble and nerveless biographies of ministers which have recently come before us. Impoverished as this volume appears, it is sometimes rich in character and anecdote. The author first presents sketchy accounts of

five ministers in Caithness, and afterwards of some eighteen principal laymen. He then adds brief notices of a dozen or twenty of the minor laity, and concludes with three sermons and five letters at length. Readers of his book must accept him simply as he is, as he credulously perhaps thinks of himself and others, and as he believes in the supreme excellence of the Free Church of Scotland. If they quarrel with his theology, or his modes of thought, they will not appreciate his portraiture.

The Rev. Alexander Gunn, the first of the ministers, was no idler and no cipher in Caithness. Of course he is supposed to have had in his veins the blood of the clan Gunn, and he claimed descent from Donald Gunn, of Braemore, who, when on his death-bed, called his sons around him and declared to them his last will and testament thus: "I bequeath Braemore to you. I gained it by the sword, and if you cannot retain it by the same, you deserve to lose it." He died, and was interred, well wrapped in the skin of a red deer, in the last resting-place of the Gunns in the burying-ground at Spittal.

Alexander Gunn, the minister, in early youth showed signs of a literary taste by hiding himself and his book within a box-bed, the doors being shut, and the needful beam of light passing through a hole left by the removal of a fir knot. When sent to a hill pasture to mind his father's cattle, he returned in the evening with cattle indeed, but not his father's. In due time he became a minister, and showed power and ability in his work at Watten, in an old parish church pleasantly and conspicuously situated high up on one of the slopes which overlook a lake. To this church, when Mr. Gunn preached, streams of people might be seen approaching from all the neighbourhood by various roads, adorned in summer and sheltered in winter by unusually luxuriant hawthorn hedges. He was mighty in the gospel, and sometimes preached to crowds in the open air. On one such occasion the wind took the top of his tent, and his own heavy hand sent the book-board before him.

He was a man of solemnity of carriage, so that his discerning hearers were wont to say pleasantly that they had three services in Watten before the regular service began—viz., the minister's way of entering on the duties of the day, his manner of reading the Psalms and chapter, and his way of engaging in prayer. Those were "gracious seasons," especially at Communion Services, when four or five additional ministers and laymen assisted, and multitudes communed at the tables. "Now," as the author informs us, "Satan as an 'Angel of Light,' influences people to stay at home, and each one to eat his own supper at his own house."

These great gatherings were spiritually gracious, but sometimes inconvenient as regards bodily accommodation. In the evening meetings a large congregation crowded "Mr. Steven's stack-yard," and did not break up till far in the morning. Such zeal was not acceptable to the indifferent in the locality. The factor held a riotous feast, at which "a great gun was pointed and fired off at the manse in token of defiance." A greater Gunn, however, fired off theology from the manse and silenced the factor.

It was in vain to oppose Sandy Gunn in his reformation of manners and in his church discipline. When a member of Parliament had to be elected for the county, the sheriff sent a law-officer to read the usual proclamation in Watten church at the conclusion of the service. Mr. Gunn thought this unseemly, and forbade it. The sheriff threatened imprisonment and confis-



cation of goods, and repeated his orders. "The walls of the church," answered Mr. Gunn, "are your own, but not the people." Next Sabbath, therefore, the minister assembled his congregation in a field near the manse and conducted service in the open air. The sheriff's officer came to the church and found it empty. Some of the authorities, in great wrath, advised severe measures, but Mr. Gunn escaped on this occasion. When the next election occurred, an official appeared at the church, and when the minister began to pray before the afternoon sermon, the man also rose and began to read the proclamation. Mr. Gunn stopped, and said "Put that man out." "That is all I want," rejoined the official, and returned to Wick, confident that the recusant parson was now involved in the deforcement of a law-officer in his duty. He was mistaken, however; and found that he had laid himself open to prosecution for interrupting Divine service. It was found safer to let Sandy Gunn have his own parsonic way and sway.

Those were out-of-the-way places and a primitive people, among whom old customs lingered, and not very pleasant ones to all parties. When, for instance, a man wished to be married and could not repeat the Shorter Catechism, the Session required him to produce two "cautioners" to the amount of twelve pounds Scots, that he would acquire it within six months after his marriage. In the south cautioners are quite unnecessary, as most men find that they have been catechized thoroughly within six months after marriage in the Shorter and often in the Longer Catechism too.

Mr. Gunn was a grave and a self-disciplined man, particularly abstract in manner, and therefore often mistaken. One of his sons died, and the bereaved father's composure was supposed to be the result of indifference, until a visitor, on entering his study, found him stretched on the floor struggling in silent anguish of mind. He himself did not live out a highlander's long term, for he died at sixty-two years of age, in the year 1836, leaving behind him an enviable fame.

The four other ministers were of like spirit, but hardly equal in decision of character to Mr. Gunn. Of one of them, the Rev. John Munro, who was genial and slightly humorous, it is narrated that when he was one day visiting an eminent woman in the Reay country he became animated in telling anecdotes to her of Ross-shire Christians whom he had known. He laughed so heartily, that she at last said to him, "My dear Mr. Munro, I am afraid you did not get enough of the law." To this the tale-teller replied, "Kate, my father is in heaven, and my grandfather is in heaven, and I got more of the law than them both."

To show the previously benighted state of the island of Lewis, as referred to in this book, a friend assured the author that, when a lad in his native parish of Uig, he had gone, under pressure of religious conviction, to seek instruction from his minister, who was astonished and confounded at the lad's inquiries. Next time, when the anxious lad returned to the manse, he found the door barred against him, and the servants looking in terror at him through the window—the minister having warned them that the lad was out of his mind!

Of the "men," as distinguished from the ministers, a variety of little incidents are recorded, all displaying their simple but strong sense of religion. In reading these we are carried back, as it were, to the days of the old Covenanters, their spiritual conflicts and sudden conversions. Donald Mackay, for instance, would anathematize the Tempter in a peculiar Gaelic phrase, and had "many a hand to hand

conflict with him, and carried the war into his territory more than most professors of religion. A friend, who slept in the same apartment with him, at a communion season at Thurso, was startled at midnight by the voice of Donald on the floor, ejaculating his usual anathema against Satan, and saying in Gaelic (the only language he knew), "Stop, stop till I get to the hillocks with you!"

Most religious Scotchmen are notorious for long prayers, but Donald was singular in petitionary brevity. "A man whom he asked to pray at family worship in his own dwelling having continued long and to little purpose, Donald, who was naturally of an ardent temperament, which by grace he was enabled in general to keep well in hand, seized him when he was done, and put him out of the house."

One of Donald's daughters, to his great grief, began to imitate a prevailing mode of dressing female hair. Donald was horrified; but, watchful of his opportunity, one night he stole softly to his daughter's bedside with a pair of scissors, and cut off the offensive ringlet. The girl was indignant on awaking, but hopeful of regaining the ringlet by growth. Shortly afterwards, however, she was seized with a fever, and it was necessary to shave her head. Then her pitiless parent, standing again at her bedside, lifted up his eyes and hands to heaven, and exclaimed, "Glory to Thee! I only took a little, but thou hast taken the whole."

When Donald at length lost his wife, he offered this brief prayer, which includes a nice marital distinction,—“Lord, thou knowest I am grieved, but not angry.”

Sandy Gair was not so marked a character as Donald Mackay, but he was one of the Christian "men" of whose holy life piquant sayings are still remembered in Caithness. He could well catechize believers and expound the Scriptures. A stuck-up minister of the Old Kirk asked him, "How dare you to expound Scripture who never studied the original tongues?" Sandy replied by another question—"How dare you to do so who never studied original sin?" Speaking on another occasion of "the humbling effect of the believer's experience of inward corruption," he referred to Noah's ark, and said that "the ballast which kept it so long in the water was the number of unclean beasts which it contained."

George Brothie was cruelly and yet curiously "harassed by Satan," for he was too good a man to be let alone. He had strong musical taste, and "when sitting with greatest enjoyment under the preaching of the gospel, suddenly musical airs would be so distinctly struck up in his hearing as to drown the voice of the speaker." He was a fife-player in the militia, and "one morning, being allowed unwonted liberty in secret prayer, he heard below his window the beat of the drum that called the militia to parade." On getting up from his knees and going into the street, he found that the drumming was a dark delusion.

Magnus Taylor, of Thurso, was a wright by calling, and had had a good trade but a bad wife. On going towards home one day, a neighbour met him and told him that his wife, who had been ailing, was dead. Magnus dropped the tool from his hand, and after remaining silent awhile, exclaimed, "No, she's not dead; a man's cross never dies before himself." When he reached home he found his cross in his living cross wife.

When George Mackay was going along one of the streets of Thurso, he came near the Secession meeting-house, which had lately been newly-roofed. "Ay, ay," said George, looking towards the chapel, "you have got on your new coat. We saw better days when you

had on your old coat; but famine is in your face now."

Of Donald Gunn, a mason at Calder, a humble and lowly man, a friend said, "I never saw the bagpipe of self under his arm, and I would rather meet him at the plough than a talkative professor at the Bible."

Notwithstanding some instances of defective style and bad taste, the author has produced a curious book, which reveals to us in the south some pleasing traits of high character and genuine religion in humble life in the far north. The Rev. Alexander Auld has our thanks and good wishes. May he live as long as his pious grandmother, who died in the hundredth year of her age!

*Temple Newsam; its History and Antiquities: containing an Account of the Ancient Preceptory of Knights Templars, the Baronial Houses of Darcy, Lennox, Stuart and Irwin. Together with an Account of the Modern Mansion and a Catalogue of the most celebrated Pictures.* By W. Wheeler. (Leeds, Mann.)

*Ancestral Stories and Traditions of Great Families, illustrative of English History.* By John Timbs, F.S.A. (Griffith & Farran.)

*Historic Nine-Pins: a Book of Curiosities, where Young and Old may read Strange Matters.* By John Timbs. (Lockwood & Co.)

OLD houses, old stories connected with old houses, and stories gathered in and about such places, such is the staple matter of these respective books.

Temple Newsam, Kirkstall Abbey and Harewood House are three of the principal objects of interest in the neighbourhood of Leeds. The abbey is a fine relic of antiquity, and is altogether part and parcel of the olden time. Temple Newsam has nothing ancient but its traditions. Harewood House does not pretend to have even those. The last is just a century old. It was designed by Adams and Carr, and is perhaps the best specimen existing of the peculiar quality of the former architect. Zucchi and Rebecchi adorned the ceilings. While this superb mansion is all modern, there is attraction for the antiquary in the park and beyond. In the ancient church lies the Judge Gascoyne who is said to have committed Prince Henry to prison. A spot near the ruins of the old castle is one of the several localities in which the rather righteously jealous King Edgar murdered the lover of Elfrida, Earl Athelwold, by "smiting him through with a shaft," as Higden describes it. The greatest puzzle to visitors to Harewood is the little industrious village not far from the stables, and called *Stank*. The very name, now of ill favour, shows the antiquity of the place. "They lighted and abided beside a water-stank," says Peter Langtoft. *Stank* is the old English word for a dam, also for the pool caused by damming a stream; and, again, for the village on or near the pool. Some thirty years ago, even the private apartments at Harewood were open once a week to the public; but as that public of the old rough kingdom of Elmet was a very curious public, and sought to gratify its curiosity by looking over the books of the ladies who were reading, or over the letter-paper of the ladies who were writing in these rooms, the privileges of the public suffered limitation. The Lane Foxes at Bramham were obliged to follow a similar course with respect to the excursionists from Leeds, who were wont to visit the "little Versailles," which presented itself in the exquisite gardens which still reflect the taste of the first (Queen Anne's) Lord Bingley.

The Italian organs, the gooseberry champagne,



the flirtings and dancings and other characteristics of pic-nic visitors, may be said to be a positive desecration to hallowed ground like that of Kirkstall Abbey. At Temple Newsam these things are hardly justifiable. But there is more excuse for them. There is no religious atmosphere or indication about the place where the Templars once congregated; as to how they lived, they probably were not of such evil life as their enemies averred, nor of such heavenly complexion as their admirers asserted. Whatever was their quality, nearly all trace of their residence has disappeared. The story that the room in which Lord Darnley was born still exists is just as true as that Sterne's room is yet to be seen in Dessin's Hotel at Calais. There are rooms so called, but the houses which held them were totally destroyed by fire long ago. Indeed, Temple Newsam House, which was burnt in 1635, and which had "the King's Chamber," as Darnley's room was called, was an entirely new house, built on the site of the ancient residence, by Sir Arthur Ingram, the London draper, who in Charles's time rose to eminence, and was called "a mean fellow" by the courtiers who lacked his good qualities, sneered at his abilities, and envied him his happy fortunes. He is now represented at Temple Newsam by a descendant through the female line. From the magnificent barons, the Lacys, down to the era of the children of the London draper (some of them bore the Scottish title of Viscount Irwin), the shields of their arms are all emblazoned in the kitchen windows! The kitchen was formerly the chapel. Mr. Wheeler thinks these degraded glories might be transferred to the windows in the hall. The proper course would be to restore the private and really ancient chapel to its original use.

There are no traditional stories of any of the above edifices in either of Mr. Timbs's volumes. His 'Ancestral Stories' only represents a good idea; but Mr. Timbs works, we cannot say writes, in too hot haste to arrest attention, except when he blunders, and the attention is arrested by such a bit of lore as the following; namely, that "Shakespeare makes Richard the Third to whine forth these lines:—

O Pomfret, Pomfret! O thou bloody prison,  
Fatal and ominous to noble peers!  
Within the guilty closure of thy walls  
Richard the second here was hack'd to death;  
And, for more slander to thy dismal seat,  
We give to thee our guiltless blood to drink."

If Mr. Timbs tries to verify his quotation, he will find that Lord Rivers, and not Richard the Third, "whines forth these lines," the last of which, moreover, is misquoted.

Mr. Timbs's title of his next book, 'Historic Nine-Pins,' may imply that nothing matters or means much, and that stories are only set up to be knocked down again. His books do not merely succeed one another, but they often come, or seem to come, in batches. Often they are full of very good stories belonging to other people, as in the case of the 'Nine-Pins'; stories of men, manners, mansions, morals—of every conceivable, inconceivable, possible and impossible thing. But these collections are made in such heaps and quantities as to justify the supposition that they are produced not by a man, but by a machine: by a man reduced to the quality and powers of a machine. It used to be said of a great pianist that he never drove out without a dumb piano in his carriage, to enable him to keep up his fingering. So, one might imagine that Mr. Timbs never moves abroad, nor even sleeps, without having his scissors and paste at hand. He seems to have given up writing anything of his own. We wonder if he has even the leisure to read all he cuts and clips from the writings of other people. No papers, periodicals, or volumes

issue but Mr. Timbs appropriates them to his especial use. His hands are full of them, his arms press loads of them to his sides; his head and back bend with the weight of them; his feet are upon them, his pockets swell with them, and his voice seems to assert, "All men's good things are mine!" His hurry is so great that sometimes he omits the "F.S.A." to his name in title-pages. Perhaps this is for a reason similar to that of the great commercial house which never crossed its *i's* or dotted its *i's*, as it thereby saved thousands a year. One is tempted to wonder if Mr. Timbs ever allows his thoughts to wander when he tickets his clippings. When he headed one of his 'Nine-Pins' with "Who was Gildas?" did his mind stray to "Who is Griffiths?" and when he put at the top of another story by somebody else, "Sir Thomas Wyatt's Breakdown," did he picture to himself a saucy nymph playing the part in a burlesque, with a thumb in each pocket of her satin trunks, and her little boots flashing in the dance to the tune of "Up in a balloon, boys! up in a balloon!"? Often the hallucination must come over this arch-omnium-gatherer that he is the hero of other heroes' stories; like the man who had so often told the incident of another man asking the maid if she was to be let with the house, that he came to believe that *he* was the other man, and that he had heard the discreet maid answer, "No, sir; I am to be let alone!" Occasionally, it is to be regretted that this great picker up of unconsidered trifles, cannot distinguish between current coin and false money. In the 'False Estimates of Popular Books,' he at all events leaves the false estimate to stand, without "nailing the rap to the counter." What is said of 'Baron Munchausen,' is taken from the New Monthly Magazine, but the notice is a hundred times more "legendary" than the Baron. Then, when Mr. Timbs quotes from himself, nevertheless from somebody else, as from 'The Century of Anecdote,' is he aware that he is picking from his own quarry, that is, carrying off matter which he had carried off and stacked before? With all this, industry is so respectable that Mr. Timbs cannot be parted from without a word of praise for the one quality he cares to be known for. He might, however, satisfy a higher ambition.

*The Writings of Origen Translated*, Vol. I.—*The Writings of Irenæus Translated*, Vol. II.—*The Writings of Hippolytus, Bishop of Portus, with Fragments of Writings of the Third Century*. Vols. IX. and X. of the *Ante-Nicene Christian Library*. (Edinburgh, Clark.)

THE ninth volume of the Ante-Nicene Library concludes Irenæus and Hippolytus. The translation gives the general sense fairly, and the notes are often pertinent as well as useful. But we fail to observe evidence of minute accuracy, or a good acquaintance with early ecclesiastical literature. Hence the English is almost useless to scholars who wish to investigate any topic correctly. Thus, in the third fragment of the lost works of Irenæus there is a looseness of translation which shows that the subject treated is misapprehended. The inclosures in brackets and several of the notes are calculated to lead the reader astray. Harvey's opinion of the early Paschal controversy, cited by the translator with approbation, is wholly wrong. Again, it is stated in a note attributed to Maranus, that Hippolytus taught the doctrine of one God alone and three persons, which is incorrect. Hippolytus believed in *two* persons of the Trinity, not three. A fragment of Hippolytus against Vero and his fellow-heretics stands

"against Beron and Helix." There is no doubt of the truth of Fabricius's conjecture regarding the word *ἑλικος*. The works of Hippolytus required a translator familiar with the recent criticisms to which they have been subjected; but they have not had the good fortune to fall into such hands. Along with Hippolytus the title-page states that fragments of writings of the third century are given. Yet the Muratorian Canon appears, belonging to the second century.

The tenth volume contains 'Origen de Principiis,' and the first book of his treatise against Celsus. The introductory notice prefixed is brief, and contains some questionable statements: such as the answer to Celsus being "perfectly orthodox." Here, again, the version lacks accuracy not unfrequently. It is also observable that the original Greek is sometimes omitted, and Rufinus's false version alone translated. The point is of importance, as a comparison of 'De Principiis,' I. 2, 13, will show. The doctrine of the Holy Spirit held by Origen is changed in Rufinus's Latin. The Greek runs thus: "Thus, also, I think it may well be said of the Saviour that he is the image of the goodness of God, but not goodness itself. And certainly the Son is good, but not as absolutely good. Though he is the image of the invisible God, and in this respect God, yet he is not the person of whom Christ himself says, *that they may know thee the only true God*. Thus is he the image of goodness, but not as the Father good absolutely." Rufinus's Latin paraphrase falsifies these sentiments. Why, then, is the Greek original ignored in this place? It is not so in others. Did the translator wish to show the orthodoxy of the Alexandrian father? We cannot tell; but the fact of his neglecting the Greek in this particular place proves that little reliance can be placed on the English version where a point of importance or difficulty is concerned.

It is superfluous to exemplify the minor inaccuracies of Origen's translator. He had a difficult work to perform; and if he has not always succeeded he may be excused, since he is not writing for critics and scholars, but for the general reader.

#### *Early Sassanian Inscriptions, Seals, and Coins.* By Edward Thomas, Esq.

AT the south-eastern extremity of the rocky ridge of Seghermeh, four miles from the right bank of the river Shīrwān or Diyāleh, in N. lat. 35° 7' 16" and E. long. 45° 34' 35", are the ruins of Pāi-Kūll, and along the face of the terrace of the Fire Temple there is a bi-literal inscription in Parthian and Sassanian, or, to use the now generally accepted terms, Chaldeo-Pehlvi and Persian-Pehlvi. Mr. Thomas informs us that "the leading object of the present notice, as confessedly preliminary and tentative as its predecessors (in Vols. IX., XII. and XIII. of the *Journal of the Royal Asiatic Society*), is to draw the attention of resident European officials or chance travellers" to this inscription. But there is another inscription near Istakhr, which has its name from the village of Hāji-ābād. The locality is thus described by Ker Porter: "The village, or rather dell, of Hāji-ābād, cannot be more than two miles in extent from end to end; the most western extremity being formed by the rocks of Nakshi-Rustam, which stretch three miles from the village of Hāji-ābād in a direction north, 68° west. I was shown a piece of antiquity in one of these caves. It lies about a mile, nearly north, from the village. The entrance is exceedingly lofty; and within, the cavern is still more so. Along the right side we



found several square places hewn in the rock; two nearest the entrance, at about six or seven feet from the floor of the cave, were filled with inscriptions, both in the Pehlvi character; one consists of sixteen lines, the other of fourteen." It is in this latter inscription that the chief interest of Mr. Thomas's book centres. His translation of it is as follows: "Representations of the person of the Zoroastrian divinity, Sapor, King of kings of Arians and Anarians, of Divine origin from God, son of the Zoroastrian divinity, Andeshir, King of kings of Arians, of Divine origin from God, grandson of divine Papak, king. And of multitudes of men, Lord, mighty, the obeyed of Satraps, Military chiefs, Nobles. And Ye mighty (one) and bringer of joy among the people of the world, and God of justice he (is), Lord of the Creator, the high Creator, the Seed (of) the First of Gods, the Spirit he (is) . . . . . over the Jews sole Lord created ye (are) . . . . . of the order of the chosen Jews ye (are). Of a certainty the Master, the Divine Lord [first in rank] created Jesus of divine aid The Lord thou (art) bringing mercifully joy to the people of the world. And The God he (is) Lord, abounding in good. And The Heavenly Lord he (is) Lord, of increase of good aid, Lord of Lords."

In accordance with this translation Mr. Thomas supposes that Sapor had been converted to the true faith, and associates his conversion with the Western influences to which he was subjected after his conquest of Valerian, an event synchronous with the teaching of Manes, A.D. 261. Indeed Mr. Thomas thinks it possible that Manes himself "may have been the direct means of converting the victorious monarch of his own land" to Christianity. The idea is, we believe, altogether new; but brought forward by so judicious and careful an investigator as Mr. Thomas, it deserves the fullest consideration. We regret to learn that Sir H. Rawlinson altogether dissents from and contests the fundamental principles of the translation, and it must be admitted that the heterogeneous character of the etymological tracings given in the observations on the inscription suggests doubts as to their correctness. At the same time it cannot but be matter of surprise that in such difficult and untrodden ground so close an approach should have been made, if not to actual truth, at least to what so much resembles it.

In order to afford a survey of the whole subject all the fragmentary inscriptions of the Sassanidæ at present known have been collected in this volume, and it is to be hoped that with the advantage of this great aid to inquiry the attention of Orientalists will be everywhere attracted to the discussion. If Mr. Thomas has not attained success in his solution of the inscriptions, he has amply deserved it by his long, valuable, and multiform researches in Eastern antiquities.

#### OUR LIBRARY TABLE.

*Another England: Life in Victoria.* By E. Carton Booth. (Virtue & Co.)

A good book with an absurd title. A good book because it will give intending emigrants a pleasant and truthful view of Victoria, and because it contains by far the best account of the complicated Victorian land law that has yet been given to the world: an absurd title, because Victoria is as unlike England in society, climate and resources as any one country can be unlike any other. Mr. Booth's book is in reality—if not in name—an historical survey of the colony of Victoria, lightened by many stories of settler's life; and the chief danger of the book is that emigrants who read it may believe that Victoria as it was bears some resemblance to Victoria as it is. The colonial

Government, however, publishes a yearly hand-book called 'Progress of the Colony,' and if this be read with the Government Astronomer's 'Notes on the Climate of Victoria' and the Board of Agriculture's essay on its resources, all of them mere sketch-works, the emigrant will then find Mr. Booth's book an excellent companion on his voyage.

*The Seven Churches of Asia.* With Photographs by A. Svoboda. With an Introduction by the Rev. H. B. Tristram. (Low & Co.)

SOME time since we reviewed the photographs taken by Mr. Svoboda on the sites of the famous Christian cities of Asia Minor, and found in them much that was interesting to the biblical student and historian; in a less degree, also, we observed that the architect and sculptor might learn something of the nature of Art as practised in the cities of St. John's Revelation. We have, in the well-printed volume before us, twenty of these interesting illustrations, which fairly, if not effectively or artistically, display the present state of the ruins which are so deeply connected with the early history of Christianity. Of these Smyrna supplies four, Ephesus five, Laodicea two, Hierapolis one, Sardis two, Philadelphia one, Magnesia Syphilus one, Thyatira one, and Pergamos three. To these has been attached a carefully-written and very interesting series of accounts of the ruins and their history, taken from a popular and scriptural point of view. Mr. Tristram has done his share of the work well, and produced a capital manual, which is suited not only to general readers, but as a book of reference on a subject about which little is known, and that little not available without researches which would rival those of our author. In a plain and simple way, he has gathered from antique records and biblical narrations the older facts, and supplemented them with notes of modern travellers in Ionia. By way of aid to those who may follow on the ground, Mr. Svoboda has given in an Appendix an Itinerary of the Seven Churches, with directions for seeing them in fifteen days, after leaving Smyrna.

*The Book of Chess: a Popular and Comprehensive Guide to all Players of that Intellectual Game; with the Latest Discoveries, and Full Instructions for Blindfold Chess.* By George H. Selkirk. With Numerous Illustrations and Diagrams. (Houlston & Wright.)

Mr. Selkirk's manual on the noblest of purely intellectual games is designed for the guidance of youthful beginners; and without certifying that it adds aught to the general knowledge of the game, or is a very important addition to the literature of chess, we can recommend it as a sound and trustworthy book.

*Warne's Model Cookery and Housekeeping Book, containing complete Instructions in Household Management.* Compiled and Edited by Mary Jewry. Printed in Colours by Kronheim. (Warne & Co.)

THIS book contains a great deal of information for the small price of one shilling; it is a condensed edition of the larger work, the 'Model Cookery Book.' It is intended chiefly for persons of moderate income; the receipts are intelligible and well selected; the general directions are clear and sensible. No book can give its reader brains: but if the cook has any to begin with, this 'Model Cookery and Housekeeping Book' will enable her to mount several degrees higher in her business.

*The Real Experiences of an Emigrant.* (Ward, Lock & Tyler.)

THE working printer, who is the author of this brief memoir of a trip from England to America, has produced so amusing and creditable a publication that we should counsel him to put his name on the title-page of the next edition of his unassuming work. His remarks upon Transatlantic usages are never profound, and often relate to matters about which enough has been said by tourists of all degrees; but some of his observations upon familiar facts are made from new points of view, and now and then the records of his personal experiences on the outward voyage, and the narrative of his unsatisfactory attempts to fix himself as a compositor in the New York printing-houses, contain passages which will be read with amusement and profit on both sides of the great sea.

Showing how order is maintained in New York by the law-loving citizens of the United States, the author records: "One evening there was a riot—some drunken fellows kicking up a row—when a policeman interfered, and arrested one of the revellers, who managed to escape, and took refuge in a neighbouring house. The policeman followed and proceeded to re-arrest him, when one of his companions struck the policeman: who warned him that if he did not get out of the way he would shoot him. The man replied, 'Shoot, and be—.' The policeman took him at his word, drew his revolver, and deliberately shot the man dead. The people said he was 'a smart man.' I spoke to several persons in reference to this affair. They all agreed that the policeman was perfectly justified in what he had done, and maintained that ruffians like the man should be shot down as fast as they appeared." The author has returned to England; but though he failed to achieve the main purpose of his journey across the Atlantic, with better taste and more good sense than another tourist of similar experiences though of higher social degree, he exhibits no rancour or unfairness to the country which he visited to no good result, and quitted in disappointment.

*Fairy Records: Six in Number.* By Caroline L. Moscrop. (Chapman & Hall.)

THE number of good Fairy Books with which we are acquainted can be counted on a very few fingers, and there are other grounds besides this for asserting that of all classes of fiction this is the most difficult to succeed in. As a general rule, it may be safely laid down that a fairy story which has in it no charm for sage heads had best be kept out of the way of children; and all fairy stories are, of course, specially appropriated to children. Grimm and Hans Andersen (to mention no others) are as fascinating to the gravest of judges or the most matter-of-fact of philosophers as to the juvenile minds round the Christmas fire; the only difference in the interest being that to some the Ugly Ducklings quack beautiful poetry, and to others lessons so pleasantly disguised that the young ones do not know they are in the school-room. We cannot give any praise or recommendation at all to this instalment of Christmas Fairy-books, because it has neither poetry nor lesson in it; nothing but a collection of most prosaic imaginations of things that might come to pass if it were only not impossible that they could come to pass, and most prosaically told. It is worse than harmless to introduce children into dreamland without an object.

*Tales from Alsace; or, Scenes and Portraits from Life in the Days of the Reformation.* Translated from the German. (Nisbet & Co.)

THE name of tracts is applied to these short pieces by the French translator, but some of them are worthy of a much better title. The first few stories are almost perfect in feeling. After that, indeed, we light on some which are valuable in a semi-historical sense, but have little general interest. The actual sufferings of leading Reformers do not furnish such good subjects as the childhood of some of them, the way in which they showed early signs of future power, or the youthful stirrings of gentleness and goodness. Among these stories we give the palm to the one in which little Mat leads a procession of his comrades to the bedside of the blind musician, and sets them the example of sacrificing his worldly goods, consisting of a carnival cake, apples, nuts, and a buttered-roll, to feed the poor. Two or three other stories have nearly equal merit, however; as for example the 'Old St. Stephen's Tower,' and the two called 'Crooked Beak,' and 'Spitz.' All these are marked by the same warmth of feeling, and are tenderly touched pictures of a beautiful life.

*Pope Joan: a Study of the Middle Ages*—[Η Πάπισσα Ιωάννα, μεσαιωνική μυστηρία]. By E. D. Roides. (Athens, printed by John Kassandros & Co.; London, Gramoldi.)

THERE are perhaps few people now living who have not heard of the female Pope Joan, and are unacquainted with the tradition which relates the exposure of her sex by the birth of a child at a public ceremony of the Church. But what scarcely



any one does know is the historical evidence upon which this tradition rests; and it is this point which Mr. Roides has cleared up for us. The work before us is, in all respects but one, a meritorious performance. The wonderful beauty and clearness, the epigrammatic neatness and almost fastidious elegance, of the modern Greek language are exhibited to advantage. Every sentence tells, every sally is happy, every period is perfect. As a critic, our author displays the natural aptitude of a Greek developed by a German education. He shows, in a manner at once lucid and convincing, that the evidence for the existence of the Woman-Pope rests upon grounds not easily to be shaken. First, from the acknowledged irregularities in the election of Popes during the Dark Ages, he argues the *a priori* likelihood of the fact; then he adduces parallel examples of women who, concealing their sex, attained to high positions among monks and churchmen; and, finally, he shows that contemporary historians attest the existence of Pope Joan, and that Catholic tradition received their testimony without question until the sixteenth century, when, goaded by the taunts of Protestants, the Catholic theologians suddenly discovered that the evidence consisted of interpolations, and that the history was a fable. Mr. Roides is plainly not actuated, in his estimate of the question, by *animus* against the Roman Church or by any love for his own, for he is perpetually inveighing against the stupidity of the Greek hierarchy and the nasal discord of Greek Church-music, and praising the wisdom of the Roman clergy and the majesty of the Roman services. But a conversation, overheard in a wine-cellar, during the bombardment of Genoa in 1848, between the editor of a newspaper and an Italian abbot, who had fled thither with a motley crowd of the terrified inhabitants, first inspired our historian, at the early age of ten, with an unquenchable desire to discover the truth about the heroine of his book; and this desire grew with his growth and ripened with his manhood, until it has issued in a critical inquiry, with which is combined a vivid picture of the vices and pranks of monks and nuns in the Middle Ages. The book contains a wholesome lesson to those who are wishing to remodel the nineteenth century after the pattern of those times. But we have spoken of a fault. It is the only fault, in our opinion, which prevents Mr. Roides's book from being a great work; but it does so most effectually. He seeks no higher truth than the truth of facts, and preaches no better morality than that which he exposes. He seems to revel in the filth he finds, and chuckles over the atheism, or paganism, of the Mediæval Church. Excuse may be found for the plainest language in matters of morality, if the object be to instil aversion for what is evil; and never is infidelity entitled to so much respect as when it is open and unequivocal in its statements. But immorality will never appear hateful to those who find it amusing; and a playful scepticism in matters of eternal moment, while it deserves our pity, can hardly fail to excite our contempt.

In *Outlines of General History*, by W. F. Collier, LL.D. (Nelson), the leading events of ancient, mediæval, and modern history are clearly narrated, and grouped in such a manner as to show their relative importance and their mutual relations. By a judicious typography prominence is given to names and topics fitted to serve as headings. Altogether this is a very useful compendium, well adapted for reference, and more readable than such works generally are.

We have on our table *Essays on the Bible*, by the author of 'Essays on the Church' (Seeley),—*The Sling and the Stone*. Vol. III. for the Year 1868, by Charles Voysey, B.A. (Trübner),—*A Manual of Christian Evidence*; containing, as an antidote to current materialistic tendencies, particularly as found in the writings of Ernest Renan, an Outline of the Manifestation of God in the Bible, in Providence, in History, in the Universe, and in the Lord and Saviour Jesus Christ, by John R. Beard, D.D. (Simpkin & Marshall),—*A Manual of Family Prayers for Christian Households*, by the Rev. R. H. Baynes, M.A. (Houlston & Wright),—*Hints on Clerical Reading*, especially intended for young clergymen and candidates for Holy

Orders, by the Rev. Henry Dale, M.A. (Rivingtons),—*The Monthly Packet of Evening Readings for Members of the English Church*, New Series, Vol. VI., July—December, 1868 (Mozley),—*Magazine for the Young*, 1868 (Mozley);—Also the following Pamphlets: *A Short Dissertation on the True Pronunciation of the Divine Name*, by Russell Martineau (Longman),—*The Bible Plan Unfolded*, by James Biden (Stock),—*The Spirit of Education*, by Nickado (Wyman & Sons),—*Crime Considered*, in a Letter to the Right Hon. W. E. Gladstone from Henry Taylor, D.C.L. (Hamilton),—*National Tendencies and the Duties of Catholics*, by Herbert Vaughan, D.D. (Burns),—*Partnership Law, Legislation and Limited Liability, Reviewed in their Relationship to the Panic of 1866*, by John Howell (Effingham Wilson),—*Accounts and Audits: Remarks on the new Regulation of Railways Act*, by Henry Lloyd Morgan (Effingham Wilson),—*On the Disposition of Iron in Variegated Strata*, by George Maw, Esq. (Taylor & Francis),—*Turkish Finance*, by an Anglo-Levantine (Mann Nephews),—*and The Dutch Boers and Slavery in the Transvaal Republic*, in a Letter to R. N. Fowler, M.P., by F. W. Chesson (Tweedie).

#### AMERICAN BOOKS.

*Sketches Abroad with Pen and Pencil*. By Felix O. C. Darley. (Low & Co.)

Mr. Darley has a ready pencil, and he has sketched everything he saw in the course of his European travels. The letter-press which accompanies the drawings is merely a familiar description of them for his home friends, and will hardly interest strangers. Perhaps the account of the fat bald-headed Englishman at Stratford-on-Avon who borrowed a sheet of paper from the sexton, and copied Shakspeare's epitaph as a curious and novel inscription, deserves to be singled out. Among the most amusing sketches that of the recumbent figure of a knight in armour serving as a hat and umbrella stand in some church, and that of the bandy-legged French boy only just out of arms and wearing a tall hat and tail coat, are to be particularly noticed. But there are many other good "bits" in the book.

*Chronicles of St. Mary's*. By S. D. N. (New York, Potter & Amery; London, Masters.)

THESE 'Chronicles of St. Mary's' are written with remarkable spirit and ability, but with a degree of prejudice and one-sidedness so hearty and undoubting that it becomes amusing. The Evangelical Alliance, *The Record* and "S. G. O." receive their own measure meted out to them "pressed down and running over"! All the bad and unpleasant people in the book belong to the "Low Church" party; whilst all the Christian virtues, enhanced by good sense, good temper, and good breeding, flourish like flowers of Eden among the High Church people, especially among the Sisters of St. Mary's. Mr. Neville is the model of a Christian priest, whilst the Honourable and Rev. Geraldyn Osman Borne, the sporting rector of Bableton-cum-Slop, is astonished at being once asked to read the funeral service on an emergency, as "when at home he gave a curate fifty pounds a year and the rectory-house" to do "this sort of thing," or as his groom elegantly expressed it: "the gov'nor is a real gentleman, he just preaches and reads the Communion, but keeps a curate as does the prayers and all the other dirty work." The Hon. and Rev. Geraldyn is represented as smoking a cigar inside the Communion rails whilst waiting for the funeral to arrive, whilst his dogs rushed amongst the pews in search of rats; he puts the surplice over his shooting-dress, and makes a bet of 5*l.* with his friend that he will begin and end the service in ten minutes. Lax clergymen, whether "high" or "low," are not pleasant characters to meet with, but want of decent respect for their duties is not the badge of party distinction, and it is unjust to make the sporting clergyman the type of a clergyman of any party in the Church. The picture of Lowton Church in the ultra-Protestant village of Lowton is clever, but exaggerated—it is not a type, and it is put forth as such. In spite of all its unfairness, however, the book of the 'Chronicles of St. Mary's' is extremely interesting. "St. Mary's" is a charitable institu-

tion of which an orphanage is the chief feature—the account of life amongst its inmates, and the various sketches of character seem drawn from the life—there is much knowledge of human nature, and much wise counsel which cannot fail to be profitable. The intolerance and want of charity for other sections of the church and the Christian world is a great blot upon the work. It is a pity that good Christian people will not try to recognize the "bond of unity" instead of trying to detect and enhance the distinctions and differences. A little more Love would make rough places smooth, and absorb much of the bitterness that prevails. It is so hard to lead a noble and truly Christian life—that, as Dr. Watts used to sing,—

It is a shameful sight  
When children of one family  
Fall out, and chide and fight.

*Marrying by Lot: a Tale of the Primitive Moravians*. By Charlotte B. Mortimer. (New York, Putnam; London, Low & Co.)

IN the preface to this curious illustration of life among the Primitive Moravians the author is careful to tell us that the manners and customs of Moravianism have undergone great changes since the days of which she writes. She also says that Moravians, as a body, are very jealous of allowing strangers to hear or know anything of their internal government and mode of life. This is not unnatural, as it would be difficult for a stranger to speak of their peculiarities without stating the facts in a spirit different from that felt by the Brethren. Mrs. Mortimer, the author, was in her lifetime a Moravian, though she afterwards left their church. This book may therefore be taken as a true picture of the early aspects of this community, and very interesting it is in this respect; the style is heavy and old-fashioned, and the story itself very prolix; still it opens a view of life and of human nature quite different from our own. There is plenty of love in the tale, but love and all lovers are snares of Satan; natural, spontaneous love is not to be indulged without peril to the soul; it is idol-worship, which must be resolutely crushed down and sacrificed. The old Moravians were strong in brotherly love; and though husbands and wives might love each other, they were not allowed to choose for themselves: each match was believed to be the result of a direct and specially divine appointment. A brother of the society wishing to marry, laid his wish before the society, who, from the list of the marriageable sisters, picked out one who seemed to them suitable, and the lot was cast; if favourable the parties generally accepted the decision, but the sister so chosen had a right to refuse if she disliked it very much; the brother might, however, have the lot tried again after a lapse of time. Persons were sometimes married who had never seen each other, as brothers on distant missions often wrote to the society for wives, stating qualifications, and they cheerfully accepted such as were sent to them. It is related that one brother, a missionary, being left a widower, wrote to the Conference to find him another wife; after saying that she must be an ardent and devoted Christian, willing to join his missionary work, he desired that she might be, in person, short and dumpy, because his late wife had left a large wardrobe of very good clothes, which it would be a pity to waste! After several trials, a sister was found and sent out, who happily proved to be of exactly the required size. No member was allowed to marry except in the society; no social intercourse was allowed between the unmarried brothers and sisters; and even after they were betrothed no private interviews were permitted. The marriages, we are told, generally turned out happily, or, at least, they were peaceful. The religious element was predominant in their lives, as there was perfect harmony on all points of belief, this went a long way towards securing peace. 'Marrying by Lot' tells the story of many members of the society, male and female, but the interest centres on Benigna, a young orphan adopted by the society. The story of her human love for a young man not a Moravian and her resolute struggle to bring her feelings under subjection to the rules is touching, though the reader cannot sympathize with the obligation.



LIST OF NEW BOOKS.

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 Baxter's Results of the General Election, 8vo. 2/ swd.  
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 Burns's Notes of Addresses, ed. by Barbour, cr. 8vo. 2/ cl. limp.  
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 Christian Pioneer, Vol. 1868, 12mo. 1/6 hf. bd.  
 Church of England Magazine, Vol. 68, royal 8vo. 5/6 cl.  
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 Whiteside's Essays and Lectures, 12mo. 5/ cl.

LIVES AND LIVES.

How easy they take it, their handful of Life!  
 No question, no struggle, no labour, no strife;  
 As an oyster that gapes, scarcely needing the knife.

Life's smoke was so thick that I only could see  
 A heart down in the battle—a soul on her knee;  
 'Twas such terrible, terrible earnest to me.

How lightly they mount, and go riding apace  
 Where the graves are the thickest,—a smile on the  
 face;  
 With a jaunty, lax, airy, inconsequent grace!

For this power to pass all the great sea through a  
 sieve,  
 To turn mountains to molehills, oh, what would I give,  
 In this strong, earnest, terrible struggle to live!

ELEANORA L. HERVEY.

A NEW METAL.

THOSE who have followed the chemical investigations of the Master of the Mint, and noted their sequence from the date of his first communication to Thomson's 'Annals of Philosophy,' in 1826, to the present time, will not have been surprised by his paper read last week at the Royal Society. After what he said thirty years ago as to the nature of hydrogen, and after his 'message from the stars' in the occluded hydrogen of a meteorite, a new paper 'On the Relation of Hydrogen to Palladium' comes in logical order. Mr. Graham has not yet arrived at the point of laying before the Society an ingot of that highly volatile metal hydrogen; but he states that "the idea forces itself upon the mind that palladium, with its occluded hydrogen, is simply an alloy of this volatile metal, in which the volatility of the one element is restrained

by its union with the other, and which owes its metallic aspect equally to both constituents." This idea he confirms by a series of experiments, in which palladium is charged with 800 or 900 times its volume of hydrogen gas; and to this compound substance he gives the name of *Hydrogenium*.

May we not regard this result, worked out with the cautious accuracy which has always characterized Mr. Graham's researches, as a step towards the ingot of hydrogen? Faraday once solidified different gases before the eyes of a thousand wondering spectators at the Royal Institution. Is it reserved for any one of our living natural philosophers to show us the solidification of hydrogen?

It appears from the details of the experiments, as read in the paper, that the density of palladium when charged with hydrogen to the extent above mentioned is perceptibly lowered; that the mean density of hydrogenium is 1.951, or nearly 2; that its tenacity and electrical conductivity are less than in palladium, but the conducting power, being 5.99, is yet considerable, and "may be construed to favour the metallic character of the second constituent of the wire"; that is, of the hydrogen. On the other hand, hydrogenium is more magnetic than palladium,—as 48° to 10°,—and, as Mr. Graham remarks, "must be allowed to rise out of the class of paramagnetic metals, and to take place in the strictly magnetic group with iron, nickel, cobalt, chromium and manganese. This fact may have its bearing upon the appearance of hydrogenium in meteoric iron, in association with certain other magnetic elements."

It will be understood from the foregoing brief sketch that the results obtained by the Master of the Mint are of first-rate importance; and we may venture to predict that hydrogen will play a conspicuous part in experimental science for some years to come. May we assume that Mr. Lockyer, and those other zealous astronomers who have recently discovered amazing floods of hydrogen in violent motion all round the sun, are co-operating with the chemists who investigate hydrogen within the walls of their laboratories?

MIDDLE-CLASS EDUCATION.

A conference of some importance to the education of the middle classes in this country took place on Thursday week. It was a serious defect in the composition of the Schools Inquiry Commission, that while the board included eminent men who, as amateurs, had shown a public-spirited interest in popular education, there were scarcely any practical teachers on it, and private schoolmasters had not a single representative there. Now whatever may be the shortcomings of private schoolmasters—and they are certainly neither few nor small—it should be borne in mind that, without their cordial concurrence, it will be impossible for the recommendations of the Commissioners to be extensively and effectually carried out. They are therefore entitled to more consideration than they have received. Some amends were made by inviting them to express their opinions and feelings with regard to the measures proposed by the Commissioners, and we cannot but hope that good will arise from the resolutions which were adopted after a full and free discussion of more than six hours' duration. The first resolution, which was not passed till several amendments had been proposed and rejected, deprecates the bestowment of such privileges as are enjoyed by masters of public schools upon masters of private and proprietary schools, without first requiring them to give proof of their qualifications. The necessity of some test of fitness is now so generally admitted, that we were surprised to find a single speaker bold enough to dispute it, and to say, in the presence of practical men, that if teachers were clever they would succeed, and if not, they would not succeed; both which assertions are contradicted by every day's experience. It is notorious that a private schoolmaster's success or failure depends far less upon his skill and fidelity in teaching, of which there is no obvious and certain criterion, than upon very different circumstances. What should be the test of fitness, or what the machinery for imposing it, is not so easy to determine. The conference

was at first asked to sanction the institution of examinations by the universities in the theory and practice of education, but wisely preferred simply expressing "its fullest approval of the proposal to institute special and professional examinations for schoolmasters, by some competent board of examiners possessing the confidence of the public." The recommendation of the Schools Inquiry Commissioners, that masterships of endowed schools should not be confined to clergymen, was naturally adopted without opposition. There was a similar unanimity in declaring that "the classification of schools according to age is wrong in theory, and would be delusive and unjust in effect, if the attempt were made to enforce it." The next resolution, which originally expressed a desire that none but duly qualified teachers might be legally permitted to keep private schools, was changed so as to recommend the passing of a scholastic registration act, for the purpose of excluding unqualified persons, and thus benefiting both the scholastic profession and the public. No opposition was made to the resolution in favour of employing in middle-class schools certificated teachers trained in normal schools. The conference expressed its confidence in the university local examinations of schools, but wished them assimilated and referred to one common standard by means of a central authority in conjunction with local agency. This seems to imply that the conference thinks the present system good, but wants it replaced by something better, which it will not be easy to discover. The Universities of Oxford and Cambridge have attempted, without success, to agree upon some concerted plan of action, and after all there appears to be no necessity for greater uniformity of examination in connexion with middle class education than with the higher education of the public schools. None will object to the resolution in favour of appointing a general Scholastic Council composed of practical teachers, with representatives of the universities and other chartered bodies, or that which condemns the exclusion of girls from the benefits of educational endowments, and approves of the proposal to establish a new college to occupy the same position in relation to girls' schools, as that of the universities with regard to the public schools.

UNAUTHORIZED AMERICAN REPRINTS.

Philadelphia, Jan. 1, 1869.

WE beg leave to call the attention of English authors and publishers to the following simple statement of facts which concern them no less than ourselves.

In accordance with our custom when republishing English books to make, if possible, a special arrangement with the author, or otherwise to lay aside a portion of the profits resulting from the publication for his use, we entered into an agreement with Mr. Dilke's publishers to reprint an American edition of his 'Greater Britain.' This was as far back as May, 1868, and immediately thereafter we made public announcement that the book was forthcoming. It was published in December. A few weeks previously to its appearance, however, and some five or six months after we ourselves had announced the book, the Messrs. Harper & Brothers also made public advertisement that they were about to issue it. They had been already sufficiently notified of our intention to republish 'Greater Britain'; but as soon as we became aware of their purpose, we informed them by letter of our arrangement with the author. The Messrs. Harper, however, persisted in their determination; and, as a consequence, Mr. Dilke's work, bearing their imprint and offered at a nearly nominal price, is now before the trade. Of course, the author's anticipated profits, no less than our own, will be precluded by a proceeding so directly in contravention of the courtesies of the trade, and so well calculated, if persisted in, to destroy the remuneration to which foreign authors are equitably entitled.

A similar course to that above mentioned was, we regret to say, pursued by the house in question on the appearance of Mr. Trollope's 'North America'; and the unremunerative price at which that work was published by the Messrs. Harper destroyed our profits and, of course, prevented the



author from receiving the share which otherwise would have accrued to him from the edition published by us.

As our object in making this communication is simply to place ourselves right before the public, we refrain from comment on the facts now presented. Whatever injury may result to English authors and publishers should such practices become the rule instead of the exception, the responsibility will not rest upon us.

J. B. LIPPINCOTT & CO.

#### TURKEY AND GREECE.

Jan. 13, 1869.

NOTHING is so dangerous in public life as mistaking a wish for a fact. Whatever side we take in the quarrel of Greek and Turk, it is well to pay some attention to the literal truth of things. "No illusions, Gentlemen," said Alexander to the deputation of Poles; "No illusions, Gentlemen," we say to the sentimentalists who are hounding wayward little Greece to her ruin.

In some previous remarks the historical progress of Greek influence in Turkey was traced, and it will now be useful—as a public warning—to consider the progress of Turkish influence in that empire.

By the middle of the last century Turkey had fallen to a very low state of political and moral debasement. The ancient traditions of government were preserved only in name, and were dead in fact; the administration was ruled by a Camarilla of court slaves and freed men, and by a demoralized militia. The open disasters of this state of affairs were more readily recognized than the internal corruption and decay, of which they were outward and visible signs. The once-famous armies, the best provided and organized in Europe, were defeated by the most contemptible enemies, the Muscovites,—regarded by the Osmanlees as barbarians, hardly entered within the pale of civilization. The Khanate of the Crimea still represented the former Turkish conquerors and sovereigns of Russia, and, therefore, to be beaten by Russians was an unmistakable humiliation.

The Sultans saw the necessity of reform, not of political or civil reform, but of military reform, and they vainly endeavoured to establish it in the face of the Circassian Camarilla, the Janissaries, the feudal chiefs, and the Ulema or law officials. During the period of transition and disaster the hold of the Central Government over the hospodarates of Europe and the distant pashalics of Albania, Bagdad, Syria and Egypt was relaxed, and further conquests were made on the frontiers by the Russians, besides the destruction of the principalities of the Crimea, Circassia and Georgia. Although the end of this was seen under Mahmoud in our own times, attended with the independence of Greece and severance of Algiers, yet all was the fruit of earlier events.

Such disasters coming thickly upon Turkey in the latter part of the reign of Mahmoud were well calculated to create the impression in Europe that Turkey was in the last stage of decrepitude, and to conceal from the observer evidence that the decrepitude was in any degree stayed. However, in the same way that the evils of the past were accomplished under the reign of Mahmoud, so the reforms of his day are bearing their fruit now. On the other hand, dismal as is the picture here drawn of external and internal disintegration, it does not represent the whole mischief. From the time of the French revolution European alliances had become more influential in Turkey, and foreign intrigues were more openly practised. Turkey suffered as much from its friends as its enemies; the monstrous pretensions of friendly consuls in behalf of their native *protégés* being either accepted or not resisted, became precedents for inimical consuls, and Turkey lost the internal jurisdiction over large bodies of its native-born subjects. On behalf of such of these as acquired foreign passports or protection, privileges were invoked on the plea of the old capitulations or charters granted to the merchants of the Middle Ages, under which, at length, in our days no Turkish policeman could enter the drinking-shop of a native Greek. The matter was

made worse when by the annexation of the Ionian Islands first to England, then to Greece, and by the establishment of the independence of the Hellenic kingdom, the dominion over a great part of the population was transferred to the Hellenic and Russian Consuls. Many of the Armenians, and even Jews, had gradually got under French, Russian and Austrian protection, and all who chose to call themselves Roman Catholics had their choice of either French or Austrian protection. The great seaports and centres of enterprise thus fell under the jurisdiction of the fifteen European consuls, or kings, as some called them, of each place. Any feudal chief, against whom a sufficient local force could not be brought, acted independently of the general Government, which in many districts was only recognized by giving patents to the successful rebels legitimating their power.

From all these various obstructive causes the Sultan was at the head of an empire from which he could summon large forces to resist a foreign enemy in a popular war, but over the greater part of which he had no more real sovereignty than the contemporary Emperor of the Romans had over his empire of Germany. It is known that some change has taken place, but few know how much. The fall of the Janissaries is an accepted fact; it freed the Sultans from a Prætorian guard, which only fought whom it chose; and the Sultan established a regular army, which could be used against any enemy. The abolition of military tenures, and the deposition thereby of all the military chiefs and lords, have followed as a necessary consequence; and now the chiefs of tribes and clans have been gradually brought under dominion.

To recover sovereignty over the Ulema and dervishes was a labour no less great and no less important in its results, though it involved no firing of gunpowder and little loss of life. It has been accomplished chiefly by turning the flanks of these enemies, setting up other judges and other schoolmasters, lessening their fees, and starving them out. The Ulema are now becoming co-operators, however unwilling, in the new civil administration.

The more brilliant passages of arms have attracted more attention, but they are well deserving of careful consideration. Bagdad, which was always more or less an independent satrapy, is now as much under the telegraph of Stamboul as the nearest pashalic on the other side of the Bosphorus. In Albania, that able adventurer Ali Pasha would have established a kingdom of Albania and Greece. He was an effective cause of the Greek revolt. Greece, it is true, is lost, but Albania and much more are saved. In Asia Minor the Princes of Caramania, Kara Osman Oglou and the Chapan Oglou, held the civil power by military force and the tradition of rebellion. The Chapan Oglou is ruined, and the estates of the other princes are yearly brought to the hammer. Those whom the Sultans could not beat in the field are being confiscated by Armenian and Greek usurers, who hold their wives' jewels and besiege their last palaces. Syria, where Jezzar Pasha sought to reign, and which from its Arab and alien populations is difficult to hold, a country which readily fell a prey to Mehemed Ali, is now under the direct government of the Porte.

Egypt, it will be said, is lost. It is the sovereign inheritance left by Mehemed Ali to his house of able princes, the lords of fleets and armies, of the treasures of Egypt, and their own conquests in Nubia and on the Nile. The sovereign right of the Viceroy is guarded by England and France.

In the eyes of Europeans His Highness the Viceroy is a great sovereign, and he endeavours to appear so in the cities of Egypt. *Sa Majesté le Roi d'Egypte* has been displayed in illuminations on festive occasions. His present Highness, like his predecessors, and his successors, whoever these may be, has all the ambition to be king, and more too. He is ever ready to attempt it, and now and then, encouraged by the French, he assumes the mien of independence. After all, in Egypt and at Stamboul, he is what Mehemed Ali was, a Pasha, with Grand Vizierial rank, taking his station among his fellows according to seni-

ority. In Cairo itself, Fuad Pasha and another walked in advance between him and the Sultan. The visit of the Sultan to Egypt was the inauguration of his real suzerainty over reclaimed provinces that his predecessors had not seen, and had abandoned to the Mameluke Bays.

Every effort of the Viceroy to acquire greater power and independence has turned to the profit of the Sultan—his petitions for a higher title, his arrangements to transfer the inheritance to his son. The Sultan has conceded him dominion over the three ports on the Red Sea called the province of Habesh, and which represent that claim over Abyssinia which the Viceroy is quite welcome to make effective, but which the Porte will treat as simply depending on the fiefs of Souakin and Massowah. The last step of the Viceroy to independence, the acknowledgment of his son as heir, is that which renders independence almost impracticable. On any declaration to that effect the dispossessed heir, the Prince Mustapha Pasha, would enter Egypt with an army of Turks, and claim a firman of recognition as the legitimate prince.

Tripoli has been brought under direct dominion, and the Turks have not foregone their claim on Tunis, whence the French alone keep them out.

The hospodarates of Roumania and Servia now enjoy greater independence than they have sometimes held; but the Turks have chances that their suzerainty may in the end be more valuable to them than ever. Roumania is nationally hostile to Russia and Panславism; and Servia, which is Panславist, is hostile to Austro-Hungary, dualism and Magyarism. The Porte is hopeful that these fiefs may render better military service in the long run than even in past times.

Montenegro, a most troublesome thorn, fostered by Russia, and which had achieved independence, has been reconquered.

Much of the work of the Porte remains to be done, but it is labouring sedulously to reduce to order the chiefs of clans, hill populations, and nomad tribes. This is going on slowly in Albania and Bosnia. The Koords and Turkomans are bending to the yoke; the chiefs of the Taurus, for generations unsubdued, have been subjected; the Government of the Lebanon does much more for the Porte than for foreign influence; the tribes of the desert are beginning to feel the imperial power; and the Imam of Mekka enlarges the bounds of Turkish sway in the Hedjaz.

The influence of the Porte on the rayah populations is an element in the political account. The Greeks, who were the most hostile and are the most inveterate, have diminished their political efficiency in the empire by their persistency in abandoning the use of the Turkish language, and propagating artificial Greek. Their religious squabbles alienate the other nationalities, and drive these for protection to the Porte. The Armenians, losing confidence in Russia, are now endeavouring to get the greatest share of political power in Turkey and Egypt, and they mean to try for Persia. The Jews at length are awakening to the prospects of political ambition opened for them by the new institutions of the empire.

Where the Turks are, perhaps, doing the most effective work is in Bulgaria and Bosnia, where, Mussulmans and Christians speaking the same local language, the Turks are encouraging their common participation in administration, municipalities, schools and newspapers, leaving only a separation in religion, and hoping to get before long a union for military service.

Notwithstanding all this encouragement of local languages, the Turkish language is extending as a general and common language, while the Greek is being displaced, except in Albania.

It may be well to observe on one favourite topic that, though it is true the conscription now bears exclusively on the Mussulman population, yet the conscription is being yearly extended to portions of the Mussulman population which have hitherto resisted the law. The Government is anxious to make use of the armed Christians, wherever it can do so with safety, and is preparing the way for the military utilization of its Christian population. The supposed extinction of the Mussulman popu-



lation by the conscription has, therefore, less chance of consummation. T. S.

#### VISCOUNT STRANGFORD.

DEATH has taken from among us, in the flower of his manhood, one of the most eminent votaries of science in its widest and most catholic sense, Percy William Smythe, Viscount Strangford. He was born, in 1825, at St. Petersburg, where his father, the translator of Camoens, was then ambassador. He was educated at Harrow, and subsequently went to Merton College, Oxford. In 1845 he was appointed Attaché at Constantinople, and during the Crimean War acted as Oriental secretary. In 1857 he returned to England, having, by the death of his brother, succeeded to the family honours. From that time forth he chiefly resided in London, having in the mean time married the daughter of Admiral Beaufort, the gifted authoress of 'Travels in the East and on the Adriatic.'

It is very difficult to speak of the acquirements of the late Viscount without using terms which might appear exaggerated. He had no equal in the combination and range of his philological, geographical and ethnological knowledge. While at Oxford he had already initiated himself into Arabic and Persian; a comparatively brief stay in the East and on the Bosphorus, however, gave him a complete mastery not only over those two languages, which are certainly among the more difficult of the East, but equally over Turkish and Greek. So much so indeed that no native ever detected his foreign descent by his speech—whilst his own ear quickly distinguished by a few words the very village often whence his native interlocutor had come. But he was not merely an Orientalist of the highest and rarest order, he was a Slavonic, a Teutonic and a Celtic scholar as well. And his philological acquirements were as deep and sound as they were varied. Nay, aided by the most prodigious memory and by the keenest critical faculties, he loved to devote himself at times to the most intricate philological investigations,—into some of the most forlorn, out-of-the-way European or Eastern dialects,—with a zest and thoroughness for which we have long been accustomed to give credit to the Germans exclusively.

No one was at the same time ever freer from the faintest suspicion of being a pedant or a book-worm than he was. Keenly interested in all that was passing, and chiefly watching the development of those grave and burning Eastern questions, of which he had a knowledge shared by but few, his brilliant political articles, principally in the *Pall Mall Gazette*, will long be remembered. What distinguished him most of all was an emphatic love of truth and all that was genuine; and while he was untiring to further what he knew to be sound, he ever waged a holy war against all that was false, meretricious, spurious—as betokened by other contributions both there and in the *Saturday Review*, not easily to be forgotten though years have passed away.

His constitutional delicacy of health probably prevented his bequeathing large books to posterity, embodying the thought and the learning that have passed away with him. Yet, apart from leaving behind him certain shorter literary remains, which we hope to see collected soon, he was ever busy in personally furthering the cause of science and learning in this country. In the Asiatic Society, which loses in him its illustrious President, and also in the Geographical Society, of which he was one of the most indefatigable and best informed leaders, he leaves a gap. But he was more than learned, more than genial; he was the most warm-hearted of friends, ever ready with his advice, his word, his deed—endowed with a kindly, frank, quick sympathy, such as but few would have expected to find under his somewhat cold, reserved exterior.

Besides articles to the *Quarterly Review* and some of the leading papers, articles always bearing his own special stamp of incisiveness and brilliancy of style, catholicity of information, and honesty of purpose, he has left behind him some most valuable

ethnographical and political chapters embodied in Lady Strangford's 'Eastern Shores of the Adriatic,' and Celtic notes in Matthew Arnold's 'Study of the Celtic Language.' We can but repeat our wish to see all these brought together soon in a collective form—a memento of one who, endowed by nature with rarest mental gifts, unflinching, and in spite of bodily suffering, cultivated them to a degree reached by but few, and whom, cut off in his prime, the world of letters must ever mourn.

#### OUR WEEKLY GOSSIP.

THE Messrs. Longmans are preparing for the public, 'A Third Letter to the Right Hon. Chichester S. Fortescue, M.P. on the State of Ireland,' by John Earl Russell,—'A History of European Morals from Augustus to Charlemagne,' by W. E. H. Lecky,—'History of Grant's Campaign for the Capture of Richmond, 1864-1865,' by John Cannon,—'The History of the Life and Times of Edward the Third,' by William Longman,—'Thoughts on Free Trade in Land,' by William Fowler,—'Materials for a History of Oil Painting,' by Sir C. L. Eastlake, Vol. II.—'The Northern Heights of London; comprising Hampstead, Highgate, Muswell Hill and Islington'; being a Third Series of 'Visits to Remarkable Places, Old Halls, Battle-Fields, and Scenes illustrative of Striking Passages in English History and Poetry,' by William Howitt,—'The Polar World; a Popular Description of Man and Nature in the Arctic and Antarctic Regions of the Globe,' by Dr. George Hartwig.

The Rev. William George Clark, Vice-Master of Trinity College, Cambridge, and Mr. A. R. Wallace, the well-known traveller, have been appointed examiners for 1869, for the prizes offered by the Royal Geographical Society to the public schools.

The India Office has just added to its magnificent Oriental library several rare and most valuable Persian manuscripts, late the property of the Marquis of Hastings. Foremost among them, as deserving of notice, stands the *Tārīkh-i-Fīroz-Shāhi*, by Shams-i-Sirāj, an historical work of great importance, and of which only two or three other copies are known to exist. Next may be mentioned the *Farhang-i-Jahāngīrī*, a celebrated Persian dictionary, begun and almost finished under the auspices of Akbar, but finally named in honour of his successor, Jahāngīr, in whose reign it was given to the world. Copies of the main body of this work are common enough; but such as, like the one here referred to, contain the appendixes, so highly esteemed by students of Zoroastrian literature, are of very infrequent occurrence. Besides these manuscripts, there are numerous histories,—all of them welcome accessions to a great public collection,—such as the *Timūr-nāma*, *Maʿāṣir-i-Jahāngīrī*, *Jahāngīr-nāma*, *Iqbāl-nāma-i-Jahāngīrī*, *Shāh-Jahān-nāma*, *Maʿāṣir-i-ʿAlamgīrī*, *Tawārīkh-i-Bahādar-Shāhi*, *Tārīkh-i-Badāʾunī*, *Tārīkh-i-Nāṣirī*, and *Bahār-i-sukhan*; not to speak of many admirably executed copies of works of a miscellaneous character.

Mr. Stanford has issued his 'Guide Map to the Constituencies of England and Wales, Ireland and Scotland'; a map which shows at a glance, by means of coloured circles, the political colour of every town and shire in the kingdom. It is a very useful map; but a new edition will be required as soon as the election trials are over.

The new edition of the famous text-book, 'Carpenter's Physiology,' edited by Dr. Power, will shortly appear. This work has been thoroughly revised to the recent standard of science and enlarged.

Machines for mortices and tenons have long been in use among carpenters and joiners; but a machine for dovetailing—a process involving many slopes and angles, and changes of direction—was thought to be beyond the reach of the inventor's ingenuity. Some, it is true, have attempted the task and have failed; but now a "dovetailer" has been constructed which does its work so thoroughly that more than 2,000 of the machines have been sold and are in use in the United States. It seems quite

natural that such a machine should have been invented in America. It performs the operation with remarkable rapidity, leaving nothing to be effected by hand, and the saw is so contrived with a flange that the entire dovetail-hole is cut out as easily as the pin which is to fill it. And it appears that this machine-work is stronger, neater, and more economical in all respects than dovetailing by hand. We are informed that one of these machines was shown in the last Paris Exhibition. Its construction and mode of operation are described and illustrated by plates in the last number of *Proceedings of the Institution of Mechanical Engineers*.

Seventy-five years have elapsed since Baddeley, the comedian, left funds for cake and wine to be partaken of on Twelfth Night by the Drury Lane company, "in the Great Green Room, for ever." The anniversary was duly honoured this year, when Mr. Chatterton supplemented an additional cake and other good cheer. Mr. W. Bennet, the trustee of the fund, no longer gave "The memory of David Garrick," but the proper and original toast, "The memory of Robert Baddeley." This actor was the last who used to go down to the theatre in his uniform of scarlet and gold, worn by the patented players as "Gentlemen of their Majesties' Household."

As usual, New Year's Day brought out a batch of new periodicals,—generally of a serious kind,—to take their chance of life along with the multitude of perishable things. 'The Anglo-Colonial,' a review for the colonies, proposes to come out once a month, at the cost of half-a-crown. The first number is solid and sensible; the tone good and the information fresh. If there is a separate public for colonial matter,—even a limited public,—the 'Anglo-Colonial' ought to find it.—'The Monthly Microscopical Journal' addresses a particular class, and sells for eighteen-pence. It is edited by Dr. Lawson, and contains two illustrations.—'Britannia: a Monthly Magazine,' is a good shilling's worth of the usual kind; tales, sketches, verse, and other light matter; edited by Mr. Arthur aBeckett, and illustrated by Mr. Matt Morgan.—'Westminster Abbey' is a sixpenny magazine of scraps; that is to say, of extracts from old books; not a review of old books; but simply a series of cuttings from them.

The following year-books have been published since our announcement of last week: 'The York Diocesan Calendar, Clergy List and Church Almanac,'—'The Chemists' and Druggists' Almanack,'—'Rees's Improved Diary and Almanack,'—'The Directory Almanac, or, Complete Catholic and General Almanac,'—'The Educational Calendar and Scholastic Year-Book,'—'The Post Magazine Almanack and Insurance Directory,'—and 'The Year-Book of Photography.'

Our erudite bibliographical contemporary, the *Bookworm*, edited by Mr. J. P. Berjeau, has just completed its thirty-sixth number and third volume. It contains, among other curious articles, five papers, styled *Bulla Retractationem*, *Ten Fly Leaves* from undescribed Books in private Libraries, *Eleven excellent Notices of Early Printers*, and *Five useful Papers on the Eastern Travels of John of Hesse, in 1389*. Students will find in these quaint and recently disinterred literary relics much that is valuable. As to the thirty-sixth number, it appears that, as grigs are said to be merry, Christmas must have elevated the *Bookworm* with hilarity; for are not three of its papers jovial?

A Correspondent complains, and with good reason, of the un-English "fineness" of the names which are commonly given to public works in this country, and especially to such as are applied in London. He takes the Inner Circle Railway Company to task as offenders against the English language. As if its official title of "Metropolitan" were not bad enough, we have "Metropolitan Extension," and "Metropolitan District," for additions and botherations. On this point, however, the public is settling the matter with the common and proper name of "Underground Railway" for the whole concern. Then, as if to add confusion to confusion, we have two King's Cross Stations, three stations called "Paddington," two with the name of Notting Hill, two "Kensingtons," and two "Vic-



torias." The South Kensington Museum, erst of Brompton, is much too long even for a museum; it is fast becoming known as "the S. K. M.," which is at least briefer. "St. James's Park," another station on the Underground line, would have been better called "The Broadway," as it is really in that part of Westminster. Old Kennington Common is now bedizened with "Kennington Park," although the place is not bigger than a garden, and is laid out more like a shrubbery than a park.

Mr. Fell is so well satisfied with the success of his railway enterprise over Mont Cenis that he has made an offer to the Swiss Federal Government to construct three railways, on the same system, over the Simplon, St. Gothard and Luckmanier, on a guarantee of 600,000 francs per annum being paid to him.

The extraordinary and constantly-increasing demand for iron and steel for mechanical purposes, and the great importance that these should be of the best possible quality, have led to the establishment of a new scientific institution by the ironmasters and others in the North of England. It is proposed to call it, 'The Institution of Steel and Iron,' and the business of the members will be the discussion of all matters relating to steel and iron, with the view of improving these metals as far as possible.

The daily gaol population of all British India is 74,000. The area of prison-room required to lodge all these must be prodigious. If every convict in India is to have 648 feet of space, as has been ordered, the outlay for gaols will rise to a higher figure in the annual estimates. From May, 1864, to the present year, about 1,000,000*l.* sterling has been spent on prisons, and we are told that the annual charge is more likely to increase than to diminish. We hope that in the entertainment of the criminal part of the population the building of proper barracks for the British troops will not be interrupted.

Visitors to the old reading-room of the Bibliothèque Impériale, in Paris, who remember the very handsome wood carvings of the time of Louis the Fourteenth which decorated that apartment, will be astonished to hear that they were sold by the authorities recently as rubbish. Fortunately the carvings were purchased by the well-known dealer in works of Art, M. Recappé, who has cleaned them of the dirt and dust with which they were incrustated, and restored them in a great measure to their original beauty.

The scientific world of Paris are, according to Paris papers, undergoing considerable anxiety in consequence of the mysterious disappearance of Viscount d'Archiac, Professor of Palæontology in the Museum of Natural History. It appears that he left his official rooms in the Museum on the 15th of last December, wearing his ordinary "habit de travail," and that on the same day he posted letters to his brother professors and friends, bidding them farewell; since which period he has not been heard of.

The cause of animal protection, firmly established in England, has gained much ground on the Continent. A society for this purpose has been formed in Amsterdam, which stands under the direct auspices of the Dutch Royal family. Its influence is gradually spreading, and a monthly review, recently established under the promising title of *Androcles* (sufficiently indicating its tendency), will, no doubt, contribute considerably to the popularization of that noble idea,—legal protection of animals against wilful ill-treatment.

Few men had more influence on Europe in general, and on the Netherlands in particular, during the middle of the sixteenth century than Ph. Marnix van St. Aldegonde. As a friend to William the Silent, as one of the principal chiefs of the anti-Spanish party, as a first-rate statesman and as a profound theologian, his name was familiar to every student of history. A few years ago the Belgian publishers Lacroix & Van Meenen issued an eight-volume edition of his works, which however did not include all his writings. It is in order to fill this gap that Mr. J. J. van Toore-

nenberg has resolved on issuing a kind of supplement under the title of 'Religious and Theological Writings of Aldegonde.' This supplement—to be edited at the Hague (by Mr. Nyhoff), in two volumes—will contain various interesting documents. Most of them are very scarce (so *e.g.* the 'Vraye Narration et Apologie des choses passées aux Pays-Bas touchant le fait de la Religion en l'an 1566'), and one—according to the belief of the learned editor—unpublished up to this day. It gives an account of the destruction of statues in the churches during the month of August, 1566.

Our Naples correspondent writes: "A new room for bronzes has been opened in the Museum, in which are placed some of the *capolavori* of Art. There is, for instance, the large equestrian statue of the youthful Nero, the second in Europe for artistic beauty, and only second to that of the Emperor Marcus Aurelius, in the Piazza of the Capitol, in Rome. In this room, too, will be seen the ancient Greek and Roman arms, and the helmets of gladiators. In short, it will be, or is, an unique collection of monuments of that *genre*. In a short time the entire collection of bronzes will be completed, with the opening of two other rooms, beautifully and elegantly decorated; and, perhaps, there will not be another museum in the world which can rival that of Naples in this special collection. The room intended for mosaics is nearly finished, as also that for the *bassi-relievi*. At the commencement of the new year the large room of the Pinacotheca will have the walls and pavement decorated and arranged, and in this will be hung the most precious pictures of the gallery. Much remains to be done; but with the zeal and intelligence displayed by the Director, the Commendatore Fiorelli, and by Cav. Salazarro, who has the management of the Pinacotheca, we may hope that the grand monument of Art, the Museum of Naples, will be raised to that elevation which it has a right to claim. A friend communicates to me a piece of intelligence which will awaken considerable interest in England: it is that he has found a large, life-size portrait, *mezzo-busto*, of Cardinal York, the last of the Stuarts. It was painted by Pompeo Battoni, and as a painting, he says it is a *capo d'opera*. My friend has written to Rome to have a copy of the likeness of the prelate, which is carved on his tomb in St. Peter's, and for this purpose has employed an eminent engraver. At present, the details of the discovery have not been made public; but as soon as the inquiries are completed, the results will be given to the world."

THE SOCIETY OF PAINTERS in WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES by the MEMBERS is NOW OPEN. 5, Pall Mall East. Ten till Five.—Admission, 1*s.* Gas on dark days. WILLIAM CALLOW, Secretary.

INSTITUTE of PAINTERS in WATER COLOURS, 53, Pall Mall, is NOW OPEN. Exhibition of Sketches, &c.—Admission, 1*s.*; Catalogue, 6*d.* JAMES FAHEY, Sec.

PICTURES and WATER-COLOUR DRAWINGS of the British and Foreign Schools of Painting selected with great care from the Studios of the different Artists.—Calling attention to these, T. M'Lean has great satisfaction in soliciting a visit from Collectors and others to inspect them.—T. M'LEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.

MR. MORBY'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Clarkson Stanfield, R.A.—Meissonier—Alma-Tadema—Gérôme—Frère—Landelle—T. Faed, R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersill, R.A.—Erskine Nicol, A.R.A.—Le Jeune, A.R.A.—Ansell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Lidderdale—George Smith—Linnell, sen.—Peter Graham—Oakley—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

Mr. and Mrs. GERMAN REED in their new entertainment, INQUIRE WITHIN, by F. C. Burnand, with Mr. Frank Matthews and Mlle. Rosa d'Erina. With THE LAST of the PALADINS, every Thursday and Saturday Morning, at Three and every Evening (except Sundays), at Eight.—ROYAL GALLERY of ILLUSTRATION, 14, Regent Street. Admission 1*s.*, 2*s.*, 3*s.* and 5*s.*

## SCIENCE

### SOCIETIES.

ROYAL.—Jan. 7.—The following papers were read: 'Description of the Cavern of Bruniquel and its Organic Contents—Part II., Equine Remains,' by Prof. Owen; 'On the Mechanical Pos-

sibility of the Descent of Glaciers by their Weight only,' by the Rev. H. Moseley; 'Notes of a Comparison of the Granites of Cornwall and Devonshire with those of Leinster and Mourne,' by the Rev. Dr. Haughton.

GEOGRAPHICAL.—Jan. 11.—Sir Roderick I. Murchison, Bart., President, in the chair.—The following new Fellows were elected:—Thos. R. Auld, Dr. G. Bidie, J. H. Bowker, Dr. Barry, A. Drummond, F. Drake, G. Goldney, M.P., W. H. Hodgson, G. Holt, S. Heywood, the Hon. E. W. Lamb, G. E. Massee, R. Nicol, F. G. H. Price, F. A. Page, H. Rassam, Dr. J. L. Stewart, J. Sarll, E. C. Stebbing, and R. O. White.—The paper read was, 'A Journey in the Caucasus, and Ascent of Kasbek and Elbruz,' by Mr. D. W. Freshfield. The author, with two friends, Messrs. Moore and Tucket, accompanied by a trusty Swiss attendant, François Devouassoud, left Tiflis, on the 26th of June last, on their journey of exploration to the central part of the chain of the Caucasus. At Tiflis they were well received by the Russian authorities, and had especially to thank General Chodzko, under whose superintendence had been executed the elaborate 5-verst Ordnance map of the Caucasus, which served as a guide to the English travellers. The journey to Kasbek (north of Tiflis) lay along the new Russian military road which traverses the Caucasus by a pass at the foot of the great mountain. On reaching the village of Kasbek, the magnificent mass is first beheld towering thousands of feet above the neighbouring peaks, in the form of a steep-sided dome of snow. The first 1,500 feet of ascent from the village was up a grassy ridge adorned with white-flowered rhododendrons. At this elevation a long glacier came into view, sweeping round the southern flank of the mountain, and by this they determined to endeavour to reach the summit. Four men from the village were engaged to accompany them as porters, and they commenced the ascent on the 30th of June. Passing the night in a mossy hollow at an elevation of 11,100 feet, they recommenced the ascent (without the porters) at 2.45 A.M. the next morning. At the height of 14,800 feet the view was clear, and the eye ranged over the main chain of the Caucasus and across the valley of the Kur to the hills beyond. From this point to the summit numerous crevasses had to be crossed or rounded, and in one of them Mr. Tucket slipped, head downwards, but the others remaining firm and the rope secure, he regained his foothold. For four hours before reaching the summit the ascent was by a slippery ladder of ice, to which they had to cling with knees and hands as well as feet and ice-axes. The easterly peak was found to be the highest part of the summit, 16,546 feet; the valley of the Terek, trending northward, lay at their feet, but the great northern plain beyond was covered with clouds, which also filled the valleys of the mountain range. The descent was accomplished with some difficulty by a different slope, and the banks of the torrent flowing from the Desdora glacier were reached at 7.45 P.M., where they slept, in a goatherd's hut, and found their way by the defile of the Dariel to Kasbek village the next morning. In the evening the porters, who had supposed them lost, returned, and their account of the achievement created great excitement in the place, the elders expressing their congratulations by hugging and kissing the successful mountaineers. The journey from Kasbek to Elbruz, 120 miles in a straight line, was performed along the upper valleys of the streams, which flow generally in a longitudinal direction along the southern slopes of the main chain of the Caucasus. The line of watershed for a long distance runs N.W. and S.E., but near the Mamisson Pass it bends suddenly due S. Numerous peaks rise to 11,000 and 12,000 feet, and the passes between them vary from 7,500 to 9,000 feet. On the journey they had much trouble with the inhabitants, especially with the daring and thievish Suanetians and the Ossetes. The scenery in the richly-wooded upper valley of the Rion was magnificent: deciduous-leaved forest trees here grow up to the snow-line. The absence of lakes on the flanks of the chain struck the travellers as a re-



markable contrast to the Alps. On the 29th July they reached the neighbourhood of Mount Elbruz, and commenced its ascent on the next day. At a distance, the summit, resembling in shape an inverted tea-cup, seems to present no difficulties to the eye of the mountaineer. Bivouacking at the height of 11,900 feet, they resumed the ascent at a little after 2 on the morning of the 31st. A black cloud rested on the dome of the mountain, and lightnings played far away below over the steppes. Severe, biting cold and a high wind rendered the last portion of the ascent extremely toilsome. The summit (18,526 feet) was found to consist of a ridge in the shape of a horse-shoe, higher at one end, and enclosing a snow plateau. To the south and east the view was cloudless, and they could see the mountains of the Turkish frontier between Batoum and Acheheltzik. A journey northwards to Patigorsk, and thence S.E. by the Kasbek Pass brought the party back again in safety to Tiflis, on the 26th of August.

**ASTRONOMICAL.**—*Jan. 8.*—Admiral Manners, President, in the chair.—The Rev. R. H. Blair, F. Clodd, Capt. Haig, R.E., H. Jeffreys, J. Knight, Lieut.-General Lane, the Rev. S. Saywell, A. F. Smith, E. J. White, and Lieut. C. B. Wither were elected Fellows.—The following papers were announced and partly read: 'On the Physical Constitution of the Sun,' by Commander Aske; 'Comparison of Sun Spot Observations made at Dessau and Kew,' by Messrs. De La Rue, Stewart and Loëwy; 'On the relation of the Luminous Prominences to the Faculæ of the Sun,' by Mr. E. W. Bayley; 'Transit of Mercury,' by Mr. Todd; 'Description of the great Nebula round  $\eta$  Argus,' by Lieut. Herschel; 'Note on Mr. Huggins's paper "On a Possible Method of Viewing the Red Flames without an Eclipse,"' by Mr. Lockyer; 'Meteors of Dec. 11,' by Mr. Finlayson; 'Letter to the President relating to the Nebula round  $\eta$  Argus,' by Sir John Herschel; and 'Major Tennant's Report on the Eclipse of August, 1868.'

**ASIATIC.**—*Dec. 21.*—Lord Strangford, President, in the chair.—The Marquess of Salisbury and the Rev. T. S. S. Robertson were elected resident Members, and Dr. M. Lettieris a non-resident Member.—The paper read was by Col. H. Yule, 'An endeavour to elucidate Rashîdudîn's Geographical Notices of India.'

**INSTITUTION OF CIVIL ENGINEERS.**—*Jan. 12.*—C. H. Gregory, Esq., President, in the chair.—At the monthly ballot the following candidates were elected: as Members, Messrs. W. Anderson and F. W. Kitson; as Associates, Messrs. C. J. Clarke, E. N. Clifton, T. Dyke, R. M. Greene, T. Hennell, A. H. Kessner, F. L. O'Callaghan, W. W. Phipson, L. W. Pritchard, W. Stevens, W. H. Treverton and M. Vidler.—The following candidates have been admitted as Students of the Institution: Messrs. J. Addy, J. Baumann, J. Brunlees, A. G. Fowler, A. C. Robson, R. Sharland, G. Stevens and J. J. Stiles.—The paper read was, 'On Coal-getting Machinery, as a Substitute for the use of Gunpowder,' by Mr. C. J. Chubb.

**PHILOLOGICAL.**—*Dec. 18.*—T. Watts, Esq., in the chair.—The paper read was 'On the Southern Scottish Dialects, their History and Affinities,' by Mr. T. A. H. Murray.

# MEETINGS FOR THE ENSUING WEEK.

**MOS.** Asiatic, 8.—Hindû Chronology, Mr. Fergusson; 'The Khândakshatâ, Mr. Childers.  
— Royal Academy, 8.—Painting, Mr. Cope.  
— Architects, 8.  
**TUES.** Horticultural, 2.—General Meeting and Lecture.  
— Royal Institution, 3.—Fine Art, Mr. Westmacott.  
— Anthropological, 4.—Anniversary.  
— Statistical, 5.—Taxation and Capital of United Kingdom, Mr. Dudley Baxter.  
— Engineers, 8.—New Ferry and New Brighton Piers, Mr. Hooper.  
**WED.** Society of Arts, 8.—Photography and Magic Lantern applied to Teaching History, Mr. Higley.  
— Literature, 8.—Trilingual Tablet at San, Dr. Birch.  
**THURS.** Royal Institution, 3.—'Protopzoa,' Mr. Rupert Jones.  
— Royal Academy, 3.—Painting, Mr. Cope.  
— Linnean, 8.—Palms of the Amazons, Mr. Spruce.  
— Royal, 9.  
— Antiquaries, 8.  
**FRI.** Royal Institution, 8.—'Last Eclipse of the Sun,' Prof. Herschel.  
**SAT.** Royal Institution, 3.—'Hydrogen,' Prof. Odling.

## FINE ARTS

### THE NEW ROYAL ACADEMY.

AS we stated last week, there can be no doubt that the next exhibition, the first of its second century, will be held in the new premises. So important an event in the Art-history of the day will interest more than our professional readers; so that a description of this new place for the displays of coming seasons will probably be welcome to all. Some months since we gave a general account of Mr. S. Smirke's design and arrangements for the accommodation of his brother artists. A more detailed description is now both practicable and permissible; for in the gardens where stood that house—of which its owner is said to have accounted for its remoteness by declaring that he desired to live westward of everybody—is the official centre of the artistic professions.

On this spot, where Sir John Denham, poet and pseudo-architect—for the real man was Webb—built the mansion which Pepys visited a few months more than two centuries since, now stands the Royal Academy. There "I," wrote the diarist, "standing by a candle that was brought for sealing a letter, do set my periwig a-fire, which made such an odd noise nobody could tell what it was till they saw the flame, my back being to the candle." It was a dear visit of poor Pepys, as, because of it, he was "let in," as folks say, "to supply my Lord (Sandwich) with 500*l.*;" and, loyal old fellow as he was, did so the next day: witness his hand dutifully to that effect in the 'Pepys Correspondence.' This was but the day after Pepys had walked with one "Mr. Wren," Secretary to the Duke of York (James the Second), in Pall Mall, where, besides of the corruption of the Court, doubtless they talked about the appointment of "Mr. Dryden" as Poet-Laureate, vice Sir W. Davenant, deceased, and, with him, an older world of Elizabethan memories and things, and, it may be, of the fine and almost adjoining house, which Prat had just then finished in time for the fall of Clarendon, its master.

It seems that the first Burlington House was but a plain edifice, and that this work was faced with stone by the second Earl of Burlington, son of the first, and Pope's friend, whom Hogarth depicted so shrewdly, with Kent, the architect, at work upon the lately-lamented gateway of this very mansion, where, by-the-by, Handel lived for three years, and in the gardens of which the learned, fair and showy of six generations walked and talked. Gay lived, with Prior's Kitty "ever fair," in a house which stood in the Gardens; Field-Marshal Wade lived and died in a neighbouring house. Painting, sculpture and architecture were studied and much talked about on this spot, that is now of the arts artistic; and the building, which stands for awhile unaltered, has a pleasantly-refined look about it which, if not of the best, is good. A little while has yet to pass ere the front of this place must undergo changes that will be wondrous, if not admirable; and old Burlington House, which Pope enjoyed—Hogarth would have flayed, if he could—and where the third Duke of Portland lived during his famous ministry—will never again be seen as Kent intended it should be. As to the last-named tenant of Burlington House, he was of the thirty, one of whom was said to have been Junius. If this were but truly said! Think, had this graceful staircase and these handsome, old-fashioned chambers been inhabited and owned by the terrible "umbra" himself! In some little closet here, it was thought, was kept the flaying-knife, as Mr. Browning aptly called the pen of Junius. Thus much about the locality, of which much more might be written.

The new Royal Academy stands in that part of Burlington House Gardens which is immediately behind the old house, so close indeed to this building that its entrance will be through its centre, and by means of the hall, doorway, and staircase and an enlarged and converted window which formerly occupied the head of the first flight of steps. This flight, which has now two wings branching on the right and left to the upper floors of the house, will be at a future time extended, for the

benefit of the Royal Academy, to the whole breadth of the entry, so as to make a much more convenient if not so elegant an approach, as now exists, to those suites of exhibition and lecture-rooms of the new edifice which are on the first storey, having beneath them the schools and offices of the Academy. The public will have access to these rooms by means of a covered way now built, and traversing the courtyard of Burlington House from the Piccadilly side of the site. In plan, this upper floor consists of three parallel lines of rooms, of which those on the south, or Piccadilly side, and on the north, or garden side, comprise five rooms, communicating throughout. The centre of the three lines is occupied by the Water-Colour Room, on the west; the Great Room next, towards the east; the Octagonal Saloon, which supplies an axis to the whole series of galleries; the Lecture Hall, and a room on the east which answers to the Water-Colour Room on the opposite side. These East and West Rooms, which are comparatively narrow, afford means for visitors to circulate in without entering the three chambers which are intermediate to them. The rooms are, with one exception, lighted from the roof, and their proportions are ample for the display of pictures. The wall-surface of the whole is about double that of the gallery in Trafalgar Square. On this point of increased accommodation, it may be well to state that the Academicians are under no compulsion to cover the whole of their walls with pictures. The plan of the structure, as the reader will understand from our account, will permit part of the new suite being shut off from the rest, without preventing the circulation of visitors. We say this, because it appears to be expected by many that every picture sent for exhibition will be placed on the walls, and therefore that there will be less chance of rejections of pictures happening, whatever may be their character or merits. So far is it from being likely that a mere *omnium gatherum* of works of Art will be made in the nearly finished galleries, that we believe the Academicians are more likely to raise than lower their standard of approbation and selection.

By giving the dimensions of the new chambers, we shall afford a better means than otherwise of judging of the character and capacity of the whole. Of the southern line of five rooms, the measurements are 40 ft. 6 in. by 32 ft. 6 in. for the floor of each chamber. Those on the northern line are of the same size as the above. The height of each of these rooms is 25 ft. to the cornice, above which the roof is formed by coving, in height 11 ft. 5 in. The height of the lantern or skylight over this is 4 ft. 2 in., and, in all, about 40 ft. The window-openings are, in plan, 26 ft. by 16 ft. 6 in. The height of the entablature is 4 ft. 9 in. Of the five rooms on the southern line, that in the centre, which is at the entrance to the whole, is appropriated to sculpture; also the Octagonal Saloon, which is loftier than the other chambers, in the centre line.

In the centre line, the domed Octagonal Saloon just mentioned is 43 ft. across, in plan; in height it is 27 ft. to the cornice, 14 ft. 8 in. to the sill of the dome; 12 ft. 6 in. is the height of the openings; above this it is 22 ft. to the summit. The Great or Western Room is 80 ft. 6 in. by 43 ft. in plan; in height, 27 ft. to the top of the cornice. The longer dimension of the Water-Colour Room is on a line of 43 ft., corresponding with the shorter line of the Great Room, running north and south, so as to connect the north and south lines of chambers. The width of the Water-Colour Room is 26 ft. The ceiling is about 4 ft. lower than elsewhere—thus provided for the sake of proper lighting the interior here. The Lecture-Hall, on the east of the Great Room, is 55 ft. by 43 ft.; from the floor to the cornice, 35 ft. 10 in. The remaining space on the plan is occupied by the East Room, answering to that on the west, or Water-Colour Room.

Experiments are now being made with regard to the future decoration of these chambers; those which obtain at present exhibit a considerable amount of gilding on the moulded ornaments of the ceilings—far in excess, as we think, of propriety for the case. The colours of the walls at present in consideration are, with others, rich, deep



red, tending to crimson, and a fine tawny hue. The latter looks very well now; whether it may suit pictures is another matter. The doorways of some of the rooms are cased in wood—polished oak, panelled with walnut, to a very handsome and suitable result; other rooms, as in the northern line, have their door-cases of polished French marble, of red colour, veined with white; here, in one instance, are to be inserted lions' heads of bronze, the work of Sir Edwin Landseer. The ceiling of the central chamber on this line is of polished oak, finely designed, with open rafters, and bearing small dark-coloured patterns of classical character upon it. The window here is in the wall, not in the roof, as elsewhere, and placed much higher than the common level of the cornice would otherwise permit. This chamber may be in part appropriated to sculpture. The skirting, or dado, throughout the exterior chambers of the three ranges, and in the Great Room, is stained of a rich black, except its die, which is polished walnut. The floors are of marquetry, in oak, in a geometrical pattern, with a border of the same, between two lines of darker wood. The design of this border is very painfully laid, so as to give the idea of bars or beams in relief, in the apparently sunk interspaces of which the visitor fears to place his feet.

The students' entrance is in the basement, in the centre of the east side of the block, and approachable from its north-east angle. Here are a porter's room and a short corridor leading, on one hand, to that longer one which we have before named, and, on the other, to the south-east school. The centre of the basement is occupied by a cart-road, opening on the west of the block, and giving approach for vehicles which, among other things, may convey sculpture to the lift at its eastern extremity, whence such weighty objects may be transferred to the galleries above. The rest of the plan of the block is occupied by store-rooms, and a huge limbo for rejected works of Art. The building is warmed throughout with hot water.

The north-east school and its adjoining neighbour are connected, or rather partly open to each other, so as to admit of superintendence from a single point. The students will have access to the lecture hall and exhibition by means of a staircase leading to the central east room, and so by doors in the eastern wall of the lecture hall at the ends of the rostrum, which is on that side, and facing the entrance for the public.

#### FINE-ART GOSSIP.

THE Royal Academy has received notice to quit possession, on the 8th proximo, of so much of its present premises in Trafalgar Square as were devoted to the exhibition of pictures. This decides the question as to the holding of the next Exhibition in the new Academy buildings in Burlington House Gardens. The National Gallery will be extended by this addition of rooms to nearly double its present extent. It turns out, however, that, although the floor of the present National Gallery was made fireproof between the Keeper's residence and the galleries above, no such precautionary measure was adopted for the corresponding floor in that wing of the building which the Academy occupies. This oversight, which is a strange defect, considering that the whole building was always intended for the National Gallery, must be remedied ere the additional rooms are devoted to public service. If this fireproofing process is undertaken at once, the residence of the Keeper of the Royal Academy, the Council Room and Library will be immediately untenable. As to the basement of the Academy wing here, it seems that a reservation was formerly made which will delay for a short time the expulsion of the artists.

It was rumoured last week that there was a prospect of new arrangements being made with regard to the execution, and even the design, of the intended buildings for the learned Societies at Burlington House. It appears, however, that the works are not delayed, but, on the contrary, Messrs. Banks & Barry's labourers are digging for the foundations on the site with great energy; the footings for the intended structures are already laid to a considerable extent.

The Institute of British Architects has just issued the Supplementary Catalogue of their Library, as enriched by the donation of Mr. Tite and by other additions of recent dates.

The statue of Lord Palmerston, by Mr. Woolner, which is to be erected in Palace Yard, Westminster, is now so nearly completed that the model is in the hands of the bronze casters. This work, which is somewhat larger than life, represents the deceased premier in modern costume and with the modern air, in respect to which he must have afforded an uncommonly difficult subject to the sculptor. If there ever was a person whose air, looks and manners were not amenable to sculptural and conventional rules, it was that lively and cautious old gentleman whom we were accustomed to call the leading statesman of his hour. What Mr. Woolner has made of this personage we shall, in a few weeks, be able to describe from the bronze statue *in situ*.

At the intersection of Parliament Street with Bridge Street, Westminster, there has recently been erected a sort of semaphore, or signal post, for the direction of drivers as they pass that dangerous corner. It appears that this apparatus is useful, and that it may save the lives of many passengers; it is, nevertheless, one of the ugliest things in this city of ugly things. Of iron, it has the lean, mean and meagre lines and weak mouldings of the neighbouring bridge; it looks as if half the engineers and half the churchwardens of London had united their already famous æsthetic abilities and attainments to one crowning result. At first we thought it must be the most imbecile thing in the metropolis; yet it must yield the palm in this respect to the statue of Lord Clyde, in Waterloo Place; then we accepted it as the ugliest thing in Westminster, and this conviction stood until we recollected the statue of Sir Charles Napier in Trafalgar Square.

#### MUSIC AND THE DRAMA

##### A BUNDLE OF VOCAL MUSIC.

THE writer who may be sometimes led by excellent performances to fancy that the English have naturally good taste in Art, cannot more effectually correct that misapprehension than by examining such a pile of new music as that which is now before us. Judged from a severely critical point of view, four-fifths of the mass must be pronounced to be mere rubbish. A pretty thought is often to be met with, but it is very rarely original, and still more rarely is it set forth in an artistic manner. It may be true that we are less tolerant of mediocrity in music than in the other arts—in painting, for instance; but it is equally true that in music a lower deep is touched than in any other. To compare it with poetry: the volumes of verse which are annually issued from the press are for the most part sufficiently weak, but even this branch of literature, in which nothing below the highest is endurable, may be favourably contrasted with music. Not until musical education is made more systematic, as well as more general, can we hope for any improvement. Meanwhile, we must accept with the best grace at our command whatever is offered. We can, fortunately, speak in high terms of the three songs by Willem Coenen (Novello), which come first to hand. *Lovely Spring* is a good specimen of the fully accompanied German song of the school of which Schubert remains the chief ornament. In spite of the brightness of the burst into B flat major, the song opening in the minor, it is to our thinking somewhat sombre in feeling for so joyous a poem as this *Frühlingslied* of Bodenstedt. On this account *The Kindly Stars*, a thoughtful and musicianlike setting of Ludwig Tieck's 'Die guten Sterne,' pleases us better on the whole. And if we except the opening recitative, which is weak, we can otherwise praise a sacred song, *Come unto me*, characterized as this is by devotional feeling. These three songs, in short, are above the average. *Come hither, shepherd swain*, by Alberto Randegger (Novello); a sympathetic setting, as quaintly sweet as the words themselves, of the Earl of Oxford's fanciful verses. The happy manner in which a foreigner

has translated into music the pretty conceits of a sixteenth-century poet may put many of our countrymen to shame. The canzonet, as the composer calls it, is perhaps over-delicate for public performance, but it should be welcome in the drawing-room of a cultivated family. *After War*, by Agnes Zimmermann (Novello); a commonplace song, unworthy of the composer, to commonplace words, unworthy of the author, Miss Isa Craig. *O sing to God*, by C. Gounod (Novello), is an edition in full music size of the *Noël*, with English words, which we noticed when speaking of Christmas music, a fortnight ago. *Bell' Angioletta, melodia a 4 voci*, da Giacinto Marras (Ollivier), has much of the easy elegance which we have a right to expect in an Italian singing-master, but it has no artistic meaning. Still less can be said for another quartet by the same composer and publisher, *Où sont nos amoureuses?* a so-called "serenade," the words of which are ludicrously misinterpreted. Lastly, to finish with this author, a hymn for five voices, *Whom should I fear*, is one of those productions to which we referred above as having no parallel in any other art. It means simply nothing. *The Diver*, by Edward J. Loder (Lonsdale). This is evidently a reprint from old plates of a song which, to say sooth, was not worth reprinting. Loder's rare talent was in this instance employed, it would seem, to produce something sure to sell at the music-shops. Nor can we find in *The Rover's Farewell*, by Edward Taylor (Lonsdale), any excuse for its republication save that Signor Foli, whose name appears on the title-page, may have tried it at country concerts. We presume that Signor Luigi Bordese is a singing-master, for his "serenata," *Bellina, voi dormite* (Ollivier), is admirably written for the voice, and it has no other recommendation. Another Italian song, sent by the same publisher, entitled *Venezia*, by G. Manzocchi, is far superior, being a thoroughly bright, clever and characteristic barcarolle. Miss Gabriel is always musician-like, but she has not been so successful as usual in a song called *Gone, not Forgotten* (Boosey), the effective verses of which, by Andrew M'Crae, deserve a more original setting. *Sunshine o'er my Soul*, words by W. Guernsey, and music by Francesco Berger (Duff & Stewart), is another of those effusions which defy description. —*Brose and Butter* (Edinburgh, Paterson), and *Grizell Cochran*, by Charlotte Tait (Edinburgh, Purdie), are two Scotch songs, the former a legend about merry King Charles's partiality for a particular tune, old;—the latter, a story of an adventurous maiden who saved her father's life, new,—and both having character in them.—In *My Soul is Dark* and *The Pretty Rose Tree*, ballads by T. Davenport Chatterton (Hutchings & Romer), the composer shows that he has very good taste in poetry, and very little tact in linking music to immortal verse. The feeling breathed in Byron's lines is quite ignored in the commonplace theme of the first ballad, and Moore's tripping lyric treated with like injustice in the second.

*Regarde-moi, Duo*, par E. Depret. The broken echoes of forgotten verse tunes, put together without skill or effect.—*The Gentle Hour*, by W. Wadsworth. A duet, of which the second subject is out of character with the first, and of which the first has no character at all.—*Oh! for the bright green meadows*, by William Boyd, is a not ungraceful but utterly unmeaning song, and the same epithets may apply to *Twilight Thoughts*, by Elizabeth Philp. A part-song, by the same lady, for three female voices, entitled *Welcome Spring*, is probably intended for practice in girls' schools, and if so, it will serve its purpose; but its rather elegant theme is repeated *ad nauseam*. All the above, together with two inane ballads, *Summer's Good-Bye* and *Twine not roses for my brow*, both by "Philomela," come from the publishing house of Ollivier.

*Thou art ne'er forgot*, by Hamilton Croft (Duff & Stewart), *The Captive Bird* (Shepherd), and *Arabella Stuart's Lament* (Musical Library Co.), by F. Leslie, may be more easily described by negative than positive expressions. They are not exactly ugly, but they are also nothing else.



## MUSICAL PITCH.

THE question of musical pitch has assumed a tangible shape; it has already passed from the stage of speculation to that of experiment. We English take a long time to get under way, but when we have once made a start, we lose no time in reaching our goal. The subject, first broached in this journal some eight weeks ago, has been taken up by several of our contemporaries, and the result is that a lower pitch has been already tried by one large choral society and is to be introduced by two others. A mass of correspondence has also appeared, and several important observations have been made by writers whose acquirements entitle them to respect. Dr. W. H. Stone, for instance, Physician to the Royal Society of Musicians, has drawn attention to the generally unnoticed injurious effect on the health of singers of an elevated pitch, and has added his own exceptionally large experience at the Consumption Hospital in confirmation of the significant fact. Then Mr. Manns, the conductor of the Crystal Palace orchestra, while combating the generally accepted theory of the cause of the gradual rise of pitch, incompletely accounted for on his supposition, and suggesting a lower diapason than the French, fully concurs in our assertion that a lower standard is not only desirable but absolutely necessary. Mr. Manns's proposal that the present pitch shall be lowered an entire semitone will tempt acquiescence from many people on account of its simplicity. The difficulties connected with the most unmanageable instrument in the orchestra will be smoothed, the *clari-net* doing duty, according to this plan, for the *B* flat. The organ can also be altered with comparative ease by taking away the highest pipe, adding one a semitone lower than the present lowest, and shifting the manuals and pedal-board. It would unquestionably be far better for our singers to have the pitch lowered a whole semitone than to leave it unaltered. But if a change is to be made at all, let the French *diapason normal* be adopted at once. One object of the present agitation is to secure uniformity, and acting so far on the organ-alteration above alluded to,—which, by-the-by, is said to have been originally suggested by M. Costa—uniformity with the Continent might be attained by the comparatively inexpensive expedient of slightly sharpening—in a musical sense, of course—the pipes over-flattened by the shifting described. The experiment of reducing the pitch by a semitone was tried at Exeter Hall on Wednesday with tolerably satisfactory results. 'The Creation' had been previously announced for that evening, and it was not, we presume, till two or three days before the performance that Mr. Martin thought of turning the discussed question to account. The soprano voices certainly came out with unusual effect, and many orchestral passages gained greatly by the change. The tone of the brass instruments was improved, and it was only the flute that lost in this respect. The oratorio was, on the whole, well chosen for the experiment, although in the descriptive recitative 'Straight opening her fertile womb,' the double *D* is sounded. Signor Foli succeeded in touching the note, but he might as well have sung it an octave higher. The organist was chary in his accompaniment, but his reticence was felt to be a relief. While on this subject we may add that Mr. Barnby has announced a series of six oratorio performances at the *diapason normal*. They are to be held at St. James's Hall, now destitute of an organ, and to be commenced on the 5th of February with 'Jephtha.' In a letter addressed to a contemporary, Mr. Barnby states that Mr. Halle has also given in his adhesion to the adoption of the French pitch.

## MUSICAL AND DRAMATIC GOSSIP.

THE Crystal Palace Concerts are recommenced this afternoon. The symphony of the day is the 'Reformation,' and Herr Joachim is to play Beethoven's Concerto.

There is an intellectual force about Cherubini's quartet-writing, which, although it did not propitiate Schumann, nursed exclusively, as he was, in the German school, must infallibly make itself

felt in the mind of every unprejudiced listener. The quartet in *B* flat, played at last Monday's Popular Concert, is best known by its Spanish scherzo; but the sweeping dignity of the *larghetto*, and the sparkle of the finale, attest at least as powerfully the Italian's lordly mastery of all means of effect in chamber as in orchestral and concerted music. The other quartet was Mozart's, in *B* flat, which has a slow movement that no other author could have written. Herr Joachim led, and Herr Pauer was the pianiste. He played the three posthumous studies of Mendelssohn (Op. 104), first brought out last summer. We could not admire Herr Pauer's execution of these difficult pieces, but it is only fair to remember that he accepted, with all its responsibilities, the office of substitute for an invaluable performer. He was more successful in Beethoven's noble trio in *B* flat. Miss Annie Edmonds disappointed us much; her voice was painfully uncertain. The Morning Popular Concerts will begin on Saturday next.

The Sacred Harmonic Society were announced to recommence operations last night with 'Judas Maccabeus.'

The so-called London Ballad Concerts have been resumed, and St. James's Hall is in consequence thronged every Wednesday. A few old songs are given, but the bulk of the programme is made up of the ballads in the sale of which the singers have, or may fairly be supposed to have, a direct personal interest. So soon as Art is degraded into a trade, it ceases to be a subject for critical notice.

Mr. Robertson's comedy of 'Home' was played at the Haymarket Theatre on Thursday, and his 'School' will be produced this evening at the Prince of Wales's Theatre.

A new ballet, entitled 'The Amazon's Farewell,' has been produced at the St. James's Theatre. Mlle. Hanilda Kiralfi, an uncommonly clever and agile, though not particularly graceful, dancer, makes her appearance in this, and is supported by her brothers, MM. Imri and Bolossy Kiralfi.

A new drama, by Mr. Watts Phillips, is in rehearsal, and will be forthwith produced at the Queen's Theatre; a second is in active preparation at the Holborn. 'The Dead Heart,' by the same author, will shortly be revived at the Adelphi, and will be followed by 'Marlborough,' an original drama, in which Mr. Webster will play the principal character, written expressly for him.

At the Strand Theatre a farce entitled 'Hue and Dye' has been played for the first time. The object of the author, Mr. F. Hay, is to extract amusement out of the misfortunes of those who submit to the process of being made beautiful for ever. The piece is without merit of any kind.

Mr. H. J. Craven's domestic drama of 'Miriam's Crime' has been produced at the Holborn Theatre, with Miss Lydia Foote as the heroine.

A new comedieta by Mr. Harry Lemon has been produced at Sadler's Wells. It bears the title of 'Gertrude's Money-Box.' The slight plot it possesses follows the fortunes of a rustic maid, to whom an artist enacts King Cophetua. Miss Maude Dudley, an actress of some promise, made her *début* as the heroine. Mr. J. H. Loomie, in a broadly comic part, strengthened the good opinion his former representations have elicited.

Miss Hazlewood is about to mark the last week of her management of Sadler's Wells by a revival of 'Adrienne Lecouvreur,' which has not now been played upon the English stage for many years. 'Adrienne Lecouvreur,' a drama, written in collaboration by Scribe and Ernest Legouvé, and produced in 1849, at the Théâtre Français, during the short period when it was re-named the Théâtre de la République, shows the adventures of an actress of the Comédie, who is in love with the *Count Maurice de Saxe*. One of the principal scenes represents the *foyer* of the theatre. The piece is chiefly noteworthy in consequence of being the first prose drama in which Mlle. Rachel made her appearance. The character of Adrienne Lecouvreur remained a favourite with the *tragédienne*.

'The Emerald Ring,' Mr. John Brougham's new comedy, the forthcoming production of which was announced in the *Athenæum*, has been successfully performed at the Broadway Theatre, New

York. Mr. and Mrs. Barney Williams played the principal parts.

Mrs. Scott Siddons has made a not very favourable first appearance in Philadelphia. A stupid blunder of her advertising agent was partially responsible for this, and was almost the means of securing for the actress an exceedingly hostile reception.

Mr. Byron's drama, 'The Lancashire Lass,' has been played in many American towns, and has at length found its way to Salt Lake City.

Mr. W. S. Forrest, an American comedian of repute,—not to be confounded with Mr. Edwin Forrest,—has died in Brooklyn in his sixty-third year.

A new and very handsome theatre, to be called the Academy of Music, has been completed in Montreal. The exterior is Tuscan in architecture, and the interior florid Renaissance. It is calculated to seat sixteen hundred spectators.

Madame de Grandval's 'Piccolino,' brought out last week at the Italiens, appears to have had a *succès d'estime*. The composer is already known as the author of an *opéra comique*, 'La Pénitente,' and of a Mass performed at the *Athénée*. The book of 'Piccolino' has been written by M. de Lauzières, and is founded on M. Sardou's comedy.

'Rienzi,' Herr Wagner's least eccentric opera, is being steadily rehearsed at the Théâtre Lyrique. There is some question, however, of its being preceded by Auber's 'Fiancée,' one of the author's brightest works. The manager could not put the music of the future, to which he has a great partiality, to a severer test.

It is said that M. Semet's 'Gil Blas' is to be brought out at the Opéra Comique, and that Madame Ugalde will play the part of the hero, "created" by her at the Lyrique.

The first novelty of the present year in Paris is the 'Faux Ménages' of M. Édouard Pailleron, produced at the Théâtre Français. It is a four-act drama in verse, and recalls more than one tolerably well-known play by Scribe and Empis. Its theme is the question whether a life of labour and self-immolation on the part of a woman can make atonement for a youthful indiscretion, or rather for a series of indiscretions. This question M. Pailleron answers in the negative. His heroine is so impressed with the sacredness and nobility of the social institutions and proprieties she has shocked that she voluntarily resigns the dignity of wifehood of which, though her lover is anxious to invest her with it, she feels herself unworthy. The situations were sufficiently strong and dramatic to secure a favourable reception for the play, though its plot is not original, its characterization is weak, and its blank verse deficient in vigour.

M. Adolphe Choler has replaced M. Plunkett, as associate with M. Darmenil, in the management of the Palais Royal.

M. Letellier is about to retire from the directorship of the Théâtre de la Monnaie in Brussels.

A resident London professor, Signor Randegger, appears to have had a noteworthy success in Leipzig. At the eleventh Gewandhaus concert, held on New Year's-day, a 'Schlummerlied' pleased much, and at the next concert a *MS. scena*, also from his pen, with orchestral accompaniment, having 'Medea' for its ambitious subject, produced, it is said, a decided impression on an audience not easily satisfied.

M. Gounod is in Rome, at work on an oratorio, 'St. Cecilia.'

## MISCELLANEA

*Catalogue of Scientific Papers*—The 'Catalogue of Scientific Papers,' published by the Royal Society, with the assistance of the Treasury, is doubtless a valuable aid to the man of science in his search after the materials of his study; but it is to be regretted that the Committee, under whose charge it was placed, did not take a wider scope, and include in it—1. The Papers relating to almost every branch of Science, Astronomical, Meteorological, Ethnographical, Geographical, Zoological, Botanical, Geological, and Mineralogical, published as "Appendices" to all the more important books of "Voyages and Travels"; 2.



The many short, but frequently important communications sent to journals not professedly scientific, such as are to be found in the columns of the *Times*, and more especially in the *Athenæum* itself, which often have an important bearing on the progress and history of discovery both in Physical and Natural Science; 3. Scientific Reports published in the Proceedings of Royal Commissions and Parliamentary Committees, which are little known to the world at large, although frequently very valuable. Such Papers are far more difficult to discover in the mass of miscellaneous matter with which they are surrounded, and in which they may almost be said to be buried, than those which have appeared in the specially scientific journals, and have on that account been admitted into the Royal Society's 'Catalogue.' It is, therefore, more important that they should not be omitted from an 'Index of Scientific Papers'; and it is consequently to be hoped that the Committee will have them sought out and inserted as far as possible in the forthcoming volumes of the 'Catalogue,' and published as an Appendix to the volumes which have already appeared. F. R. S.

*The Tract Society's 'Cowper.'*—Mr. Burrell, as an editor of English poetry, must have graduated in the school of Bentley, and taken his master's *Paradise Lost* as his model. He proposes to decide what Cowper did say by considering what he ought to have said. Finding a recent anonymous edition which spoils the keen satire of the passage in question by substituting "thimble" for "slipper," he blames me for not adopting the same dull and stupid perversion of the text. He admits that "the second and all recent editions, including Southey's and Grimshawe's" read the lines—

Who stole her slipper, filled it with tokyay,  
And drank the little bumper every day.

The first edition has it so likewise. At least my copy has; but, having the fear of Mr. Bruce before my eyes, I dare not affirm that the words have not been cancelled. That Cowper wrote the lines as I have printed them is a simple question of fact, proved by a reference to the original editions. That he was right in doing so will be scarcely doubted by any one who can appreciate the humour and satire of the passage. Nor is it so certain as Mr. Burrell thinks, that the "ancient prude" must have been telling a lie or talking nonsense. The Anacreontic poetry of the preceding period has allusions to such a practice as Cowper describes, nor is it unfamiliar to the roystering students of Germany in the present day. I well remember two or three years ago the students of Vienna stealing the slipper of the reigning *dansseuse* and putting it to this very use. And it is amongst the traditions of Dublin that "Fighting Fitzgerald" did the same by the slipper of the Duchess of Rutland. S. MANNING.

*England.*—I am obliged to your Correspondent for the notice he has taken of my questions, though the replies seem very unsatisfactory. 1. We are still without any specific authority for the *West Angles*.—2. The quotation from Bede is no evidence of a *North Anglia*; Bede died A.D. 735, and Haydn's 'Dates' mentions that Britain was called England so early as A.D. 688; so the statement about Nechtan may be only a confirmation of Haydn's statement.—3. I would suggest that Norfolk, Suffolk, and other parts, called East Anglia, were so named as a distinction to East Saxony, now called Essex; both were situated in the *East of Britain*, but under different governments.—4. Anglesea was called the Englishman's Isle when overrun by Egbert, the first king, called in history "sole monarch of England": see Sharp's 'Gazetteer,' vol. i. p. 46.—5. I do not at all believe in the *angular* theory; the Welsh *ongl* is not a generic word among them; I think it only an imitative translation of the Latin *angulus*—corner. An *angle* is nothing to an uneducated people unskilled in geometry: the only idea rude people can form of an angle is "a corner." Proper Welsh words for corner are, 1, *cornel*, allied to Cerny, an old name for Cornwall; 2, *congl*, allied to *coeg*—empty. A. HALL.

*Lisbon Earthquake.*—I should not have ventured a remark upon Mr. Peacock's inquiry (referring to

an alleged influence exerted on the tidal wave of the river Trent by the Lisbon earthquake) in the *Athenæum* of Jan. 2, had there been evidence of its having attracted the notice of any one more immediately engaged in the studies to which it bears reference. Probably only local information can answer the immediate query. But reference to so accessible a work as Lyell's 'Principles of Geology' will satisfy any one as to the fact of the earthquake in question having extended its influences to the British Islands. The waters of Loch Lomond are said to have been affected, and the area over which the movement extended included in another direction the islands of the West Indies. May I take this opportunity to add a remark to Prof. Airy's observations on the word *cwm* (in the *Athenæum*, Dec. 12, 1868)? It is not merely in the case of Black Comb that the term in question bears local reference to a mountain. The like usage of the word appears to be common in Lowland Scotland. In the 'Queen's Wake' (I quote from the 6th edition, 1819) are found these lines—

He tript the vale, he climbed the comb,  
The mountain breeze began to boom;

to which the author appends the following, as an explanatory note: "Coomb, when applied to a hill (as it is in parts of Lowland Scotland, and in the case of Black Coomb, Cumberland), denotes a hill which is scooped out on one side in the form of a crescent. The bosom of the hill, or that portion which lies within the lunated verge, is always denominated *the coomb*." This, of course, only gives additional strength to the remarks of the learned Astronomer Royal. The 'Etrick Shepherd' may be accepted as good authority on a matter relating to the topography of his native district.

WILLIAM HUGHES.

*Fairford Windows.*—In your issue of Dec. 26th, p. 890, whilst commenting on the Fairford window controversy, your correspondent remarks, that there is "a strong resemblance between the windows and a well-known picture in St. Mary's Church, Dantzic, which is safely ascribed to Dierick Stuerbout." On the contrary, I believe there is no authority whatever for attributing it to Stuerbout. All evidences are in favour of its being by Hugo Van der Goes, as stated by me in the *Standard*, Oct. 8th, 1868. There is a picture which, I believe, is by the artist of the Fairford windows in the Brussels Gallery (No. 84), which has the same signature and a greater resemblance to their style than either the Dantzic or Beaune pictures. Both windows and pictures are most probably of the Lower Rhinish school, which is more Flemish than German. There is an account of it in 'Notice sur la Collection de Tableaux Anciens faisant partie de la Galerie de M. J. P. Weyer,' par W. H. J. Weale, Bruges (London, Barbès & Lowell).

N. H. J. WESTLAKE.

*Discovery of Greek and other Antiquities.*—In the *Athenæum* some time ago was found a better account of the discoveries at Idalium in Cyprus than is given from the German periodical, and which answers the question as to some of the antiquities being Phœnician. The upper cemetery is Greek, but this curiously rests on another cemetery of vaulted graves, within which are found well-authenticated Phœnician objects with Phœnician characters. As Phœnician remains are found in Cyprus, a common observer has no difficulty in the identification. The question is, whether remains earlier than Phœnician will be found. N.

*Brother.*—In the eastern parts of Stirlingshire, thirty years ago, brether, there pronounced *breethur*, was still in use as the plural of brother, among the country people, but was considered an old-fashioned word, and I dare say is now quite obsolete. Some reader of the *Athenæum* there resident may be able to tell whether the word still lingers among the peasantry in the Carse of Falkirk. Childer, as the plural of child, was not then used in that district, except by immigrants from Ireland, and was considered by the natives of the district as a mark of distinguished Irish birth. J. W.

TO CORRESPONDENTS.—O. T. D.—J. C.—W. C. M.—J. F.—R. P.—K. M. L.—G. F. G.—A. H.—M.—G. M.—C. R.—received.

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**THE QUARTERLY REVIEW**, No. 252, will be published **NEXT TUESDAY**.

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## LITERATURE

*Her Majesty's Tower.* By W. Hepworth Dixon. (Hurst & Blackett.)

A simple announcement of the publication of 'Her Majesty's Tower' must suffice in these pages; and this announcement may take the convenient form of a few extracts from the volume:—

## ASPECT OF THE TOWER.

"Half-a-mile below London Bridge, on ground which was once a bluff, commanding the Thames from St. Saviour's Creek to St. Olave's Wharf, stands the Tower; a mass of ramparts, walls and gates, the most ancient and most poetic pile in Europe. Seen from the hill outside, the Tower appears to be white with age and wrinkled by remorse. The home of our stoutest kings, the grave of our noblest knights, the scene of our gayest revels, the field of our darkest crimes, that edifice speaks at once to the eye and to the soul. Grey keep, green tree, black gate, and frowning battlement, stand out, apart from all objects far and near them, menacing, picturesque, enchaining; working on the senses like a spell; and calling us away from our daily mood into a world of romance, like that which we find painted in light and shadow on Shakspeare's page. Looking at the Tower as either a prison, a palace, or a court, picture, poetry and drama crowd upon the mind; and if the fancy dwells most frequently on the state prison, this is because the soul is more readily kindled by a human interest than fired by an archaic and official fact. For one man who would care to see the room in which a council met or a court was held, a hundred men would like to see the chamber in which Lady Jane Grey was lodged, the cell in which Sir Walter Raleigh wrote, the tower from which Sir John Oldcastle escaped. Who would not like to stand for a moment by those steps on which Ann Boleyn knelt; pause by that slit in the wall through which Arthur De la Pole gazed; and linger, if he could, in that room in which Cranmer, Latimer and Ridley searched the New Testament together?"

## AGE OF THE TOWER.

"Even as to length of days, the Tower has no rival among palaces and prisons; its origin, like that of the Iliad, that of the Sphinx, that of the Newton Stone, being lost in the nebulous ages, long before our definite history took shape. Old writers date it from the days of Cæsar; a legend taken up by Shakspeare and the poets, in favour of which the name of Cæsar's tower remains in popular use to this very day. A Roman wall can even yet be traced near some parts of the ditch. The Tower is mentioned in the Saxon Chronicle, in a way not incompatible with the fact of a Saxon stronghold having stood upon this spot. The buildings as we have them now in block and plan were commenced by William the Conqueror; and the series of apartments in Cæsar's tower,—hall, gallery, council-chamber, chapel,—were built in the early Norman reigns, and used as a royal residence by all our Norman kings. What can Europe show to compare against such a tale? Set against the Tower of London—with its eight hundred years of historic life, its nineteen hundred years of traditional fame—all other palaces and prisons appear like things of an hour. The oldest bit of palace in Europe, that of the west front of the Burg in Vienna, is of the time of Henry the Third. The Kremlin in Moscow, the Doge's Palazzo in Venice, are of the fourteenth century. The Seraglio in Stamboul was built by Mohammed the Second. The

oldest part of the Vatican was commenced by Borgia, whose name it bears. The old Louvre was commenced in the reign of Henry the Eighth; the Tuileries in that of Elizabeth. In the time of our Civil War Versailles was yet a swamp. Sans Souci and the Escorial belong to the eighteenth century. The Serail of Jerusalem is a Turkish edifice. The palaces of Athens, of Cairo, of Tehran, are all of modern date. Neither can the prisons which remain in fact as well as in history and drama—with the one exception of St. Angelo in Rome—compare against the Tower. The Bastille is gone; the Bargello has become a museum; the Piombi are removed from the Doge's roof. Vincennes, Spandau, Spielberg, Magdeburg, are all modern in comparison with a jail from which Ralph Flambard escaped so long ago as the year 1100, the date of the First Crusade."

## BUILDERS OF THE TOWER.

"Two great architects designed the main parts of the Tower: Gundulf the Weeper and Henry the Builder; one a poor Norman monk, the other a great English king. Gundulf, a Benedictine friar, had, for that age, seen a great deal of the world; for he had not only lived in Rouen and Caen, but had travelled in the East. Familiar with the glories of Saracenic art, no less than with the Norman simplicities of Bec, St. Ouen, and St. Etienne; a pupil of Lanfranc, a friend of Anselm; he had been employed in the monastery of Bec to marshal, with the eye of an artist, all the pictorial ceremonies of his church. But he was chiefly known in that convent as a weeper. No monk at Bec could cry so often and so much as Gundulf. He could weep with those who wept; nay, he could weep with those who sported; for his tears welled forth from what seemed to be an unfailing source. As the price of his exile from Bec, Gundulf received the crozier of Rochester, in which city he rebuilt the cathedral, and perhaps designed the castle, since the great keep on the Medway has a sister's likeness to the great keep on the Thames. His works in London were—the White tower, the first St. Peter's church, and the old barbican, afterwards known as the Hall tower, and now used as the Jewel house. \* \* Henry the Third, a prince of epical fancies, as Corffe, Conway, Beaumaris, and many other fine poems in stone attest, not only spent much of his time in the Tower, but much of his money in adding to its beauty and strength. Adam de Lamburn was his master mason; but Henry was his own chief clerk of the works. The Water gate, the embanked wharf, the Cradle tower, the Lantern, which he made his bedroom and private closet, the Galleyman tower, and the first wall, appear to have been his gifts. But the prince who did so much for Westminster Abbey, not content with giving stone and piles to the home in which he dwelt, enriched the chambers with frescoes and sculpture, the chapels with carving and glass; making St. John's chapel in the White tower splendid with saints, St. Peter's church on the Tower Green musical with bells. In the Hall tower, from which a passage led through the Great hall into the King's bedroom in the Lantern, he built a tiny chapel for his private use—a chapel which served for the devotion of his successors until Henry the Sixth was stabbed to death before the cross. Sparing neither skill nor gold to make the great fortress worthy of his art, he sent to Purbeck for marble, and to Caen for stone. The dabs of lime, the spawls of flint, the layers of brick, which deface the walls and towers in too many places, are of either earlier or later times. The marble shafts, the noble groins, the delicate traceries, are Henry's work. Traitor's gate, one of the

noblest arches in the world, was built by him—in short, nearly all that is purest in art is traceable to his reign."

## ELINOR LA BELLE.

"It is London in the reign of that Henry the Builder, who loved to adorn the fortress in which he dwelt. Whose barge is moored at yon stair, with the royal arms? What men are those with tabard and clarion? Who is that proud and beautiful woman, her fair face fired with rage, who steps into her galley, but whose foot appears to scorn the plank on which it treads? She is the Queen; wife of the great builder; Elinor of Provence, called by her minstrels Elinor la Belle. A poetess, a friend of singers, a lover of music, she is said to have brought song and art into the English court from her native land. The first of our laureates came in her train. She has flushed the palace with jest and joust, with tinkle of citherns, with clang of horns. But the Queen has faults, for which her gracious talent and her peerless beauty fail to atone. Her greed is high, her anger ruthless. Her court is filled with an outcry of merchants who have been mulcted of queen-geld, a wrangle of friars who have been robbed by her kith and kin, a roar of tiremen and jewellers clamorous for their debts, a murmur of knights and barons protesting against her loans, a clatter of poor Jews objecting to be spoiled. Despite her gifts of birth and wit, Elinor la Belle is the most unpopular princess in the world. She has been living at the Tower, which her husband loves; but she feels that her palace is a kind of jail; she wishes to get away, and she has sent for her barge and watermen, hoping to escape from her people, and to breathe the free air of her Windsor home. Will the Commons let her go? Proudly her barge puts off. The tabards bend and the clarions blare. But the Commons, who wait her coming on London Bridge, dispute her passage and drive her back with curses, crying, 'Drown the witch! Drown the witch!' Unable to pass the bridge, Elinor has to turn her keel, and, with passionate rage in her heart, to find her way back. Her son, the young and fiery Edward, never forgets this insult to his mother; by-and-bye he will seek revenge for it on Lewes field; and by mad pursuit of his revenge, he will lose the great fight and imperil his father's crown."

## FIRST ESCAPE FROM THE TOWER.

"The first offender ever lodged within its walls contrived to escape from his guards, to let himself down from a window, and to slip through the postern to his boat. This bold offender was that Ralph of Durham, called the Firebrand and the Lion, who for many years had been treasurer and justiciar to the Norman kings. On the death of Rufus he was seized by the Commons until the new king's pleasure should be known about him; and Henry the Scholar, who had good deeds rather than good rights to befriend him in his contest with Robert for the crown, sent the unpopular prelate to the Tower. Henry was not inclined to harshness; and Ralph, though lodged in the keep which he had helped to build, was treated like a guest. He lived in the upper rooms, on the tier now known as the banqueting-floor; his rooms having plenty of space and light, a good fire-place, a private closet, and free access to St. John's chapel. William de Mandeville, Constable of the Tower, was appointed his keeper, and two shillings a-day were paid from the King's exchequer for his diet. He was suffered to have his own servants and chaplains in his rooms, and to send out for such wines and meats as his stomach craved and his purse could buy. One of the richest men in England, he could buy a good deal; one of the cleverest



men in England, he could scheme a long way. But before resorting to his money and his wits in self-defence, Ralph tried how far he could reckon on the virtues of his pastoral staff. A bishop was not only a baron of the realm, but a prince of the universal Church. No doubt he had exercised lay functions, acting as a financier, sitting as a judge; but still he was a priest, on whom secular laws were held to have no binding force. On this ground he appealed to Anselm, then Lord Primate, as to his brother and his chief. Anselm, who had just come back from that exile into which he had been driven by Ralph and his master, was in no saintly humour. 'Out on this caittif,' cried the Lord Primate, 'I know him not, neither as brother nor as priest.' Anselm took the part of Henry, whom his flock was beginning to call Gaffer Goodrich, and to love with exceeding warmth on account of Goody Maud, the young Saxon princess whom he had taken from a convent to make his wife. Failing in this appeal Ralph took counsel with his wits. The stout Norman knights who kept guard in his chamber, were jolly fellows, fond of good cheer and lusty at a song. On this weakness he began to play. Sending for good wine, and giving orders to his cook, he invited to his table a belt of boisterous knights. When folks looked up at the keep, in which their enemy was caged, they saw lights in the windows rather late, and haply went to bed in the pious hope that their bad bishop was going quickly to his doom. At length his scheme was ripe. Asking the knights to supper he sent out for jars of wine; a potent liquor which, in due time, laid those warriors asleep on bench and floor. The time was winter (the date February, 1101), and night came down quickly on the Tower. When the guards were all drunk, the sober bishop rose from his table, drew a long coil of rope from one of the jars, passed into the South room, tied his cord to the window shaft, and taking his crozier with him, let himself down. He was a fat, heavy man; the cord was rather short, and he fell some feet to the ground. But trusty servants who were in waiting picked him up, and hurried him away into a boat, by which he escaped, with his staff and his money, to France. The window from which he escaped is sixty-five feet from the ground."

#### MAUD THE FAIR.

"In the reign of King John, the White tower received one of the first and fairest of a long line of female victims, in that Maud Fitzwalter, who was known to the singers of her time as Maud the Fair. The father of this beautiful girl was Robert Lord Fitzwalter, of Castle Baynard on the Thames, one of John's greatest barons; yet the King during a fit of violence with his Queen, Isabella of Angoulême, fell madly into love with this young girl. As neither the lady herself nor her powerful sire would listen to his disgraceful suit, the King is said to have seized her at Dunmow by force, and brought her to the Tower. Fitzwalter raised an outcry, on which the King sent troops into Castle Baynard and his other houses; and when the baron protested against these wrongs his master banished him from the realm. Fitzwalter fled to France, with his wife and his other children, leaving his daughter Maud in the Tower, where she suffered a daily insult in the King's unlawful suit. On her proud and scornful answer to his passion being heard, John carried her up to the roof, and locked her in the round turret, standing on the north-east angle of the keep. Maud's cage was the highest, chilliest den in the Tower; but neither cold, nor solitude, nor hunger, could break her strength. In the rage of his disappointed love, the King sent one of his minions

to her room with a poisoned egg, of which the brave girl ate, and died."

#### GOOD LORD COBBHAM.

"'Oldcastle died a Martyr.' So runs the epilogue to Shakspeare's Second Part of 'King Henry the Fourth.' 'Oldcastle died a martyr, and that is not the man!' In the first draft of Shakspeare's play the mighty piece of flesh, now known to all men as Sir John Falstaff, was presented to a Blackfriars' audience under the name of Sir John Oldcastle. Why was such a name adopted for our great buffoon? Why, after having been adopted, was it changed? Why, above all, is Oldcastle first presented by the poet as a buffoon, and afterwards proclaimed a martyr? These questions hang on a story which unfolds itself in the Beauchamp tower. Sir John Oldcastle lived when his young friend, Harry of Monmouth, was a roguish lad, at Couling Castle, close by Gad's Hill, on the great Kent road. Besides being a good soldier, a sage councillor, and a courteous gentleman, Oldcastle was a pupil of Wycliffe, a receiver of the new light, a protector of poor Lollards, a contemner of monks and friars, a man who read the Bible on his knees, and took the word which he found there to be good for his soul. He was not only a friend of the reigning King, but of the graceless prince. He had fought with equal credit in the French wars and in the Welsh wars; but his fame was not confined to the court and camp. Rumour linked his name with some of the pranks of madcap Hal. We know that he lived near Gad's Hill, that he built a new bridge at Rochester, and founded in that city a house for the maintenance of three poor clerks. We know nothing about him that suggests the pranks on Gad's Hill and the orgies in Eastcheap. A high, swift sort of man; full of fight, keen of tongue, kind to the poor, impatient with the proud; such was the brave young knight who wedded Joan, last heiress of the grand old line of Cobham, in whose right he held Couling Castle; sitting in the House of Peers as Lord Cobham; a name by which he was not less widely known and dearly loved than by his own. Poor and pious people everywhere called him the 'Good Lord Cobham.'"

#### SHAKSPEARE'S CONFESSION.

"What is there in such a man to suggest the idea of Falstaff—a braggart, a coward, a lecher, a thief? Shakspeare was not the first to put this insult on Sir John. When the young poet came to London, he found the playwrights using the name of Oldcastle as synonymous with braggart, buffoon and clown. As Fuller says, Sir John Oldcastle was the make-sport in old plays for a coward. Finding the name current just as a comic writer finds Pantaloon—a degradation of one of the noblest Italian names—on our modern stage, Shakspeare adopted it in his play. This false Sir John was the creation of those monks and friars against whom the true Sir John had fought his manly fight. Those friars composed our early plays; those friars conducted our early dumb shows; in many of which the first great heretic ever burned in England was a figure. Those friars would naturally gift their assailant with the ugliest vices; for how could an enemy of friars be gallant, young and pious? In this degraded form the name of Oldcastle was handed down from fair to fair, from inn-yard to inn-yard, until it took immortal shape on Shakspeare's stage. Now comes a personal query, the significance of which will not be overlooked by men who wish to learn what they can of Shakspeare's life. Why, after giving to the Oldcastle tradition that immortal shape, did Shakspeare change the name of his buffoon to Falstaff, and separate himself for ever from the

party of abuse? The point is very curious. Some motive of unusual strength must have come into play before such a course could have been taken by the poet. It is not the change of a name, but of a state of mind. For Shakspeare is not content with striking out the name of Oldcastle and writing down that of Falstaff. He does more—much more—something beyond example in his works—*He makes a confession of his faith.* In his own person, as poet and as man, he proclaims from the stage—'Oldcastle died a Martyr!' That was a sentiment which Raleigh might have held, which Cartwright would have expressed. It was the thought for which Weever was then struggling in his 'Poetical Life of Sir John Oldcastle'; for which James, the friend of Jonsen, if not of Shakspeare, was compiling his 'Defence of the Noble Knight and Martyr, Sir John Oldcastle.' The occurrence of such a proclamation suggests that, between the first production of 'Henry the Fourth' and the date of his printed quarto, Shakspeare changed his way of looking at the old heroes of English thought. In the year 1600, a play was printed in London with the title, 'The First Part of the True and Honourable History of the Life of Sir John Oldcastle, the Good Lord Cobham.' The title-page bore Shakspeare's name. 'Sir John Oldcastle' is now regarded by every one as a play from other pens; in fact, it is known to have been written by three of Shakspeare's fellow-playwrights; but many good critics think the poet may have written some of the lines and edited the work. This drama was a protest against the wrong which had been done to Oldcastle on the stage by Shakspeare. The prologue said—

It is no pampered glutton we present,  
Nor aged councillor to youthful sin;  
But one whose virtue shone above the rest,  
A valiant martyr and a virtuous peer.

These lines are thought to be Shakspeare's own. They are in his vein, and they repeat the declaration which he had already made: 'Oldcastle died a Martyr!' The man who wrote that confession in the days of Archbishop Whitgift was a Puritan in faith."

#### FIRST DAY OF QUEEN JANE.

"On a bright July morning, Queen Jane embarked in the royal barge at Sion, and followed by a cloud of galleys, bright with bunting, gay with music, riotous with cannon, dropt down the river, making holiday along the banks, passing the great Abbey, calling for an hour at Whitehall Palace, and for another hour at Durham House, and shooting through the arches of London Bridge. She landed at the Queen's stair about three o'clock, under the roar of saluting guns, and was conducted, through crowds of kneeling citizens, to her regal lodgings by the two Dukes, the Marquises of Winchester and Northampton, Arundel, Pembroke, Paget, Westmoreland, Warwick; all the great noblemen who had made her Queen. Her mother, Frances, bore her train; and her husband, Guilford, walked by her side, cap in hand, and bowing lowly when she deigned to speak. The Lieutenant, Sir John Brydges, and his deputy, Thomas Brydges, received her Majesty on their knees. At five o'clock she was proclaimed in the City, when the King's death was announced and his final testament made known. But the day was not to end in peace; for after supper was over, and the Queen had gone to her rooms, the Marquis of Winchester, Lord Treasurer, brought up the private jewels, which he desired her to wear, and the royal crown, which he wished her to try on. Jane looked at the shining toy, and put it from her in haste, saying, 'It will do.' Winchester told her another crown would have to be made. 'Another crown! For whom must another crown be made?'—'For the Lord



Guilford,' said the Marquis, since he was to be crowned with her as king. Crowned as king! Surprised and hurt by what the treasurer had let fall, she sat in silent pain, until Guilford came into her room, when she broke into a fit of honest wrath. The crown, she said, was not a plaything for boys and girls. She could not make him king. A duke she had power to make, but only Parliament could make a man king. Guilford began to cry, and left the room. In a few minutes he came back with his mother, still whimpering that he wanted to be king, and would not be a duke. The Queen was firm; and after a hot scene the Duchess took her boy away, declaring that he should not live with an ungrateful wife."

#### LAST HOUR OF QUEEN JANE.

"When she looked out upon the green, she saw the archers and lancers drawn up, and Guilford being led away from the Lieutenant's door. She now sat down and waited for her summons to depart. An hour went slowly by; and then her quick ear caught the rumble of a cart on the stones. She knew that this cart contained poor Guilford's body, and she rose to greet the corse as it passed by. Her women, who were all in tears, endeavoured to prevent her going to the window, from which she could not help seeing the block and headsman waiting for her turn; but she gently forced them aside, looked out on the cart, and made the dead youth a last adieu. Brydges and Feckenham now came for her. The two gentlewomen could hardly walk for weeping; but Lady Jane, who was dressed in a black gown, came forth, with a prayer-book in her hand, a heavenly smile on her face, a tender light in her grey eyes; she walked modestly across the green, passed through the files of troopers; mounted the scaffold, and then turning to the crowd of spectators, softly said:—"Good people, I am come hither to die. The fact against the Queen's highness was unlawful; but touching the procurement and desire thereof by me, or on my behalf, I wash my hands thereof, in innocence, before God, and in the face of you, good Christian people, this day." She paused, as if to put away from her the world, with which she had now done for ever. Then she added—"I pray you all, good Christian people, to bear me witness that I die a true Christian woman, and that I look to be saved by no other means than the mercy of God, in the merits of the blood of His only Son, our Lord Jesus Christ. And now, good people, while I am alive, I pray you to assist me with your prayers." Kneeling down, she said to Feckenham, the only divine whom Mary would allow to come near her, "Shall I say this psalm?" The abbot faltered 'Yes.' On which she repeated, in a clear voice, the noble psalm:—"Have mercy upon me, O God, after Thy great goodness: according to the multitude of Thy mercies do away mine offences." When she had come to the last line, she stood up on her feet, and took off her gloves and kerchief, which she gave to Elizabeth Tylney. The Book of Psalms she gave to Thomas Brydges, the Lieutenant's deputy. Then, she untied her gown, and took off her bridal gear. The headsman offered to assist her; but she put his hands gently aside, and drew a white kerchief round her eyes. The veiled figure of the executioner sank at her feet, and begged her forgiveness for what he had now to do. She whispered in his ear a few soft words of pity and pardon; and then said to him, openly "I pray you despatch me quickly." Kneeling before the block, she felt for it blindly with her open fingers. One who stood by her touched and guided her hand to the place it sought; on which she laid down her noble head, and saying "Lord, into Thy hands

I commend my spirit," passed, with a prayer on her lips, into her everlasting rest."

#### MARY QUEEN OF SCOTS.

"Sixteen months after Darnley's murder in the Kirk of Field, Queen Mary, his wife and cousin, was a fugitive from justice on English soil. She had married his murderer and lost her crown. At this moment of her career, the situation of Mary Stuart seemed lonely enough to subdue the wildest spirit. She had lost, not only her crown, but her reputation and her child. The half-brother who had been her companion in youth, was in arms against her. The thanes who had stood around her throne had flung her into jail. The parliament of her kingdom had set on her brow the brand of murderess. What was she to live for more? At twenty-six she had exhausted every passion of the soul. She had reigned as Queen since she was six days old. She had been adored by poets, warriors and musicians. She had married three husbands; and these three husbands she had lost by death, by murder, and by captivity. She had enjoyed every luxury of earth, and she had suffered every bolt from heaven. At an age when good women are beginning to taste the flavour of life, she was already separated from her partner in crime, and seeking on a foreign soil a refuge from her country, her brother and her son."

*The Complete Correspondence and Works of Charles Lamb.* With an Essay on his Life and Genius, by George Augustus Sala. Vol. I. (Moxon & Co.)

Mr. Sala's essay on Charles Lamb takes this new edition of the works and correspondence of 'Elia' out of the category of reprints. What the essayist has to say of Lamb himself is so well said that we have only to regret that the writer does not keep closer to his subject. It is Mr. Sala's way to introduce into every work he sets about, a hundred things, very pleasant in themselves, but which would have been just as appropriate anywhere else.

Mr. Sala is right in defending Lamb against the charge of intemperance; to speak plainly, of occasional but excessive drunkenness. It was sometimes said of him by men who were constantly much the worse for their drink, whereas Lamb was only something the better. Had he been a drunkard, "he would not," says Mr. Sala, "have remained so many years a trusted servant of a great company, and have been permitted to retire at last in honour and with a competence." His 'Confessions of a Drunkard' must be taken as a flight of the writer's humour, not the register of his experiences. We might as well conclude that Swift was serious when he proposed that poor infants who were a burden to their parents might be rendered profitable to their country by eating them! "I discard," says Mr. Sala, "the theory that in the 'Confessions of a Drunkard' the real Charles Lamb is to be found." Mr. Sala has overlooked the fact that Lamb himself has rendered such advocacy unnecessary. It was the Quarterly Reviewers who originally attempted to fix the stigma upon him; and in Lamb's 'Elia,' or his 'Confessions of a Drunkard,' he made admirable reply to the "Quarterly slime-brood of Nilus, watery heads with hearts of jelly, spawned under the sign of Aquarius!" Lamb's denial of a falsehood, equally gratuitous, cruel and wicked, was made with the playful good-temper of a man who, having truth on his side, does not need to be angry.

It is remarkable of this true man, moreover, that, loved as he was by those who knew him, he is equally loved by those who can only read him, and the popular love grows with what it feeds on. Half a dozen men since

his time have made more noise than Lamb did, but the echoes of their self-assertion grow daily fainter on the ear, while Lamb in his works looks as much a part of to-day as he was of his own. There are later writers, and those of great ability too, who seem already as antique and out of the prevailing fashion as a costume picture out of a *Journal des Modes* a score of years old. Lamb in his works will be for ever young and attired in the best taste. Doubtless it would not be the same with his own personality. We are not sure if he would not now be voted "vulgar" by "society." For he was a man who stuck to work, loved the modest home which he alone brightened, loved to glorify it by the gathering of cheerful friends, and to set before them wherewith to increase cheerfulness. His heart was larger than his home, but its impulses were subdued by his high sense of what may be called wholesome, healthy, honest principles. He avoided debt as he would have shunned disease. In the early part of his career it was such a calamity for a man to be insolvent that when he was gazetted he was, by a sort of compassion, enrolled in a list called "B——ts." The outspoken name of "*Bankrupts*" seemed too foul to utter. In our days there is less nicety about both the fact and the record. They have become jokes. Fraudulent Brown and Jones, who have been "through the Court," pleasantly speak of fraudulent Robinson, then going through the same process, as being "up a tree"! Lamb's hospitality and way of life made his tradespeople as light of heart as his guests.

Whoever is entrusted with the duty of supplying notes to this edition will do well to reflect before he annotates. Lamb, writing to Wordsworth, in 1825, directs his attention to "a little thing called *Barbara S——*," a story gleaned from Miss Kelly." A note to this text says, "In point of fact, *Barbara S——* is Miss Kelly." If this were so, Miss Kelly would now be nearly 140 years old! Mr. Procter led the way in this error, as we pointed out when his volume on Charles Lamb was published. In the charming essay of which *Barbara S——* is the heroine, the time of the story is "1743 or 4." *Barbara* is described as about eleven years old, and, moreover, a note of Lamb's to the essay should have prevented all succeeding editors from committing the blunder to which we have referred. "The maiden name of this lady," says Lamb, "was Street, which she changed by successive marriages for those of Dancer, Barry, and Crawford. She was Mrs. Crawford, a third time a widow, when I knew her." This lady, the daughter of a Bath apothecary, whose misfortunes drove her on to the stage when a mere child, was the great successor of Mrs. Pritchard, and was of some repute while she was the wife of Spranger Barry. When she was Mrs. Crawford she played *Lady Randolph* in a way to make Mrs. Siddons excessively jealous of her. The incident of her childhood, which Lamb has told with the most graceful simplicity, is the most touching in her eventful life.

*The Royal Engineer.* By the Right Hon. Sir Francis B. Head, Bart. (Murray.)

On the strength of a four-and-a-half days' visit to Chatham, Sir Francis Head has undertaken, in a handsome volume, to make known how much or how little military science we, the British nation, possess; "as the English public, generally speaking, do not know what military science is." To most minds the end and the means would seem disproportionate; but then Sir Francis is accustomed to daring literary feats, and disarms criticism by assuring us that



it only took him four days to make notes sufficient for his published description of the North-Western Railway, during which he travelled over the whole line. He is very particular as to time. "For four days," he writes of his visit to Chatham, "for four days, of eight hours each, and for three hours of the fifth day, I was intently occupied in the duty I had undertaken, and in less than half an hour after I had closed my second note-book, I drove from Brompton Barracks, by myself, to Chatham Railway Station, and proceeded by the 1.25 p.m. fast train to London." These details might at first seem superfluous, but Sir Francis is evidently proud of his exploit; and perhaps, considering that he is verging on his seventy-seventh year, as he tells us in the succeeding paragraph, it was plucky to choose the fast train, and to risk the dangers of Chatham streets alone. Often as we have traversed those streets we never knew their perils till we passed through them with Sir Francis, in his account of the morning after his arrival at Chatham. Fancy being drawn by a "fiery high-stepping steed" over a drawbridge, "on either side of which it appeared that we were separated from sudden death and destruction only by a chain," with a "chasm" on either hand; and then descending a "precipitous hill," and "gliding through the narrow tortuous streets"! And now, having safely passed these dangers, we come to "the old, venerable, square castle, guarded by a sentinel tower at each angle"; we hear "the bells of the ancient cathedral"; we see "the river glittering in the sunshine"; we pass for miles along a solitary road; till, "all of a sudden, we see immediately on our right, in a green meadow, which sloped downwards to the river, the white tents of a military encampment." But where have we read all this before that it seems so familiar to our ears? Why, Sir Francis, for shame! You have been parodying one of G. P. R. James's novels; only modern requirements have converted the two mediæval horsemen into sitters in General Simmons's waggonette.

Much of the book is made up of "padding" of this nature; a good deal more consists of details that few are likely to read; and then there remains an amusing sketch of the training of an engineer officer, from his first introduction to military life. Sir Francis begins with him as a candidate for admission to the Royal Military Academy at Woolwich, taking advantage of this opportunity to enlarge his book by publishing the Horse Guards' Circular concerning subjects of examination, the Report of the Council of Military Education on the examination of July, 1868, a detailed list of the staff of the Academy, extracts from the printed Regulations, and from the volume of Examination Papers of last term. As the question of military education has been lately much before the public, we looked with some interest for the opinions of an author who was once a Woolwich cadet, and who has since seen life under many and strange conditions; but Sir Francis paints everything *en couleur de rose*, with one exception. He has one, and only one, fault to find. The punishment of solitary confinement in the black hole, which existed when our author was a cadet at Great Marlow, sixty-one years ago, has been by general consent abolished, as unsuited for gentlemen cadets at their present age, and Sir Francis bewails its abolition; for "his own experience" has taught him that forty-eight hours' solitary confinement, on bread and water, in the black hole, is a most harmless and wholesome punishment. He thinks that it not only teaches the prisoner to see the justice of his punishment, but that the cadet should not "be prevented during his military

education, paid for by the public, from learning and from practically feeling one only of the list of soldiers' punishments, which, when an officer, he will have the power to inflict." The last argument is rather puzzling, for Sir Francis has just told us that the education is given "in return for advances amounting to 312*l.* 10*s.*"; and if the idea proposed were carried out fully, all cadets should have a turn at the black hole, or the bad ones would have an unfair advantage in their education over the good. Indeed, something of the sort is proposed; for the author would have every candidate for entrance subjected to a "black-hole test," for which marks should be given "similar to those designating different proficiencies in mathematics, astronomy," &c.

On leaving Woolwich, we are conducted to the Royal Engineer establishment at Chatham, which Sir Francis introduces by this proposition, in which his statistical turn of mind again appears:—

"In all countries suffering under the despotic government of an individual, a large and efficient army is usually maintained. In the constitutional government of England, thriving under a sovereign and two enlightened and well-educated Houses of Parliament,—composed of 1,122 members, each governed by a free will of his own,—a small, costly, and inefficient army is always maintained."

We suspect Sir Francis would much like to see the Houses of Lords and Commons turned out to drill every day; for he has a mortal abhorrence of that part of a man's character which is known as a "will of his own"; going so far as to assert that "no animal, whether on four legs or two, however he may enjoy life, can be of any use in the busy workshop of man until he has been sufficiently divested of that portion of his natural inheritance." For this fearful defect in our natural character Sir Francis has a panacea—a system of military drill, which is to "incline the rising generation of boys to do their duty in that state of life unto which it shall please God to call them." Mr. Rarey's taming of horses is then cited as an example of the necessity of enforcing obedience; but we are not told how the two-legged animal tamed the four-legged, unless he had "a will of his own." Every one is to be drilled into obedience; but after all it is only "to the wills of others"; so, even by his own showing, our disciplinarian and black-holer must have somebody with "a will of his own," if only to drill the others and put them into black holes.

But to return to Chatham. Having proclaimed the inefficiency of our army, Sir Francis at once proceeds to disprove part of his doctrine by describing the admirably efficient state of the Royal Engineer establishment. He takes us through the various courses of instruction, and explains very clearly and simply the different systems and their object. He is a thorough lover of the corps, and, himself an engineer in former days,—though more than forty years have passed since he left the service after fourteen years in its ranks,—he speaks with pride of the work it is performing, and metes out praise with no sparing hand. And the praise is well deserved. No one can follow the writer through his popular description of the training of a Royal Engineer, without admitting that there is a vast amount of honest work being done at Chatham, that must sooner or later leave its mark. Indeed, it has already done so,—notably in the campaign of Abyssinia,—where the railway construction, telegraphy, signalling, well-boring, and a host of other services new to warfare, were carried out by the Sappers and their officers.

Through all the details of the course we cannot attempt to follow; indeed, in most of

the matters treated, the press has kept the public better informed than Sir Francis' Head appears to think. But there are two points on which Sir Francis touches that are not so well known, and on which he gives some interesting information. We pass over the pontoon troop, and the instruction in making military bridges,—the American tube-wells, so useful in Abyssinia,—the model room, where Sir Francis wanders off into moralities,—drill,—military discipline,—the survey course,—the electrical school, where telegraphy is taught,—submarine mines, torpedoes, and the floating electrical school,—all of which are subjects more or less familiar since the war of 1866 and the American War of Secession; and we come to a subject on which Sir Francis has a special claim to our attention—the use of lasso-draught for cavalry, as practised in the Engineer Train. Forty-one years ago Sir Francis, on his return from the Pampas, brought this method of draught to the notice of the Duke of Wellington, who, having witnessed some experiments, in which, with horses trained and untrained, half-bred and thorough-bred, he saw a waggon heavily laden with iron taken at a fast canter over uneven ground, promoted Sir Francis on the spot, and some time later recommended the introduction of lasso-draught into the cavalry to a limited extent. The recommendation never took effect. But when, in the Crimean War, the army was suffering for want of horse-transport, while its cavalry was lying idle, Sir John Burgoyne wrote, on Lord Raglan's behalf, urging Sir Francis to assist them with immediate means for the application of lasso-draught. And the quondam Engineer officer, who had been promoted by the Duke of Wellington, and knighted by the King, for his introduction of lasso-draught, refused to comply with the request. "To each of these applications (two or three in number) I reluctantly but firmly declined to comply, explaining as my reason that, without previous study and application, a valuable system of military draught would be as sure to fail, and thereby to be condemned, as would a quantity of boats and oars drawn instead of assisting landmen totally unpractised in them." We cannot but think this was a sorry reason. Boats and oars would not drown landmen. The untrained horses at Croydon had succeeded; the simple system of draught was much improved in a few weeks at Chatham; and if Sir Francis had put his pride in his pocket, and, going out to the Crimea, had shown how to cut the bullock-hides that were being wasted into surcingles and traces, and how to apply them, as he afterwards did show Capt. Siborne at Chatham, he would have done his country a service. The lasso-draught succeeds most admirably. A single trace and a surcingle give wonderful power of draught, and an immense amount of latent horse-power might be developed if every cavalry horse were equipped with them. But the Engineer Train alone in our service is at present instructed in the lasso system of draught.

The other matter on which Sir Francis speaks with some authority is what he calls "the obsolete system of war"; in other words, the system under which armies were drawn up in line of battle without intrenching themselves; not yet so obsolete but that throughout the Bohemian campaign the Austrians showed themselves wedded to it. In America, the increased use of field-works was conspicuous; but we have always considered that the peculiar features of the country, and its resemblance to the Europe of the Middle Ages in its comparatively roadless tracts, much increased the value of such works, by rendering turning movements far more difficult than in almost any portion of



modern Europe. Nevertheless, the value of the spade cannot be overrated; and if the Engineer's old work of constructing permanent fortresses is on the wane, he is but yet in the infancy of his new work of intrenching positions in the field. On this point Sir Francis published a memorandum, written by himself, on General Zieten's retreat before Napoleon from Charleroi to Fleurus, in June, 1815; he having been actually present with the General at the time. We somewhat mistrust the accuracy of his memory, (though he says he wrote the memorandum when the events were fresh in his mind,) because he dates General Bourmont's desertion on the 16th; and there can be no doubt it took place on the 15th. His arrival is said to have taken place on the 16th, at Fleurus, about twelve o'clock in the day, and is thus described:—"Bowling and scraping, he told General Zieten (who stood all the time as still as a statue) that, just before he deserted, Napoleon had ordered the position of the Prussian army to be attacked at two o'clock." Now as, on the previous day, the 15th, General Bourmont had deserted so early that Napoleon diverted Gerard's corps to Chatelet after hearing of his desertion, and as it was utterly impossible for Napoleon to have then made any plans for attacking the Prussian position on the following day, we think Sir Francis Head's imagination must have played him a trick on this matter. But be this as it may, the fact remains that neither the Prussians in their retreat to Ligny, nor the English at Quatre Bras, attempted to intrench themselves against their enemy.

The burden of the work before us is this. Science is entering into every department of war, and the old rough-and-ready appliances and customs will no longer avail. The Engineer studies military science, and he is therefore most fit to hold important posts in the field, whether in command or on the staff. The "avowed object of the volume is to enable the public to judge for themselves whether the study of modern science, civil as well as military, to which all the young officers of Engineers are subjected, does or does not incapacitate them from the performance of an equal or even a larger amount of regimental duties." But Sir Francis would rather raise the rest of the army to the level of the Engineer than elevate the Engineer above the officer of the line; and he rightly conceives that this cannot be done while so little encouragement is held out to science. What Sir Francis considers that encouragement to be, may be learnt from the happy quotation with which he embellishes his title-page:—

*Enter some, bringing in the Clerk of Chatham.*

SMITH. The Clerk of Chatham: he can write and read, and cast account.

CADE. Here's a villain!—Away with him, I say: hang him, with his pen and inkhorn about his neck.

*(Exit one by the Clerk. Second Part of Henry VI. Act iv. sc. 2.)*

He shows how with us science is confined to the special corps, and the sheer brute fighting force is put before its scientific application. He points out what strides continental armies are making, and draws two conclusions, which he asserts cannot be denied:—"1. That of the armies of Europe, that of England is, at this moment, by a long interval, the most ignorant in the art of self-defence against the desolating fire of the breech-loading rifle. 2. That, in its present wilful state of ignorance, it is incompetent to contend against any one of those highly-educated armies above referred to, in equal numbers." He draws a forcible comparison between the system of military government and the amount of available force on the opposite sides of the Channel; and his con-

cluding remarks are to the point, forcible, and true. If it were not for his love of trivial details, which mars the work,—even introducing "a spoonful of cooling mixture every five minutes" into an otherwise touching narrative of the last illness and death of a brave young officer,—and his passion for jokes which are often dreary,—Sir Francis Head would have done a greater service to the gallant corps whose cause he has undertaken. As it is, the writer's name will draw attention to the book; and, if only for the sake of its moral, we sincerely hope it will be read.

#### NEW NOVELS.

*Leonora Casaloni: a Novel.* By T. A. Trollope. 2 vols. (Chapman & Hall.)

Leonora Casaloni is the latest of Mr. T. A. Trollope's bright and clever illustrations of Italian life. It is far more interesting when read as a whole than in the detached serial portions in which it first appeared, in the pages of the 'Fortnightly Review.' The descriptions of the Marenna and of the surrounding country are vivid and picturesque, whilst the personages of the story are placed living and moving before us. Poor Gufone is so whimsically hideous that his sorrows cannot show themselves to those around him through that ugly exterior, which is as much "enchanted" as that of any unfortunate prince in a fairy tale. Yet the author creates both sympathy and respect for him. The handsome scoundrel, Vallardi, the cunning schemer and domestic tyrant who crushes the happiness of all connected with him, and who yet, with all his cunning, injures and overreaches himself more than any one else, standing convicted in the end of being a fool as well as a knave, is vigorously drawn. Cesare Casaloni, the good-looking, worthless hero, the amateur patriot and faithless lover, is true to the life; poor Lucia, the broken-down wife; Leonora Casaloni, the heroine, so proud and noble, unable to understand baseness, or to comprehend that faith can be broken, struck down by her lover's worthlessness, is a fine type of character. The little glimpse into Roman manners and customs given by the relations of the Monsignor and the Marchesa opens out possibilities of more tragedies and sins and miseries than have ever come to light. The curious complications of the Casaloni family arrangements work out a very pleasant and interesting story; and there is, at the last, one moment of supreme poetical justice which the reader will regret was not more prolonged, only that the victims are too contemptible to be even trodden upon. The details of the plot we do not indicate, because we recommend our readers to go to the book for themselves.

*The Doctor of Beauveir: an Autobiography.*

By the Author of 'Shirley Hall Asylum,' 'De Profundis,' &c. 2 vols. (Tinsley Brothers.)

Mr. Gilbert has the true secret of getting to the heart of things; it would be difficult to find a life containing fewer incidents than that of the Doctor of Beauveir, who does not even tell us his name, and yet he has contrived to make it thoroughly interesting to his readers. This autobiography is written exactly as a parish doctor might be expected to write, only that the total absence of all pretence and effort and the skill with which the narrative is knit together betray a practised artist. The Doctor of Beauveir is also a hero, and, apparently, without being in the least conscious of it. The manly, uncomplaining spirit in which he bears troubles, and the courage with which he makes his modest and useful way

in the world, shew qualities of a fine nature, and of one that would have done well in any walk of life. The background of family affection, and the different members of the home circle, who, although only sketches, have an individual interest for the reader, add to the pleasant elements in the book. The account of the "poor patients" is charming, and has the appearance of being perfectly true. The interest of the story is real and substantial, and the closing chapter of the Doctor's life, when he is left quite alone in the world, is not only touching but cheering. The Doctor will, we think, exercise as good an influence on his readers as he did among his patients and neighbours of Beauveir.

*The Chaplet of Pearls; or, the White and Black Ribamont.* By the Author of 'The Heir of Redclyffe.' (Macmillan & Co.)

'The Chaplet of Pearls' is a story of the Massacre of St. Bartholomew and the subsequent War of the League; it evinces careful reading and a good deal of knowledge of the affairs of the period; the manners and mode of life and thought are well seized, and the story is written with elaborate care, but the details are too complicated to make it easy to follow the working of the plot. Miss Young is not perhaps altogether to blame for this—things were complicated in those days; and any attempt to unravel or even to construct a theory of the political and religious intrigues of the period is a task compared to which the weaving of a silk stocking out of a spider's web would be an easy one. Miss Young has taken too large a canvas for her historical picture, and introduced too many characters; the interest is scattered and divided amongst too many persons, and the reader finds it difficult to remember who is who, and what are the relations in which the people stand to each other. There are two branches of the house of Ribamont—the Huguenot and the Catholic. The Baron de Ribamont, the head of the family, is a Huguenot, married to an English wife; he goes over to England, his widow marries again and has a family, and this adds greatly to the complexity of the story. Berenger de Ribamont, the eldest son of the baron, was married when not more than six years old to his cousin Eustacie, aged about four: these infantine marriages were not uncommon in those days. But as the young lady has remained under the guardianship of her father and been brought up in France she has grown up a Catholic, whilst Berenger is a Protestant. As children, the youthful pair had quarrelled and sometimes come to blows, so that Berenger does not retain the pleasantest memory of his little wife, and when a letter comes from the father of the young lady, written in family conclave, to propose that the marriage contract shall be annulled, Berenger is inclined to accept the proposal, though he has had some scruples instilled into him as to the indissolubility of marriage. He is sent over to France to see his wife and to take counsel with himself and her family. Whilst there he meets with as many adventures as Dumas's "Three Musketeers." He and his wife fall desperately in love with each other, and there is no question of divorce, but they are encompassed with dangers. Narcisse de Ribamont, a cousin, hates Berenger and wants to marry Eustacie, whilst a beautiful and equally bad cousin, Diane, wants to marry Berenger, and to become the possessor of the chaplet of pearls—a splendid heirloom in the family of the elder branch of the house. By their intrigues husband and wife are separated on the night of the massacre. Berenger is left for dead, being malig-



nantly wounded by his cousin. It is months before he recovers, and then he is in England, with his mother and her family. He hears calumnies about his wife, and goes to seek her. His two enemies, Narcisse and Diane, are indefatigable and successful in their machinations. The adventures, escapes, and cross-purposes, the fatalities by which husband and wife miss, each meanwhile believing the other to be dead; the battles, the sieges, the perplexities and misunderstandings are quite bewildering: added to all this there is an undercurrent of events going on in the family mansion in England. Miss Young does her best to keep the threads of the story distinct, but they require a painful effort of attention on the part of the reader. All ends well at last; and the reader will be glad that it is so—and to part from the chief characters knowing that a few years of peace and prosperity lie before them. Miss Young is a very mild Huguenot. Of course Berenger, as hero, is largely endowed with grace and virtue; whilst Narcisse, the Catholic, is as bad and base as any Protestant heart could desire, but otherwise the virtues and other good qualities are pretty equally distributed. The Huguenots are not set up for angels, nor are they considered to be always in the right. Miss Young is singularly reasonable, and as little a partisan of either side as is compatible with the interest of the novel. She tries to do justice to all, both as to the party and the individual. The only person she deals hardly with is Henry of Navarre, who has incurred her displeasure by showing signs of admiration for Eustacie.

'The Chaplet of Pearls' is not equal to some of Miss Young's former stories—such as 'The Little Duke,' and 'The Dove in the Eagle's Nest.'

*The Solace of a Solitaire: a Record of Facts and Feelings.* By Mary Ann Kelty. (Trübner & Co.)

SIXTEEN or seventeen years ago a book called 'Visiting my Relations, and its Results,' made some little stir among general readers. The publication of that book recalled to some minds an old novel named 'The Favourite of Nature,' which had preceded it by some thirty years, and had also been well received in its time. We now have a reminiscence of both those works in the present volume. Miss Kelty is the lady who made a hit with that novel nearly fifty years ago, and followed it up so long afterwards with that second literary success. She has, we believe, written other books in the interval, but of them we retain no recollection. In the present book she speaks of a collection of religious essays published under the influence of Mr. Simeon and confined to his immediate followers. We think she published something just after 'The Favourite of Nature,' and something just after 'Visiting my Relations,' and that in both cases the result warned her against sinking two shafts into the same vein. It seems evident that her mind works slowly whenever it fulfils its best conditions. When left fallow for a considerable time it yields good crops. It has yielded a remarkable crop now; though 'The Solace of a Solitaire' is more valuable as a somewhat morbid study of one mind than as a contribution to general thought and experience.

No doubt Miss Kelty would not accept our definition of the word "morbid." She is indeed ready to admit that her refusal at one time 'to accept any present which was calculated to please or administer comfort to the flesh' sprang from a half-crazy feeling. Yet she seems to think that writing novels is in some way sinful, that talents which raise a person above the surrounding level are hindrances and not helps,

that it is the duty of a person so endowed to endeavour to "surrender all such gifts, the best gifts of nature, into God's hands," and "descend to an utter poverty of mental power and accomplishment." Perhaps we do not fully catch Miss Kelty's meaning. It is on this account that we are careful to give her own words. She tells us in one place that she "has nothing personally to say against novel-writing under proper conditions, which old age is not to be considered; since for an old man or woman to employ their time in portraying the vagaries of the imagination seems to me worse than doing nothing." Yet she was not old when Mr. Simeon persuaded her to give up novel-writing. She was not old when a friend of Mr. Simeon's exhorted her to surrender all her gifts into God's hands. We have of course Shakespeare's authority to show that grey hairs do not besem a fool and jester. But Mr. Simeon and his friend would not have allowed that any time was fit for such a profession; and they probably thought that novel-writing was, at the best, a branch of it. If so, they and Miss Kelty may be right. Yet if it be otherwise, and if works of the imagination, which include poetry as well as novels, are a far higher exercise of the gifts of God than Mr. Simeon and his friends possessed or employed, they can hardly be unfit for age or for the whole of life. Unless it be true, as Miss Kelty inclines to believe, that "this world is the absolute property and lawful inheritance of an evil spirit," the gifts of Nature can hardly be distinguished from the gifts of God. No doubt if they are the gifts of an evil spirit, the best thing we can do is to burn everything fair and tempting, and be all miserable together. But Miss Kelty does give us some slight hope. She seems to think that an especial allowance may perhaps be made for Irishmen at the day of judgment. It will be only fair to have this privilege extended to all who have used their imagination.

We do not want to be irreverent. If we are, Miss Kelty's suggestions are to blame. When we turn to those parts of her book which are not so original in the sense of eccentricity, we do not find that the interest falls off. The autobiographical passages, which are given under protest, throw no little light on the opinions and fancies which may be taken as the staple of the work. There is one rather long account of a love passage in Miss Kelty's life that makes us wonder at her frankness in telling it, almost as much as at the rashness of her conduct. But we are indebted to her for such frankness. She opens her heart to us freely. The whole book is a more careful and accurate piece of mental analysis than is to be found in many novels. To those who are so much engrossed in business that they cannot spare half an hour in the evening, who carry their cares and speculations wherever they go, the lessons taught by Miss Kelty's book will have especial value. Whether or not it be true that "people in general do not know what the idea of God means," and that Sunday without newspapers is to them the essence of religion, it is certain that the claims of daily work become more and more absorbing as years pass on, and it is a refreshment to turn aside to a book like this, and to catch some of its self-absorbing spirit, even though it comes to us in the course of business.

*An Introduction to the Reading and Study of the English Bible.* By W. Carpenter. 3 vols. (Partridge & Co.)

AN eminent Doctor of Divinity in his own denomination once said, in reply to a question as to the value of Horne's 'Introduction to

the Bible,' it is a very good book to make a man a Deist. Allowing for exaggeration, a measure of truth lay at the base of the remark. Works which profess to defend the Scriptures on an orthodox interpretation of their contents, to establish their divine authority, and prove them worthy in all respects of the Holy One, should be written with a cogency of argument and an intellectual ability adapted to bring conviction to the minds of honest doubters. The inquirer should feel as he reads that he is in the hands of men who have fairly mastered their subject, and are content to rest it on a foundation which reason approves.

The book of Mr. Carpenter reminds us of Horne's as it was before the tenth edition. It is not so critical or elaborate because it deals only with the English Bible; but it is essentially of the same character, that is, it is an uncritical compilation. The topics discussed are numerous; such as the reading and study of the Bible, directions for its reading and study, the language and style of the Bible, its beauties and peculiarities, modern infidelity and bibliophobia, Biblical natural history, astronomy and meteorology, geology and mineralogy, botany, zoology, Scripture difficulties real and imaginary, and examination of these difficulties. Such is the tempting bill of fare; but the quality of the repast is indifferent. It is evident that Mr. Carpenter's theological opinions were settled half a century ago, and that he has not advanced with the tide of criticism. Like a distinguished living geologist, who says that his favourite science is gone to the dogs because younger men have pushed their researches into new departments and promulgated new opinions, Mr. Carpenter would be disposed to affirm that theology has suffered shipwreck in the hands of scholars who have studied the divine records since he started as a writer.

With every desire to do full justice to our veteran and laborious author, we are bound to say that his book is a perfunctory performance. Full of errors, its reckless statements about men as honest as the writer himself will repel the calm reader. Infidels, sceptics, neologians, atheists are terms that adorn his pages. Bishop Colenso, the Essayists and Reviewers, Mr. Newman, Renan, Prof. Maurice and others, are roughly handled. He has also caught up some German names, such as Schleiermacher, Von Bohlen, Vatke, De Wette, Gesenius, Strauss, Bauer, and others, who belong, in his view, to the ranks of infidelity. It would be well, however, if he had first read their books, and then learnt to spell their names. Eichhorn should have two *hs*; Vatke should not have *De* before his name; Hävernick should not be *Hävernich*, nor Hupfeld, *Huffeld*, nor Keil, *Veil*. Will a certain class of writers on the Bible never learn the lesson of religious toleration? Will they continue to abuse those who differ from them in opinion, and expose their own ignorance? It is a pity to see the line of defence which our author often resorts to; the shifts and suppositions he makes to escape from the plain meaning of passages. Nothing is more damaging to his cause than the mode in which he bolsters it up. Take an example. In trying to escape from the fact that the hare does not chew the cud he asserts that it is by no means certain that the *arneth* of Leviticus is the hare, the identity of the animal being doubted by learned men; that naturalists are not agreed upon the fact, some affirming that the hare does chew the cud, others that the animal only re-chews a portion of the food which has been secreted in its cheek, &c. All this, and more to the same purpose, is unworthy. In 2 Samuel xii. 31, where we read that David put the Ammonites under saws and iron harrows and axes of iron, &c.,



Mr. Carpenter suggests that the obvious meaning of the parallel passage in Chronicles is that David subjected the Ammonites to the laborious employments specified, "which is also the idea conveyed by the author of Samuel." This is wholly incorrect. The text in Chronicles settles the meaning of that in 2 Samuel; and neither Chandler's arbitrary change of a word nor Carpenter's arbitrary sense can be admitted. But we need not enlarge. Mr. Carpenter would justly dislike to be called an ignorant man,—an evader, not a solver of difficulties,—an advancer of statements he has never verified,—a most untrustworthy guide in the department of Scripture; yet it would be easy to furnish evidence which the great majority of readers would think sufficient to substantiate the truths underlying such description. His Hebrew and Greek are of a most elementary nature; the Biblical records in their original tongues he cannot read; yet he speaks with contempt of illustrious scholars who have served their generation nobly according to their abilities. This ought not to be.

*The Captive Missionary; being an Account of the Country and People of Abyssinia. Embracing a Narrative of King Theodore's Life, and his Treatment of Political and Religious Missions.* By the Rev. Henry A. Stern. (Cassell, Petter & Galpin.)

THE first title of this narrative of personal experiences and merits is appropriate and sufficiently suggestive; but the promises made in the second and explanatory title are by no means fulfilled by a volume which furnishes the reader with only a brief and superficial sketch of Theodore's career, confines its remarks on his treatment of political and religious missions to his maltreatment of the author, and comprises nothing that can be fairly designated an account of Abyssinia and the Abyssinians. Those who wish to hear from the missionary himself how he was upbraided and beaten by the savage despot, and how he languished for years in harsh captivity, may satisfy their desire. For ourselves, we cannot profess much sympathy for the past afflictions, or much interest in the present fortunes, of the gentlemen who, partly through mischances which cannot be fairly imputed unto them as offences, and partly through indiscretions that had a strong savour of insolence, contrived to get themselves into a scrape, from which it cost England a vast amount of treasure to extricate them. Mr. Stern, however, takes a different view of his adventures, and is at considerable pains to let us know that, whatever may be thought of his companions in trouble, he is a Christian hero of no ordinary kind.

With prudent reticence, avoiding all mention of the political and religious intrigues which originally inspired Theodore with suspicions of and hostility towards European missionaries, the author opens his personal story at September, 1863, in which month he reaped the first punishment of his rashness in venturing to try the effect of haughtiness and menace on the wild blood and fierce passions of the African potentate. Mr. Stern, indeed, denies that he designed to treat the king with disrespect when he forbore to prostrate himself before his dusky highness; and though in the memorable interview, from which he barely escaped with his life, he admits that he may have put his finger to his lips, he asks us to believe that he had no intention in doing so to affront his adversary with a sign of contemptuous and deadly defiance. On this point and other incidents of the interview Mr. Stern's conduct has been the object of so much unfriendly criticism that we

do him a kindness in letting him tell in his own way what has been told elsewhere in a different manner:—

"The last jar of hydromel had at last, as a royal page, *en passant*, assured me, been quaffed, the last reeking joint had been devoured, the last batch of rioters had at last vanished, when the folds of the tent were thrown aside, and his Majesty, surrounded by half-a-dozen officers and several pages, strutted out into the open air. My companions quickly prostrated themselves into the dust; whilst I, without imitating their servile obeisance, made a humble and deferential bow. 'Come nearer,' shouted the attendants. I obeyed, and advanced a few steps. 'Still nearer,' reiterated several stentorian voices. I complied, and made another forward movement. 'What do you want?' sharply demanded the flushed and drink-excited Negroes. 'I saw your Majesty's tent,' was the response, 'and came hither to offer my humble salutations and respects to your Majesty.'—'Where are you going?'—'I am, with your Majesty's sanction, about to proceed to Massorah.'—'And why did you come to Abyssinia?'—'A desire to circulate the Word of God among your Majesty's subjects prompted the enterprise,' I rejoined. 'Can you make cannons?'—'No,' was the reply. 'You lie,' was the laconic retort; and then, turning with a withering glance towards Negusee, one of my companions, and a servant of Consul Cameron, he imperatively demanded to know the name of his province. 'I am from Tigré,' tremulously responded the poor man. 'And you are the servant or interpreter of this white man?'—'No, your Majesty; I am in the employ of Consul Cameron, and only accompany him down to Adowa, whither I am bound to see my family.'—'You vile carcass! you base dog! you rotten donkey! you dare to bandy words with your king. Down with the villain, and *bemouti* (by my death), beat him till there is not a breath in his worthless carcass.' The order was promptly obeyed, and the poor, inoffensive man, without a struggle, ejaculation, or groan, was dashed on the ground, where, amidst the shouts of the savage monarch, that the executioners should vigorously ply their sticks, the animated and robust frame was, in less than a minute, a torn and mangled corpse. 'There's another man yonder,' vociferated the savage king; 'kill him also.' The poor fellow, who stood at a considerable distance, was immediately dragged to the side of his motionless companion, and, without having breathed a word or syllable that could possibly have irritated the sanguinary tyrant, doomed to share the same unhappy fate. I was amazed, bewildered, and surprised. In my agitation I might, unconsciously, have put my hand or finger to my lips. This the cruel tyrant construed into an act of defiance, and, without one warning or reproof, he rushed upon me with a drawn pistol, like a lion balked of his prey. For an instant I saw the glittering weapon sparkling in the rays of the sinking sun, and then, as if checked in his fell design by an invisible power, it disappeared again in the case suspended round his waist. 'Knock him down! brain him! kill him!' were the words which rung appallingly on my ear. In the twinkle of an eye I was stripped, on the ground, and insensible. Stunned, unconscious, and almost lifeless, with the blood oozing out of scores of gashes, I was dragged into the camp, not, as my guards were commanded, to bind me in fetters, but, as they thought,—and I heard it from their own lips—to bury me."

Under the circumstances, it was unquestionably a grave mistake of taste and worldly caution in the missionary to have stood so punctiliously on his dignity towards the monarch whose courtiers were wont to honour him with the salaam, and by the promptitude with which they prostrated themselves before their sovereign's throne gave their reverend captive a practical lesson in Abyssinian court etiquette. A stranger in Theodore's land, not unfamiliar with the monarch's temper and modes of enforcing respect, Mr. Stern should have managed to conceal his agitation at so prompt and apparently unjustifiable an execution of two of the

king's subjects. It was, moreover, extremely unfortunate if Mr. Stern's sudden excitement caused him—as he acknowledges it may have caused him—to make, in the face of Theodore's assembled court, the one movement which the king was compelled, by Abyssinian usage, to construe as an insult of the most disdainful and defiant kind. Even in polite and highly civilized England, the stranger from a distant land would meet with a sharp rebuff who, on being admitted to our sovereign's presence, should be unconsciously guilty of words or gestures which every English spectator could only interpret as expressive of loathing and menace. Taught by the stick, which the Coptic proverb asserts to have come down from heaven, Mr. Stern, on subsequent occasions, was less reluctant to humour the mighty Theodore with a servile obeisance; and on the very last day of his captivity, instead of expressing his homage for the falling tyrant by "a humble and deferential bow," he "fell prostrate on the ground and saluted him." Had the missionary been as perfect a master of himself and Abyssinian courtesy in '63 as he had become by the spring of '68, he would, perhaps, have escaped some of the sufferings which it was his fate to endure with equal meekness and magnanimity.

Of the spirit and style with which he bore affliction Mr. Stern speaks in the highest terms. "Meekly," he observes in one part of his modest recital of his own merits, "I now wore my galling chains, submissively I bowed to my adverse fate, and cheerfully I sustained the most glaring wrong which unprovoked malice and conscious guilt could inflict." This meek, submissive and cheerful missionary was also a courageous and sublimely intrepid sufferer. "Averting my eyes," he remarks of his conduct at a moment of sharp trial, "from the execrable tyrant who had brought on me all that misery, I leisurely and fearlessly surveyed the throng that stared on me in wild, stupid wonderment. . . . Undaunted by a subservient multitude, and confident in the purity and integrity of my actions, I calmly awaited the issue of that day's pomp and ceremony." But though this noble martyr was careless for himself, he felt acutely for others. "The sight of Mr. Rosenthal, in fetters, and guarded, gave me quite a shock, and my Christian fortitude (I do not say it in a boastful strain), which always rose higher as the danger became more imminent, almost faltered and flagged. I forgot my own misery by reflecting on that of my companion. The distress, agony and grief of his desolate and friendless young wife, roused every dormant passion of my heart, and impotent as I was, had it been prudent or practicable, I would that moment have rushed on the craven savage and defied him in the very midst of his rabble host." Further on in the narrative, recalling how he was compelled to witness the barbarous flagellation of some culprits, the author, of course "not saying it in a boastful strain," observes, "The malicious grins of the fell executioners as they wiped the blood from their whips, or by a dexterous whirl, spirted it on our faces, led us to anticipate a similar treatment. I felt no fear; I dreaded no death." But when the order of release came the author frankly admits that he was not loth to take the benefit of it; and he recounts the circumstances of his final liberation in language comparatively free from the arrogance and self-sufficiency which characterize so offensively nearly all the other parts of the work:—

"The order was, that we should quit the camp without delay. We were quite willing to obey this behest, had not two of the chiefs, who were friendly disposed towards us, unsolicited sent a message to their master that we were loth to leave without a



parting interview. Certainly we had no desire to encounter once more the ash-coloured countenance and vengeance-flashing eye of Theodore. The chiefs knew that perfectly well, and to forestall that sad catastrophe, which they anticipated the commander-in-chief of the British forces would visit with a retributive vengeance, they took every precaution to avert it. Two or three messages flew forwards and backwards from the king to his white captives, and at last the order came that his Majesty would receive Mr. Rassam, and no one else. Our friend, in full diplomatic uniform, and surrounded by a whole concourse of chiefs and royal domestics, hurried on to Fahla, whilst the other seven captives and Mrs. Rosenthal, who was a semi-prisoner, and always associated with us, which was not the case with the rest, were driven along a path that lay at the foot of serrated cliffs and shivered rocks that were literally crowded with spectators. King Theodore, we were told, was not two hundred yards from the spot where we stood. This startled us. Go on—stop—to the right, to the left, were the contradictory commands that hissed in whispering notes along the line formed by the captives and their guards. Hemmed in by dizzy precipices and lofty rocks, the frowning countenance of the king in front, and the anxious and expectant gaze of numerous guards in the rear, we resolved not to risk the peril of an unguarded step till we positively knew what course to pursue. Pale and trembling we awaited the issue of the next few minutes. The clatter of shields and the glimmer of spears made me turn to the right, and to my amazement I beheld Theodore threading his way between huge blocks towards the path where we were standing. Instantly we all fell prostrate on the ground and saluted him. He looked flushed, distracted, and wild. When close to me, and I was the fifth in the rear, his fiery gaze lighted for a moment on me, and then in a smooth soft tone, he said: 'How are you? Good bye.' It was the sweetest Amharic to which I had ever listened—the most rapturous sentence that ever greeted my ears. It was said that at the very moment when he dismissed Mr. Rassam, his hand grasped a gun, evidently with the design of discharging it at his white captives. Had he done so, the group of musketeers by whom he was surrounded would have followed his example. Impelled by an invisible power, the weapon with the rapidity of the lightning's flash, dropped out of his hold, and Divine mercy, not Theodore's clemency, saved us from a violent death. Slowly and solemnly we marched on our way. There was no haste or hurry which might have aroused the tyrant's wrath, and brought the executioner upon us, but the measured tramp of men who reluctantly leave a spot where they would willingly linger. Once, however, beyond the hated camp, we accelerated our steps, and did not halt till we were within sight of our liberators' closely ranged conical tents. Evening had already set in, and dark shades shrouded every object from our view. On, on we rapidly strode. Suddenly we heard a challenge. They were Indian pickets. They salamed us in tones of evident pleasure. We advanced. The hum of voices became more distinct. There was a shout, a cheer, and a hurrah. A clear melodious voice resounded far above the hum and murmur of the wide-stretching lines, it was from its accents the voice of an officer, and the message it conveyed was affecting, solemn, and significant. 'God has heard his people's prayer, and disposed King Theodore to let his prisoners go.'

Had Mr. Stern told his story as well and effectively as he concludes it, we should have had more to say in its favour.

*The Oresteia of Æschylus.* Translated into English Verse, by C. N. Dalton, B.A. (J. R. Smith.)

It appears that this is not Mr. Dalton's first venture, — a previous volume, 'Poems, Original and Translated,' being here announced. We almost wonder his experience of the difficulty of translating poetry into English verse did not deter him from the arduous task he has attempted. Almost any other author would have been easier than Æschylus, with his

gigantic conceptions, too vast to be expressed without putting a strain upon his language,—his violent metaphors,—his numerous epithets, and long compound words, for which we have no equivalents,—his obsolete expressions,—his irregularity of syntactical construction,—and his rugged obscurity of style, not to mention the corrupt state of the text in many places. Even to get at any clear conception of his meaning is often very difficult, and to put it into passable English prose all but impossible. One may judge, then, what must be the difficulty of producing a poetical version which shall convey the meaning and reflect the manner of the original with any tolerable amount of fidelity. No wonder that success in such a feat is the exception rather than the rule. Mr. Dalton cannot be said to have obtained a place among the exceptional few. His version will neither satisfy scholars nor please general readers. Those who know the original will not value this blurred and imperfect copy,—those who are unacquainted with it will get little idea of it from these pages. Though Mr. Dalton has managed to give the general sense of Æschylus with passable correctness, his work falls short of even moderate success as a specimen of versification. There are far too many lines which it is impossible to read according to the metre, without throwing the accent on words and syllables which ought not to be accented. Take the opening lines of 'The Agamemnon':—

I ever pray the gods these toils may end,  
All through my year's watch, keeping which by night  
On the Atreids' housetop, head on arm,  
Outstretch'd dog-fashion, I grow intimate  
With the assembly of the nightly stars,  
And those who bring the cold and heat to men,  
The brilliant powers conspicuous in the sky.  
And now I wait, what time the beacon's sign,  
The blaze of light, shall bring from Troy the news  
And tidings of her capture: such hope lies  
In a wife's heart with manly counsels strong.

It will be seen that unless the words in Italics are accented, the lines in which they occur cannot be read as verse. Three such lines running, and four out of eleven, are intolerable. Mr. Dalton is more successful in some of the anapestic choral odes. As an instance, we may quote the following:—

*Strophe a.*

They have fallen by Zeus's hand.  
This much we trace out and know:  
As he will'd, he accomplish'd it so:  
He wrought it as he had plann'd.  
Who said that the gods would refrain?  
Would leave the unholy alone,  
Who trample with hideous feet  
On the bridal inviolate bed?  
Impious was he and vain:  
In the children's age it is shown,  
Whose fathers drank of the sweet,  
And with blood of the battle were red:  
Who bloom'd in unbearable pride  
May ours not provoke such a spite,  
May ours be a moderate fate,  
Such as mortal with sense may sustain.  
For no bulwark can come of his gain,  
To the man whom prosperities sate,  
Who spurns the great altar of right,  
And with contumely thrusts it aside.

*Antistrophe a.*

A wretched Persuasion again,  
The unbearable crafty son  
Of Atë forces him on,  
And every cure is in vain:  
And he cannot hide the pest,  
But it shines with ghastly gleams,  
Like a golden coin of a day,  
That is shown at once, reffer'd  
To the rub and the touchstone's test,  
Black and disfigured with seams.  
For in boyish reckless play,  
Pursuing a winged bird,  
He has brought his town to the grave;  
And none of the gods is mild:  
For they love to annihilate all  
Who mingle in deeds of shame,  
Of whom was Paris, who came  
To the son of Atreus' hall,  
And the friendly board defil'd,  
And bore the queen o'er the wave.

Even here there is no remarkable merit, nothing beyond bare mediocrity, which, if a

grievous sin in an original poem, is even less tolerable in a translation. It is impossible to compare Mr. Dalton's version of 'The Agamemnon' with that of Dean Milman without being struck with the disparity.

#### OUR LIBRARY TABLE.

*The Bad English of Lindley Murray and other Writers on the English Language. A Series of Criticisms.* By G. W. Moon. (Hatchard.)

Mr. Moon having gained some notoriety by picking holes in Dean Alford's English, has since brought his microscopic criticism to bear upon Lindley Murray, Mr. Marsh, the author of the well-known Lectures, Mr. Gould, another American writer, and an anonymous defender of Mr. Marsh. Mr. Moon's strictures are marked by considerable acuteness and by general accuracy. He gallantly defends some expressions which he borrowed from our pages, and which, being without inverted commas, though accompanied by a general acknowledgment, were attacked as his. But it is weary work to follow him in his hair-splitting. The faults pointed out are in many cases either too small to be worth powder and shot, or rather matters of taste on which it is allowable for people to differ. Mr. Moon's manner, too, is far from pleasant. He says the most offensive things with an air of supreme indifference to the feelings of others, no matter what their claims to consideration. He scatters his scornful sarcasms with an unsparing hand, and does not scruple sometimes to throw out charges of dishonesty or falsehood; and after having gone on in this way for several pages, he talks with a Pecksniffian twang about doing violence to his judgment, and withdrawing the charges out of charity to the offender. Keen as Mr. Moon is in detecting the faults of others, he is not without some of his own. He seems to have little knowledge of the philology and early condition of our language, otherwise he would hardly have confounded together the present participle and the gerund or verbal noun, which, though now identical in form, are very different in origin and force. Nor would he have called both an adverb, and therefore a relative adverb, if he had known their derivation and proper meaning. A similar ignorance is betrayed by his use of the expression "each one of the three words." Elsewhere he says, "Mr. Gould has again reverted to my condemnation," meaning of course that Mr. Gould has reverted or again adverted. It is absurd for Mr. Moon to object to such a phrase as "the above heading," especially as he himself admits it has the sanction of the best writers.

*A Manual of Solicitors' Bookkeeping: containing Practical Exemplifications of a Concise and Simple Plan of Double Entry, with Forms of Account and other Books relating to Bills of Costs, Cash, &c.; showing their Operation, giving Directions for Keeping, Posting and Balancing them, and Instructions for Drawing Costs.* By W. B. Coombs. (Butterworths.)

THIS is a work of considerable extent and cost, prepared at the request of eminent solicitors, by an experienced law accountant.

*The Odes of Pindar.* Translated into English Prose, with Brief Explanatory Notes and a Preface, by F. A. Paley, M.A. (Williams & Norgate.)

THE most unflinching opponent of cribs can hardly object to a translation of so difficult an author as Pindar by so competent a scholar as Mr. Paley. Really accurate translations—such as those of Plato's Republic by Messrs. Davies and Vaughan, Tacitus by Messrs. Church and Brodribb, or Lucretius by Mr. Munro—so far from being injurious, may be of the highest advantage, if used, not to supersede all exertion, but as means of ascertaining the exact force of every particle, and the shade of meaning implied in every mood and tense and every idiomatic phrase. It is the blind acceptance of loose and inaccurate renderings, without taking the trouble to examine for one's self, which is hurtful. On the other hand, a careful comparison of such a masterly version as Mr. Paley's with the original must be beneficial, by showing both what is the true sense, and how it may be most fitly



rendered in genuine English. Mr. Paley is of opinion that "a written literature was entirely unknown to the Greeks even in the times of Pindar," and that his odes "were orally taught, and conveyed to their destination by ἀγγελοι, i. e., by persons instructed by Pindar himself both in the words and the music, and commissioned to teach them to the local choruses by whom they were to be publicly performed." From the circumstance that though Pindar often touches upon Homeric themes his statements rarely coincide with those in our Homer, since they comprise particulars not found in the Iliad or Odyssey, while they omit what does occur in those books, Mr. Paley takes occasion, in his interesting and suggestive Preface, to re-assess his theory as to the compilation of the Iliad and Odyssey about the time of Herodotus or later. He calls upon all who are interested in the Homeric question to study it in connexion with Pindar and the Greek vases, which he thinks has not yet been done with sufficient attention. It is admitted on all hands that difficulties attach to every theory on the subject. The point to be decided is, which is attended with least? and this is a matter of opinion on which differences will prevail in spite of all Mr. Paley has yet advanced. What some consider mere difficulties others regard as downright impossibilities. The difficulties involved in Mr. Paley's hypothesis are far greater than those which it removes.

*A Plain Guide for Suitors in the County Court.*  
By a Barrister. (Virtue & Co.)

THIS little book is intended to give to the public such information as will enable a suitor to conduct a common case in the county court without professional assistance. The author very wisely counsels his reader by no means to attempt to conduct any case that is not of a very simple character in person. He describes with sufficient accuracy the different proceedings in a county court action, from the entry of the plaintiff to the process of execution; and we have no doubt that a suitor of ordinary intelligence may find in these pages the information necessary for his guidance in a proceeding of an every-day character. We should say, however, that if the county court is to fulfil its mission, the information here contained ought to be embodied in short official minutes, which should be supplied, at a small price, by some officer of the court. We are not aware whether this is already done, but if it is, we should suppose that the present work is superfluous.

*The Royal Edinburgh Album of Cape Photographs.*  
(Marion & Co.)

A dedication to His Royal Highness the Duke of Edinburgh helps a little to explain this cumbersome title. The pictures are generally excellent, and give fine ideas of the scenery they represent, whether as to mountains, plains or foliage. We may especially commend the panoramic view of the Table Mountain and Devil's Peak, the Gondini Mountains, as seen across the plateau at their bases, the rugged rocky wilderness of Michell's Pass, near Ceres, the Table Mountain and the Apostles, from below Kloof Road, a capital photograph; the gigantic boulders and cliff-like mountains of Cliff's Bay beach; the Apostles, and the noble line of cliffs which rise near the water, their perfect mirror, near Rondebosch Station. No such collection of Cape pictures has yet appeared; and we do not doubt that many old residents now at home and colonists will welcome this book.

*Harper's Handbook for Travellers in Europe and the East.* By W. Pembroke Fetridge. (New York, Harper Brothers.)

THOSE American tourists who run through France, Germany, Italy, and the Holy Land, in the course of one winter, are naturally in want of a guide-book suited to such movements. The one before us will well answer the purpose. Its 660 pages comprise the whole of Europe, Turkey in Asia, Egypt, Syria and Palestine, and the United States themselves. We need not say that the information is of the scantiest, or that it is correct so far as it goes. More hotels might be given with advantage, nor is the choice of them always the best. In Paris, for instance, only three hotels are named, and in

London only two. The rapid traveller may not care much for sights, but he likes to recruit himself after his tours. Perhaps, too, he will complain that his hasty guide is too brief in some places, and too lengthy in others. Picture-galleries are passed over with few remarks, while long quotations from Byron and other authors are frequent. We are surprised to find Francia cited as Raibolini, a name which will convey no idea to the tourist. But then the account of picture-galleries is in general a mere summary of other guide-books or catalogues. It does not appear what is the authority for the statement that Sydney Smith is buried at Père La Chaise, and that many of the Cent Gardes are seven feet five inches in height. But the enthusiasm which Mr. Fetridge displays for the Emperor of the French suffices of itself to throw some doubt on facts connected with the Imperial Government.

We have on our table: *Foes of Faith: Four Sermons* preached before the University of Cambridge, in November, 1868: I. *Unreality*; II. *Indolence*; III. *Irreverence*; IV. *Inconsistency*, by C. J. Vaughan, D.D. (Macmillan).—*Ancient Hymns and Poems, chiefly from the Latin*, translated and annotated by the Rev. T. G. Crippen (Hodder & Stoughton).—*My Sunday Companion: Hymns and Poems for Sunday Reading*, selected and edited by Mrs. Hawtreay (Warne).—*War Justified: an Appeal to Scripture and Common Sense*, by a Lover of Peace (Hamilton).—*Children of the Sun: Poems for the Young*, by Caroline M. Gemmer (Warne).—*Word-Gossip: a Series of Familiar Essays on Words and their Peculiarities*, by the Rev. W. L. Blackley, M.A. (Longmans).—*Acrostics in Prose and Verse*. Fourth Series, including Eight Pictorial Acrostics, edited by A. E. H. (Bosworth). New editions of *The Catholic Doctrine of the Atonement: an Historical Inquiry into its Development in the Church*, with an Introduction on the Principle of Theological Developments, by Henry Nutcombe Oxenham, M.A. (Allen).—*Lessons of Middle Age, with some Account of Various Cities and Men*, by the Author of 'The Recreations of a Country Parson' (Longmans).—and *Charles Butler's Young Pupil's Easy Guide to Geography*, revised and arranged from Dr. Farr's 'Guide to Geography,' by Robert Henry Mair (Dean & Son).

FRENCH BOOKS.

*L'Honneur et l'Argent: a Comedy.* By François Ponsard. Edited, with English Notes and Memoir of Ponsard, by Prof. Ch. Cassal, LL.D., of University College, London. (Trübner & Co.) IN his introductory memoir of the author of 'Honour and Money,' Prof. Cassal observes—"After the coup d'état of December, 1851, M. Ponsard was appointed librarian to the Senate—a post which his independence of character did not allow him to retain long. A nobler end stood before him, namely, to lash the vices, the profligacy, and the avarice of a large and influential class of society under the Second Empire. He produced two comedies in verse—'L'Honneur et l'Argent' (1853) and 'La Bourse' (1856), both of them biting satires against persons who prefer dignities and ill-gotten riches to honour. But, while ridiculing vice, it will be seen in the following pages that he knows how to praise honesty, inasmuch as he manifests throughout his reverence for noble sentiments, and his wish to cause them to be respected by others. He thus gives us an insight into his own high moral nature. . . . 'L'Honneur et l'Argent' attracted a full house for more than 200 nights in succession. This comedy brought also to the author a Government prize of 5,000 francs, and opened for him the doors of the Académie Française. He took there the seat formerly occupied by Baour-Lormian, a poet now almost forgotten, but who enjoyed in his time great repute as an elegant and harmonious versifier, and as the translator of Macpherson's 'Ossian.' The Professor's edition of the play is intended for use in schools; and to fit it for this kind of educational service, he gives on each page such a liberal accompaniment of notes that even beginners in French will, through the aid of the editorial explanations,

be able to construe the drama without the help of a dictionary. The publication is especially worthy the attention of persons engaged in tuition.

*Figaro's Ancestors—[Les Aïeux de Figaro, par Marc Monnier].* (Hachette.)

THE French noble, whose ancestor met the patriarch Noah when disembarking on Mount Ararat with the words "Bon jour, mon cousin," has been beaten on his own ground. M. Marc Monnier claims for Figaro an ancestry which can be traced through Jacob up to Eve. The Spanish barber is lineally connected with persons of almost every nation. Even when we leave the ancient Hebrews behind us, we find his progenitors among the Greeks of Aristophanes, the Romans of Plautus and Terence, the Italians of Macchiavelli and Ariosto, the Spaniards of Lope de Vega and Calderon, the French of Scarron, Molière, Le Sage and Marivaux. It is true that nearly all these ancestors were slaves or lackeys. It may seem at first sight no great honour to trace your pedigree through Scapin to Syrus. But at least all these names have survived. We may laugh at Figaro's pretension to a direct descent from Eve, which he makes out by arguing that the first woman was the first slave, and that she employed a ruse to defend herself against the serpent. But we cannot deny that Jacob's deceit of his father was dictated by the same sort of cunning as has given much of its spirit to the comedy of all ages. In the slaves of Plautus and Terence we have the closest resemblance to the valets of the French stage. M. Marc Monnier quotes a scene from the 'Cassaria' of Ariosto which is an exact counterpart of Molière's 'Fourberies de Scapin.' Ever since people went to the theatre for a hearty laugh, tricks upon masters have been sure to draw. What does it matter whether the name of the victim be Demea or Geronte, whether the scene be laid in Athens or Paris? Bacchus going to the infernal regions with his slave Xanthus is quite as fair game as Bartholo proves to the barber of Seville. All these points of resemblance are collected by M. Marc Monnier with a minuteness and a comprehensiveness that are almost too much for the subject. The witty, tricky slaves of universal comedy are rather over-burdened. When we remember, too, and we cannot always fail to remember, that Figaro is put forward as the speaker, we feel the want of Figaro's spirit. A criticism on ancient comedy in the style of Beaumarchais would have been something very different from this book. The characters of every age would again have come to life, and would have played their pranks throughout the description as they once played them on the stages of Greece and Rome, France and Italy. We cannot picture to ourselves Figaro making long translations from comedies in verse. He would be much more likely to adapt them. But we must give M. Marc Monnier the credit which belongs to him alone, and which could never have been claimed by his hero. He has read widely and judiciously. Though his survey is confined to one small branch of dramatic literature, that is not the extent of his knowledge. Nor, though his information is somewhat too copious, is it difficult to master. His book on the whole is pleasant and chatty. The misfortune is that the pleasant tone should be so plainly put on, and the chat should be too laboured.

LIST OF NEW BOOKS.

Adams's Outlines of Geometry, or the Motion of a Point, cr. 8vo. 2/6  
Afternoon Lectures on Literature and Art, in Dublin, 12mo. 5/ cl.  
Alford's Essays and Addresses on Church Subjects, 8vo. 7/6 cl.  
Buckland's Lily and Narcissus at School, 16mo. 3/6 cl.  
Burke's Geological Peetrage, royal 8vo. 38/ cl.  
Cairns's Judgment in the Case of Martin v. Mackonochie, 1/6  
Cameron's Lectures on the Preservation of Health, cr. 8vo. 2/6 cl.  
Campbell's Lives of Lyndhurst and Brougham, 8vo. 16/ cl.  
Candler's Help to Arithmetic, 12mo. 2/6 cl.  
Carlyle's Sartor Resartus, Library Edition, 8vo. 7/6 cl.  
Class Book of Roman History, 12mo. 3/6 cl.  
Craig's Universal English Dictionary, 2 vols. roy. 8vo. 30/ half-bd.  
Curtis's Junior Reader, 12mo. 1/ cl.  
De Lamartine's Jaccvins, trans. by Evans & Swift, 12mo. 4/ cl.  
Dixon's (W. Hepworth) Her Majesty's Tower, 8vo. 15/ cl.  
Dowson's Brothers in Purity, from the Hindustani, 12mo. 7/ cl.  
Dowson's Rambles in Switzerland, 8vo. 2/6 cl.  
Erie's Law Relating to Trades Unions, cr. 8vo. 3/6 cl.  
Everett's On the Cam. Lectures, cr. 8vo. 2/6 cl.  
Fairbairn and Legends of Flowers, cr. 8vo. 5/ cl.  
Family Atlas of the Earth, folio, 15/ cl.  
Field's A Home for the Homeless, cr. 8vo. 7/6 cl.  
Foot's Recollections of Central America, 16mo. 10/6 cl.  
Hickus, the Void in Modern Education, its Cause, &c. 8vo. 2/6 cl.  
Hopley's Under Egyptian Palms, cr. 8vo. 8/ cl.  
Joyce's Civil Power in its Relation to the Church, 8vo. 10/6 cl.  
Keats's Poetical Works, with Memoir by Houghton, cr. 8vo. 5/ cl.  
Lescher's Modified Examination of the Pharmaceut. Society, 3/6



Lodge's Peerage and Baronetage, royal svo 3/6 cl.  
 Macdonald's Unspoken Sermons, cr. svo 3/6 cl.  
 Markham's History of the Abyssinian Expedition, svo. 11/ cl.  
 Met's Faith, by Author of 'St. Olave's,' 3 vols. cr. svo. 31/6 cl.  
 Once a Week, New Series, Vol. 2, royal svo. 5/6 cl.  
 One Foot on Shore, a Novel, 3 vols. cr. svo. 31/6 cl.  
 O'Reilly's Grandmamma's Nest, a Child's Story Book, 12mo. 2/6 cl.  
 Oxenham's Catholic Doctrine of the Atonement, svo. 10/6 cl.  
 Phillips's Vesuvius, cr. svo. 10/6 cl.  
 Præd's Practical Works, with Memoir by Coleridge, 2 vols. 10/6 cl.  
 Ramsay's Mostellaria of Plautus, with Notes, svo. 14/ cl.  
 Savigny's Private International Law, tr. by Guthrie, svo. 12/ cl.  
 Semmes's My Adventures Afloat, royal svo. 21/ cl.  
 Squire's Manual of Diseases of the Skin, 12mo. 2/6 sewed.  
 Student and Intellectual Observer, Vol. 2, svo. 10/6 cl.  
 Tilton's Adventures on the Ice, 12mo. 3/6 cl.  
 Tree and Serpent Worship, Art. &c. in India, 4to. 5/ 5/ half-mor.  
 Walker's Tinker of Swaffham, and other Poems, 4to. 12/6 cl.  
 War Justice, &c. an Appal to Scripture and Common Sense, svo. 9/ cl.  
 Winslow's Force and Nature, Attraction and Repulsion, svo. 14/ cl.  
 Wolferstan's Law and Practice of Election Petitions, 12mo. 14/ cl.

## OBITUARY.

## SIR HENRY ELLIS.

At the satisfactory age of ninety-one, Sir Henry Ellis, once the Principal Librarian of the British Museum, has passed away, after a life as full of labour and enjoyment as of time. He was a great worker and a good liver. We have heard that he worked twelve or fourteen hours a day; and it was open to observation that the pleasant old gentleman enjoyed his life to the utmost. "I never drink less than one bottle of port a day," was the last phrase we happened to hear from his lips; and the case is one of which sceptics as to the effect of old port in producing a "mellow October" must make what they can. Sir Henry had a Yorkshireman's faith in his own stamina. Once, when a friend was dining with him, he pointed to the name of an author on the back of a book. "Do you know that name?" "Of course I do," said his guest, "it is that of your own predecessor as a student of Domesday Book."—"True," said Sir Henry; "but the great fact about him is, he lived to the age of one hundred and ten years. I mean to follow his example." The hopeful host was then past ninety, and still believing in his daily bottle of port. He was born in London, and received his early education at Merchant Taylors' School, from which he passed to St. John's College, Oxford. He took his degree at the end of the last century, and was elected to a Fellowship, which, however, he vacated before he had held it many years, by his marriage in 1805 with Frances Jane, daughter of the late Mr. J. Frost. He held for some time the post of assistant librarian to the Bodleian, which he left for the British Museum in the year 1800. He rose in the national library from an humble position to the highest. After his elevation to the post of Principal Librarian, he received from William the Fourth the honour of knighthood, not in the English, but the Hanoverian order. For some reason, the king was unwilling to create Ellis an English knight. Not liking to state his reasons for this unwillingness, he is said to have allowed Ellis to believe until the last moment that he was to be made a member of that illustrious order in which Bacon and Raleigh ranked. Then came the king's little pleasantry: Ellis knelt; William bestowed on him the Guelphic order, and went into his own apartments, rubbing his hands and chuckling, "Ha, ha! I have made him a Knight of Hanover, a Knight of Hanover!" as though he had done an excessively clever thing. Sir Henry was for many years an active member of the Society of Antiquaries. But his chance of remembrance rests upon his 'Introduction to Domesday Book,' a work of real learning and ability in its day, though it falls far below the critical demands of the present time. His 'Original Letters illustrative of English History, with Notes and Illustrations,' mainly from the autograph originals in the British Museum, the State Paper Office, and other sources, is also an important book of the compiler's kind.

## DR. H. G. WRIGHT.

One of the younger race of scientific physicians has passed away from London society in Henry Goode Wright, of Harley Street, who died on Thursday last week at the early age of forty. Dr. Wright was one of those men who find "life only wanting to their fame," for his powers and attainments were high and rare. His family was of Nottinghamshire, and his father was the inventor of the percussion-cap and other admirable things. The young doctor, after taking his medical degree, and studying for some time in Paris and Berlin, made

a voyage round the world; working everywhere, at botany, geology, and physics; collecting with a keen eye and a ready hand, and making the utmost of his collections by the microscope and the camera. On his return to London, he took a high place at once in scientific circles, and began his practice as a physician under circumstances of high promise. A little book which he wrote on 'Headache' ran through several editions. His contributions to the *Athenæum*, the *Lancet*, and other scientific periodicals were marked by learning and ability. His microscopical discoveries were of importance, especially in connexion with the two very distinct subjects of disease and oceanic life. At the time of his fatal sickness occurring he was engaged in preparing an elaborate work on the 'Diseases of Women,' from which a great accession of knowledge was expected by his professional brethren. These labours were felt to be only the beginning of a life of service to science. He has gone away too young for men to understand how rich was the unwrought lode in the young physician's mind.

## C. R. WELD.

On Friday, last week, a gentleman died in Bath, whose departure carries mourning into the Poet-Laureate's house. Charles Robert Weld was the brother-in-law of Mr. Tennyson, but he had many claims of his own to a place in letters, being the author of several books—especially books of observation—which had their day of favour and of use. Mr. Weld was of Irish descent, and was born and educated in Dublin, but came over to England for the purpose of studying law at the Middle Temple. He was called to the bar in 1844; but science was his true vocation, and under the friendly advice of Sir John Barrow, he became Assistant Secretary to the Royal Society, a post which he held for about sixteen years with credit. During this period of service he began his career as an author by writing a 'History of the Royal Society,' in two volumes, a work of research and value. At this time he also commenced the series of "Vacation Tours." The first of these foreign journeys was 'Auvergne, Piedmont, and Savoy,' published in 1848; and this work was followed, as dated, by 'A Vacation Tour in the United States and Canada,' in 1854; 'A Vacation Tour in Brittany,' in 1856; 'A Vacation in Ireland,' in 1858; 'The Pyrenees, East and West,' in 1859; 'The Highlands, Orcadia, and Skye,' in 1860; 'Sketches in India,' in 1862; 'A Winter in Rome,' in 1865; 'Florence, the new Capital of Italy,' in 1867. Mr. Weld was the chief helper of Sir John Franklin in the home work connected with his Arctic explorations; and he was, in fact, a very good authority on every matter connected with the Polar circle. Of late years he had retired to Bath, in the learned circles of which city he will be greatly missed.

## AUTHORS' RIGHTS.

January 19, 1869.

MAY I beg your assistance in pointing to a certain grievance. A musical composer gets leave to set a living writer's words, and presently out comes the song with words more or less altered to suit the composer's notions; the poet never consulted. This seems to me altogether unjustifiable.

The words of a little song of mine, as lately issued by a music-publisher, differ (in my opinion for the worse) in eight places from my own published version, which was also that accepted by the composer.

W. A.

## METEOROLOGY IN INDIA.

India Store Depot, Belvedere Road, Lambeth, Jan. 19, 1869.

I was glad to see in your issue of the 2nd inst. an interesting article on Meteorology in India, in which two primary requirements are very properly insisted on: first, that the observations should be conducted on a uniform system; secondly, that the instruments employed should be referred to one trustworthy standard. After speaking favourably of my labours as Inspector of Scientific Instruments to the Government of India, the writer observes

that, "until all the instruments I send out are accompanied by uniform systematic instructions for use, and are all comparable by one standard, we shall not obtain such a knowledge as we require of the meteorology of India."

On this I would ask your permission to state that immediately on assuming my present duties the establishing of meteorological standards engaged my earnest attention. I have now for some time had in use a fine standard barometer which has been compared at intervals no less than three times at both the Royal Observatory, Greenwich, and at the Kew Observatory. I have also four standard thermometers whose errors have been determined at the same institutions, and I am now engaged in perfecting by experiment a peculiar apparatus, novel I believe in character, for testing aneroid barometers, which are supplied to the Indian services in considerable quantities; and this will comprise, as an integral part, another duly verified barometer. My practice is to send with each instrument tested by me a certificate, of which I have the pleasure of forwarding to you some blank specimens. You will observe that these give the errors of the instrument as referred both to Greenwich and to Kew. This course has been forced on me by the fact, that there exists a sensible difference of standard at these two Observatories, in both the barometer and the thermometer, as shown by the comparisons of my standard instruments. As there probably exist in India many instruments authenticated, some by one, some by the other, Observatory, I have judged it expedient to furnish the data necessary to make both classes intercomparable with those supplied through me. But I am of opinion that the progress of science renders it necessary that the subject of our national meteorological standards be now reconsidered, and it is my intention to take steps for endeavouring to effect this scientific desideratum, which has for some time occupied my attention.

So much for uniformity of standard in the instruments—"Uniform instructions for use" are quite another matter. These are not in my province, which is confined to securing for India a supply of scientific instruments of all kinds of the best quality. It would be useless for me to draw up instructions for persons not in any way under my authority. At present I believe that the meteorological observations taken in India are forwarded to the three Observatories of Calcutta, Madras, and Bombay. I am not of opinion that this is the best possible arrangement, but as I am about to submit my views on the subject to the consideration of the Secretary of State for India, it would be premature to enlarge upon them here. I may, however, say that I entirely concur with you in attaching the greatest importance to uniformity of procedure as well as of instrumental appliances in meteorological researches, conducted on the magnificent scale for which our Indian Empire offers so many facilities and such weighty inducements.

A. STRANGE, Lieut.-Col., F.R.S.,  
Inspector of Scientific Instruments.

## THE TEMPLE OF HEROD.

Jerusalem, Dec. 4, 1868.

FROM our present knowledge of the Haram area we may draw the inference that the southern wall is that spoken of by Josephus as the south wall of Herod's enclosure; for we have the Ophel wall joining in, at the south-east angle, at what would have been the eastern cloisters, and we have the arches of Robinson and Wilson on the west; and the great difficulty now is, the dilemma about the dimensions given by Josephus: for while, on the one hand, he leads us to suppose that the temple enclosure of King Solomon was in compass four furlongs, and that the area was doubled by Herod; yet, on the other hand, he gives us six furlongs as the compass of Herod's enclosure, including Antonia; so that it is an open question as to what the exact measurements were.

We have, however, in the present walls certain conditions given to us in Josephus's account of Herod's Temple, and it may be interesting to apply to the Haram walls a plan of that ancient enclosure. For this purpose I have taken the plan of the Temple constructed by the Rev. John Lightfoot,



D.D., in 1664, because it was made (by his own account) entirely from the ancient writings; his mind being unbiassed by any knowledge of the present Haram enclosure. I have taken his southern wall and applied it to the south wall of the Haram area, lengthening it until they coincide, and at the same time increasing all the parts to scale. We have, then, a plan of Herod's enclosure, occupying the southern part of the Haram area, and being a square of about 900 feet a side; its compass being six furlongs.

We note the results. The two Huldah gates of Dr. Lightfoot rest upon the double and triple gates of the south Haram wall. His causeway, one of his gates to the suburbs, and his gate to the city, are each respectively represented by Wilson's arch, Barclay's gate, and Robinson's arch, except that he pushes each of them up about 50 feet too far to the north; his fourth gate to the suburbs he places south of (Wilson's arch) his causeway, and it is not represented by any gateway that we have been able to find; but there is, north of Wilson's arch and south of Bâb al Mathara, a passage through the Haram wall, corresponding to some extent with Barclay's gate, which may be supposed to be the other gate to the suburbs. To the north he places Tadi in the centre of the wall, but we find a rock-cut passage closely corresponding to Tadi, not in the centre of the wall, but at the same distance from the west cloisters as is his West Huldah gate (double gate) in the south wall. On the eastern side, his east gate is not represented by anything we have found on the ground; but close to his north east angle there is a break in the Haram wall, about 895 feet from the south-east angle.

With regard to the Temple itself, we find that his southern and eastern sides nearly coincide with the south and east walls of the Mosque platform; also that the altar stands over a curious rock-cut passage that now is used as a tank, and which is supposed by some to be a passage blocked up. Then, in the inner Temple enclosure, we have the gates Nitsots and Mokad: Nitsots is immediately over the Sakhra cave, and Mokad is in the production of a passage leading to where we have lately placed Tadi. With regard to the connexion between Tadi and these two gates of the inner Temple enclosure, we will inquire directly. Dr. Lightfoot's position of the room of the draw-well does not lie over any tank that has yet been discovered. We have now, between Dr. Lightfoot's plan and the present Haram area, a number of points of resemblance which are sufficient to draw serious attention to the matter; but out of them there are two or three points which tell almost equally in favour of those plans in which the altar is placed near to the Sakhra.

Dr. Lightfoot's plan is favourable to any theory which makes the south wall of the temple enclosure coincide with the south Haram wall; for he states (and as far as we are aware he had no knowledge of the Haram area) that "the gates were so set as that there was an equal space between gate and gate, and betwixt either gate and the corners of the wall"; and further—"And so is Josephus to be understood when he saith 'the fourth part of the wall was to the south, and had gates in the middle.'" This is of importance, as the fact of the double gate being on the western side of the Haram south wall has been used as an argument against the ancient enclosure extending further east than the triple gate; the double gate being generally taken as two Huldah gates.

I have before suggested (December 21, 1867) that, from its appearance, the double gate originally extended only 190 feet from the south wall, and on another examination I found that two tunnels of the triple gate extend the same distance to within five feet, and that originally the so-called triple gate was a double tunnel; proof of which will be found on examination of the <sup>355</sup> Ordnance Survey plan. The double gate and the double tunnel of the triple gate have then on plan a general resemblance to each other both in length and width, though their superstructures differ materially. We will now examine the connexion between Tadi and the gates, Nitsots and Mokad.

We are told that the meaning of the word *Tadi* is "obscurity." The Jerusalem translation of the

Mischna says, "Tadi served for no (ordinary) purpose," and further, "that it was used by the priests to retire by, should they have become defiled during their service in the Temple." We read further on, "All the gates there had lintels, except Tadi; there two stones inclined one upon another." There we read again that the Gate Nitsots "had a door into the *chil*, and that to the house Mokad were two doors, open to the *chil*." Again, with regard to the house Mokad, "in the north-east (chamber) they descended to the House of Baptism;" and again, the priest "rose and went out in the gallery that ran under the arch, and candles flamed on either side until he came to the House of Baptism." Rabbi Eleazer, the son of Jacob, says, "in the gallery that went under the *chil* he passed out through Tadi." Dr. Lightfoot, in his commentaries, says that the priests after suffering defilement "were to bathe as was said before, and the way to the bathing-place is expressed in these words: 'He goeth down a turning staircase that went under the Temple.' Therefore it is hard to say which way this passage to the bathing place lay, since the word will enlarge it to any part of the Temple. It appeareth it was some vault underground through which they passed; into which vault they went down by a turning pair of stairs, out of the north-west room of Beth Mokad. And from thence whither they went, whether under the *chil*, as Rabbi Eleazer conceiveth, or under some part of the court or mountain of the house, it is but in vain to search; it seemeth the bath was underground, and a room by it with a fire in it to warm themselves at when they had done bathing." We have then the certainty that the passage from Mokad to the House of Baptism was underground, and the inference that Tadi was on the same level and underground also. Now, looking at Dr. Lightfoot's plan, placed over the Haram area, we have already seen that Nitsots is over the passage down into the Lakhra, and that there is a passage running in the direction of Mokad, and which appears to unite with Tadi above the northern edge of the Mosque platform, at a point where there is a hollow sound as of vaults underneath.

These remarks on the application of Dr. Lightfoot's plan to the Haram area may be useful to those who are interested in locating the Temple enclosure; but we seem to be a long way yet from fixing the position with any degree of certainty. I may remark that Dr. Lightfoot endeavours to reconcile the gates of Herod's Temple enclosure as spoken of by Josephus with those of the Temple erected by King Solomon, so that his readers are apt to get confused between the two; our own path appears rather to be to locate correctly the Temple as erected by Herod, and then we may safely pass on to that of more ancient date.

CHARLES WARREN, R.E.

#### TURKEY AND GREECE.

Jan. 20, 1869.

SOME few people in Turkey and the West are beginning to suspect there is a new element in Ottoman politics—the personal influence of the Sultan. Why this was not appreciated before it would be difficult to understand, were it not for that effect of prejudice which so often prevents us from seeing plain things in Turkey and other remote countries. We prime ourselves with foregone conclusions, and thus we are deterred from research. In the case of Turkey, where for such a long period the will of one man, Mahmoud, governed the empire, it might have seemed natural that a Sultan should intervene; but then a theory had been got up very ingeniously as to the late monarch that he was an effete debauchee, the last of an expiring dynasty and empire; and it came in very fitly that his brother should be an ignorant blockhead, taken out of one harem and put into another, to go through a career of pageantry and self-indulgence.

Before considering the Sultan, it may be as well to see whether any change has taken place affecting the public men of Turkey, though we all know what is the legitimate and accepted idea of a Pasha—a scamp, with four wives and fifty concubines, spending his time in indolence, except so far as he devotes

himself to his chief business of extracting money from the people under his charge by oppression and bribery. This picture may be more fully drawn or more highly coloured, but the sketch is sufficiently expressive as it is.

The governing officials in Turkey, as they were found by Mahmoud, and as to a great degree they were left by him, included a large body of local and feudal chiefs, who assumed or were allowed to hold the governments and offices in greater or smaller districts, some hereditarily. Some of them were little better than brigand chiefs, some real princes, discharging the duties of princes becomingly. In Stamboul, and wherever the power of the Central Government extended, offices, from the Grand Viziership downwards, were held by slaves, minions and adventurers from all parts of the empire. A soldier, like Mehemed Ali, might make his way to a great government, or a local chief, like Ali, of Tepeleu, or Janina, might accumulate a like power, but many of the great posts were held by Circassians and other slaves.

To understand properly the effect of this, its evils must not be exaggerated or misunderstood. Many of these so-called Circassian slaves were men of good families, and even Turks in blood from Daghestan. They received a good education as adopted sons, and were allied by the ladies of their families and their kinsmen to persons of distinction. Some of these slaves were among the best ministers in Turkey; but, on the other hand, some were only the creatures of favour, advanced by a patron or patroness, married to the creature of some other patroness, never overcoming the feeling of subservience, acquiring no regard for public opinion, and seeking the luxuries of life by any expedient or at any risk. In such men there was no patriotism, and there was the grossest corruption; while they kept back patriotic men, and surrounded themselves with creatures and instruments after their own models. The members of the Ulema kept closely within their own privileged profession. The country gentry dreaded a career at Stamboul in the corruption of a city, which they deemed unworthy of the character of Osmanlee.

Without dwelling upon the results of such a constitution, it is sufficient to refer to the well-known cases of grand viziers and generals who were bribed by the Russians, and of the delivery by the Capitan Pasha of the Ottoman fleet into the hands of Mehemed Ali, in Alexandria.

It is commonly supposed that something of this kind now exists on the old scale, and this belief is carefully maintained by the political adversaries of the Osmanlee; and yet, if such were the men, it is difficult to reconcile many well-authenticated proceedings. Foremost must be mentioned the strict maintenance of engagements with foreign creditors by great sacrifices, and there are many other facts which are familiar. Hence has arrived the acknowledgment that the Turks must be peculiarly honest—a great element of political morality, and an essential of political progress. The commerce of the country has greatly increased, and so has our share in it; and that shows material improvement.

Insensibly—in some cases from the result of set policy, in others from no predetermined motive, but from the indirect effects of honest legislation—a great change has taken place. As white slavery has been extinguished, there are no white slaves to be trained up as future ministers of state. The requirements of the new system of administration have put a practical stop to the employment of men who cannot read and write; and, indeed, the class of governors and some others is exposed to a Civil Service Examination. The new grammar-schools are sending out young men of the middle classes who have greater acquirements, and consequently monopolize the clerkships and probationary employments. Service regulations make it very difficult for the Sultan himself to appoint or promote a favourite technically incompetent. The Ulema, an educated class, are called upon to share in public employments, and their sons prefer this career, now the more brilliant, to that of their fathers.

Thus the public service of the country invites to itself some of its best men, and thereby has discarded the alien and slave element. There are still



many men of the old school remaining, but year by year they drop off, and are not replaced. Thus the old traditions and policy of the race which made the empire great are again in operation on suitable men, and develop the spirit of patriotism. There is likewise great emulation. Turkey includes within itself many races of various endowments, and Stamboul affords a career for the boldest men of the Osmanlees, the Arabs, the Roumelians and the Albanians, from not only the Turanian race, but from the Indo-European and Semitic. This competition in the public offices is further sharpened by the admission of Jews and Christians, of Armenians, Greeks and Syrians.

It must not be supposed that the whole Turkish administration has been suddenly transformed into a French or Prussian bureaucracy, accomplished in the complete system of the West. It is still backward in many Western improvements, nor has it lost all its efficiency in Eastern polity.

The explanations of this rise of a new body of public officers will show that on the one hand the country is not so dependent as is supposed on a few men like Fuad and Ali Pashas, and again how it is that such men can exercise an effective influence by the aid of well-disposed co-operators. The Turkish minister, profiting by reform, has no longer the fear of being bowstringed or beheaded by the Sultan or a rival, and he is no longer subjected to the mutiny of the Janissaries or populace, and the organized opposition of the Ulema. All is not perfect, and public opinion often yields only a sullen or evasive assent to the best measures of the Government, but the Government is assuredly stronger; and, consequently, an able and powerful minister is stronger.

The ministers of Turkey were subject only to emulation among themselves. They could hold no direct intercourse with foreign ambassadors, and knew them only through slavish dragomans. Now, many Ottoman ministers are thrown into contact with the statesmen of Europe, and have to hold their own; and this it is found the "barbarian" Turks can well do. At this time it never occurs to the public that Fuad and Ali, full Turks, are inferior to any one of their brethren in the West.

It will be allowed that the Sultan has as good men around him and in his empire as any Sovereign in the world, but the old doubts linger whether Abd-ul-Aziz can profit by them. He was brought up apart from society, a man little given to book studies, caring little for the language and learning of the West, but caring much for guns, yachts, and field sports. He came into the world a new and fresh man, but little has been really known of him since. True, he is a man of bodily vigour, constantly abroad and moving about like his forefathers, discharging every public duty, exercising troops, and showing himself freely to the common gaze, and this beyond the old limits of Constantinople and Adrianople, in regions unvisited by the Sultans for centuries.

It is known that he is a man of strong will and violent passions, and occasionally affected by severe illness, but after this acknowledgment he is relegated to the conventional position of what a degenerate Sultan ought to be. Of his immediate interference in the details of general business there is small evidence, but the probable explanation is that it is from prudence, and that he is making himself master of his situation,—for he has suggested a course of policy or decided on it on more than one occasion. Of the whole public business he has the means of being fully acquainted from the examination of every document by the palace secretaries, and from the information of rival ministers who are practical spies, and from his own personal or boon companions and household, who are independent of the ministers.

The traditional policy of all weak Sovereigns, pursued by his brother, of never allowing any minister to become all powerful, has been effectually carried out by Abd-ul-Aziz, and in his greatest height of power even Fuad Pasha has been disgraced, to make way for a more supple servant. The Sultan's course appears to be to allow a minister freely to remove his rival, and to displace any one: but when this has been accomplished, that

the Sultan claims to fill the place, when the Vizier finds he has provided for a nominee of the Sultan, perhaps as obnoxious as the dispossessed, instead of acquiring a supporter devoted to himself.

The unpopularity is left as the portion of the ministers, while the Sultan is sedulously building up a personal popularity with the troops and with the people at large to lay the basis of future power. His inspection of his empire, and his visit to foreign countries, enlarged his capacity for dealing with political measures, and it is obvious that his sphere of interference is thereby being widened. The late decided step for arresting the intrigues of Greece, often proposed and postponed, is attributed as much to the Sultan as to any one, and has contributed to increase his popularity among Mussulmans and Christians. In a thinly peopled and weakly organized country, whether it be early California, or half-settled New Zealand, or Eastern Turkey, a strong Government is what is required to repress disturbance, whether it be a vigilance committee or an energetic Sultan; and Abd-ul-Aziz will consequently garner up a store of merits by his compliance with such popular requirements.

T. S.

#### PLAYS AND PLAYERS.

AMONG the valuable papers in the City to which Mr. Orridge is wisely directing attention, are numerous letters from the Lord Mayor of London to the Council, on matters connected with the stage, which will be new, even to such students as Mr. Collier and Mr. Halliwell. The following abstracts, for which we are indebted to Mr. Orridge, will suggest the variety of interest:—

Letter 9. From the Lord Mayor to the Lord Chancellor, respecting a disorder at the Theatre on Sunday, and the wickedness and impiety occasioned by Plays and Players. 12th April, 1580.

40. From the Lord Mayor to the Lord Treasurer, respecting the means of preventing infection in the City, and averting the wrath of God, by putting down infamous Houses, Plays, &c., and restraining buildings. 17th June, 1580.

41. Particulars of matters necessary to be redressed, but which the Lord Mayor hath not power to enforce (referred to in above letter).

221. From the Lords of the Council to the Lord Mayor and Justices of the Peace in the County of Middlesex and Liberties adjoining the City, for the suppression of Plays and all great assemblages of people until the end of September, for preventing the spread of the Plague and other contagious diseases. 10th July, 1581.

224. From Henry Berkley to the Lord Mayor, respecting some of his men committed to prison for playing on the Sabbath-day, contrary to the Lord Mayor's orders, which were unknown to them. From his lodging in the Strand, this present Tuesday, 1581.

295. From the Lords of the Council to the Lord Mayor, Recorder, and Aldermen, authorizing the exercise of Plays to be resumed, because of the Plague, on account of which they were forbidden (Letter 221), having ceased, and that the Players may be in readiness with convenient matters for the Queen's solace at Christmas, which they cannot be without their usual exercise therein. 18th November, 1581.

317. From the Lords of the Council to the Lord Mayor, for permitting Plays to be performed on Holidays after Evening Prayer, and for appointing some fit person who may consider and allow of such Plays only as be fit to yield honest recreation and no example of evil. 11th April, 1582.

319. From the Lord Mayor to the Lords of the Council, in reply to their letter (No. 317), for allowing Plays to be performed on Holidays after Evening Prayer, with sundry reasons against the same. 12th April, 1582.

359. From the Earl of Warwick to the Lord Mayor and Aldermen, or Sheriffs, for licence to be given to his servant, John David, to play his pieces in his science and profession of defence, at the Bull in Bishopsgate Street. 1st July, 1582.

383. From the Earl of Warwick to the Lord Mayor, expressing his surprise at the prohibition of playing prizes by his servant, and desiring that more favour may be shown him therein. 23 July,

1582.—(This Letter is subscribed—"To my very loving frende the Lord Maiore of London—from the Court.")

456. From the Lord Mayor to the Lord High Treasurer informing him of the further steps taken with respect to forming a Catalogue of Infected Houses, and also of an accident at Paris Gardens, where several persons were slain and others maimed by the falling of a scaffold on the Sabbath Day, and beseeching him to give order for redress of such abuses of that day and contempt of God's service. 18th January, 1582.

458 and 459. From the Lord Burghley to the Lord Mayor (in reply to Nos. 456 and 457) containing further instructions for making public the Catalogue of Infected Houses, and also respecting the accident at Paris Garden, and the prohibition for the future of the pastimes used there on the Sabbath Day, and prevention of the importation of Grain. 15 January, 1582.

484. From the Lord Mayor to the Earl of Warwick, in reply, explaining the reasons for the prohibition. 24th July, 1582.

498. From the Lord Mayor to Mr. Young, a Justice of the Peace for an adjoining district, respecting prohibiting Plays intended to be performed on the 1st May, on account of the danger of infection, &c. 27th April, 1583.

520. From the Lord Mayor to the Lords of the Council (in reply to No. 519), respecting the neglect of archery, and the increase of unlawful games and pastimes, to the injury and dishonour of the City, and their resolution to reform such abuses. 3rd July, 1583.

538. From the Lord Mayor to Sir Francis Walsingham, informing him of the care taken in the City for the stay of infection of the Plague, and of the evils attending the assemblies at Plays, Bear Baiting, &c., and requesting that like restraint may be enforced in places adjoining the City. 3rd May, 1583.

553. From Sir Francis Walsingham to the Lord Mayor, explaining the intentions of the Lords of the Council in granting a licence to the Queen's Players. 1st December, 1583.

554. From the Lords of the Council to the Lord Mayor, respecting granting a licence to the Queen's Players. 26th November, 1583.

635. From the Lord Mayor and Aldermen to the Archbishop of Canterbury, representing the evils produced by the number of Players and Playing Houses within the City, and requesting his favour and help for the reforming and banishing the same. 25th February, 1591.

646. From the Lord Mayor to the Archbishop of Canterbury, thanking him for the assistance, &c. afforded by him respecting the suppression of Plays, &c., agreeably to the request made in a former Letter (No. 635). 6th March, 1591.

662. From the Lord Mayor to the Lord High Treasurer, informing him of the tumult and disorder in Southwark, the occasion thereof, and what had been done in consequence. 30th May, 1592.

Here is an unworked mine of dramatic history in the days when Shakespeare was in London.

#### OUR WEEKLY GOSSIP.

Messrs. Stewart and Lockyer are engaged in preparing a work on the Sun. As both these gentlemen have made important discoveries in Solar Physics, the book promises to be of great scientific value.

Prof. Bonamy Price, in a recent paper on 'Oxford,' complained, not without reason, that it had been stigmatized as the most conservative of universities, and he cited, as a proof of its willingness to adopt improvements, the late statute for admitting non-collegiate students, which he considers the commencement of a new era—or rather the restoration of an old one—and an event of great importance both to the University and the country. Oxford is entitled to the honour of having been the first to institute the local examinations, which have become such valuable agencies in improving middle-class education, and the liberality of some of the colleges in holding out rewards for intellectual distinction is deserving of grateful recognition. Balliol College first set the example of giving scholarships



to such candidates at the Oxford Local Examinations as took high positions. We have now the satisfaction of stating that the Provost and Fellows of Worcester College intend to offer an exhibition of 55*l.* a year for four years, to those senior candidates at the next of these examinations who obtain the highest places in the first division of the general list, provided they are placed in the first division of at least one of the four sections of the examination, and can produce satisfactory testimonials as to character. That the spirit of change is active at Oxford, appears also from the announcement that, at Christchurch, two studentships of from 80*l.* to 90*l.* a year for five years are to be given for mathematics, and one of the same value for physical science.

The strenuous efforts made by the *Times* to obtain a favourable reconsideration of the site for our new Palace of Justice are beginning to tell on society and on the profession. We predict success. It is no secret that the new Commissioner of Public Works supports the change of site from Carey Street to Thames Bank, and we are glad to report that a practical difficulty standing in the way of that exchange—the apparent impossibility of finding room for a repository of wills on the preferential site—has been overcome by the discovery that we have plenty of room for a wills repository on the Rolls estate in Chancery Lane. The government and the public are now of one mind; the legal profession is divided; but the better opinion is gaining ground in the Inns of Court, and we cannot pretend to doubt that the New Palace of Justice will be built on the noblest site in the world.

Mr. Mark Lemon will commence his reading of 'Falstaff' in Scotland next week.

On Monday next, Mr. Robert Buchanan will make his first appearance before a London audience as a public reader.

On Wednesday last, being the anniversary of Dr. Swiney's death, the "Swiney Prize" was adjudged at the Society of Arts to W. Augustus Guy, M.D., as the author of a published work entitled 'Principles of Forensic Medicine.' Some years since Dr. Swiney, by his will, gave a sum of money to the Society of Arts upon trust to present, on every fifth anniversary of his death, "to the author of the best published work on Jurisprudence a silver goblet value one hundred pounds, with gold coin in it to the same amount," and he associated the College of Physicians with the Society of Arts in adjudging the prize. It is understood that on the present occasion the selection of the work for the prize was entrusted to a joint committee of the two bodies, presided over by the Lord Chancellor, and that the recommendation in favour of Dr. Guy was unanimous. The general body of adjudicators, which met on Wednesday, confirmed this selection. The goblet is a fine specimen of silversmith's work, and has been executed by Messrs. Garrard, after a design by Maclise, specially commissioned by the Society of Arts.

Mr. Shirley Brooks, who has been paying a visit to Her Majesty's Tower, asks the very pertinent question, "Why can we not have an exhibition of our ancestors in domestic life? Our fathers, in their habits as they lived, with our mothers, their families, and menials, in various ages. As example, everybody who is worth talking to or thinking for, has read the description of Sir Henry Lee's group at the end of Woodstock, when they are waiting for the restored King. It lacks the figure of a lady-mother, but otherwise shows what I mean. I would have a domestic group, neither from among the nobles, with whose costumes the stage and other means have made us acquainted, nor from the lowest class, except as accessories, but from the class, call it by what name you like, which has ever been the backbone of England. Let us see how we looked in former days. Give us the stalwart father, the handsome matron, the pretty English maiden, the two or three brothers, and as many children as you like, and do not pose them as for a photograph, but let them be engaged in some social way, by no means forgetting the embroidery work, the musical instrument, the popular game, of the date. The

domestic bringing refreshment would enable you to illustrate two things, the dress of the inferior class, and the 'bottles,' bowls, and goblets. Of course, the arranging such a series of groups would be performed by artists." The suggestion is a good one, and we recommend it to our new Commissioner of Public Works.

A new edition of 'The Vicissitudes of Families' has been carefully revised by the author, Sir B. Burke; much new matter has been added, and an irrelevant chapter or so thrown out. The work has gained in closeness and coherence. Of the general merits of the book it is rather too late to speak; but the subject is good, and the labour has been well bestowed. We regret to learn from the Preface that the author has been suffering from ill health.

Mr. Collier has issued, as a birthday gift, a copy of 'Old Ballads and Songs,' from MSS. in his possession. These popular pieces are all of the ages of Elizabeth and James.

Mr. Tite has also issued, as a gift, a volume of the Camden Society Series. The Camden Society has elected Mr. Tite President; and Mr. Tite expresses his thanks in the lasting form of Manningham's 'Diary,' carefully edited by Mr. Bruce.

We give the following as we receive it:—

"Frenchay, near Bristol, Jan. 16, 1869.  
"In the *Athenæum* of this day, under the head of the "Geographical Society," is an interesting report of a paper by my friend Mr. D. W. Freshfield, describing 'A Journey in the Caucasus,' &c., in which it was stated that the author was accompanied by "two friends, Messrs. Moore and Tucket." As much credit is due to the three gentlemen in question for their very interesting and plucky explorations, and as I have been erroneously identified with the Mr. Tucket of your report, may I ask you, in fairness to the real claimant to the honour of having formed one of the party, to state that his name is Mr. C. Tucker, of University College, Oxford. I am, &c. F. F. TUCKETT."

We learn, from the annual report published by the Metropolitan Board of Works, that all the works of the main drainage scheme have been complete and in operation for the past three years, with the exception of some portions of the northern low level sewer and the Abbey Mills pumping-station. The area comprehended in the system of drainage is 117 square miles. The effect upon the Thames is so salutary that during the long drought of last summer no offensiveness arose from the river, and fish multiply more and more. That the sewage can be profitably applied to the fertilization of land, has been demonstrated by excellent crops of grass and wheat in the lowlands of Essex. It is now settled that the embankment between the Temple and Blackfriars shall be solid, and not an open viaduct, as was long talked of. The new street from Blackfriars to the Mansion House is to be 3,450 feet long and 70 feet wide. According to their own showing, the Board are always on the watch to secure open spaces for health and recreation; and they tell us that Finsbury Park and Southwark Park will both be opened to the public in the coming summer. The desirable reform in the re-naming and re-numbering of streets is steadily carried on; the number of fire-engine stations has been increased from 19 to 47, and of firemen and officers from 130 to 314; and on and after the 1st of January, 1870, the price of gas is to be 3*s.* 6*d.* the thousand feet.

Mr. L. C. Gent, of Manchester, has issued, in a very handsome form, a third edition of Gregson's 'Portfolio of Fragments,' a well-beloved volume on the history and antiquities of Lancashire. This new impression has been edited by Mr. John Harland, a sound antiquary, and edited as such a book deserved. The first copies of the 'Portfolio' were badly printed, and came into the world with neither arms nor indices. Mr. Harland has carefully supplied what was wanting to make the volume a perfect book. Mr. Gent, we are glad to find, is engaged in preparing for the press a series of county books connected with the royal duchy.

The Historical and Archaeological Association of Ireland held its annual general meeting on January 13th, at Kilkenny. The report presented

by the committee was hopeful. It gave the following retrospect of the Society's career: "The report of your committee for the year 1868 marks an important era in the career of this association. Twenty years have elapsed since it struggled into existence in the guise of a mere local society, whilst now it can proudly point to its ample roll of members gathered from every county in Ireland, and claim to be national in its operations as well as its aspirations. Twenty years have since then passed away—a third part of the ordinary life of man—but not without some fruit being garnered for posterity. On the shelves of many a public and private library in the British islands, on the Continent, in the United States of America, and even in distant Australasia, may be seen a good rank of volumes with the name of the association blazoned on them; whilst that they do not represent a mere congeries of useless print and paper is testified by the equally gratifying fact, that their money value steadily advances, a perfect set fetching readily a sum far above the cost price paid as subscriptions by each original member. The roll of members extended to 660, showing an increase of 56 during the year. The Secretary reported that the works for the repair of the Lesser Round Tower at Clonmacnoise, on the Shannon, and the Belfry of the Franciscan Abbey, Kilkenny, had been successfully completed." Fifteen new members were elected, and many communications on Irish archaeology were read.

Lieut.-Col. Ewart, who was appointed to report on the proper principle of drainage to be adopted in the towns of Abingdon, Oxford, Eton and Windsor, has fulfilled his task, and his Report has been published by the Home Office. Keeping in view the terms of the Thames Navigation Act, which forbids pollution of the stream by sewage, Col. Ewart recommends the "separate system," that is, one service of drains for rain-water, to discharge into the river; another series for the house-drainage, not to flow into the river, but to be distributed by proper means to the fields and pastures of the neighbourhood. If the surface scavenging be inefficient, the rainfall should be retained in large reservoirs until the impurities are thrown down, before discharging into the river; and the refuse from gas-works and factories should be collected in tanks, and undergo proper filtration to deprive it of its noxious constituents. Should these recommendations be carried into effect, the Vale of Thames will lose the reproach it has too long borne of being one of the worst drained of our river valleys; but with all this, the Thames has been purer itself when compared with some of the rivers of the West Riding of Yorkshire.

At the last meeting of the American Association for the Advancement of Science Col. Whittlesey read a paper 'On the Depression of the Sea during the Glacial Period.' His argument, briefly stated, is that if the water evaporated from the sea be deposited on the land as permanent snow or ice, a lowering of the sea-level will necessarily follow proportionate to the extent of the icefields. A yearly fall of one degree in the earth's temperature would lower the snow-line 300 feet, extend the area of ice and snow, diminish the evaporation and increase the thickness of the ice-beds. In the glacial period one-fifth of the earth's surface was covered with ice and snow, hence it is easy to calculate the corresponding reduction in the quantity of sea-water. In British America and the northern parts of the United States, ice-markings exist at from 1,500 to 5,300 feet above the present sea-level, and the average thickness of ice over the whole area was 1,800 feet. Greater part of the unfrozen portion of the globe was at the same time under water. The weight of ice would probably be sufficient to cause a sinking of the land immediately beneath, while the adjacent land would rise, as exemplified in the present day by the slow subsidence of Greenland and the emergence of Newfoundland. These facts should be kept in mind in studying fresh water and marine terraces and drift beds. From the absence of these indications on the Rocky Mountains, above a height of 2,000 feet, that part of the continent seems to have been sinking during the glacial



period, while the eastern sea-coast was rising, the line of rest being near the middle of Lake Ontario.

M. Joachim Ménant, Judge of the Civil Tribunal of Havre, an eminent Assyrian scholar, has been charged by the Minister of Public Instruction in France to deliver an Assyrian course at the Sorbonne, in Paris. M. Ménant gave his first lecture on the 11th inst. to a crowded audience. His subject is Assyrian epigraphy, in which he expounds the elements of an Assyrian syllabus, and particularly the Assyrian inscription of the Achemenides. M. Ménant has been an occasional correspondent of the *Athenæum*.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS IS NOW OPEN. 5, Pall Mall East. Ten till Five.—Admission, 1s. Gas on dark day.

WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS, 53, Pall Mall, is NOW OPEN. Exhibition of Sketches, &c.—Admission, 1s.; Catalogue, 6d.

JAMES FAHEY, Sec.

SIXTEENTH ANNUAL WINTER EXHIBITION OF PICTURES BY BRITISH AND FOREIGN ARTISTS IS NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Half-past Five o'clock.—Admission, 1s. Lighted by gas.

PICTURES AND WATER-COLOUR DRAWINGS of the British and Foreign Schools of Painting selected with great care from the Studios of the different Artists. In calling attention to these, T. M'Lean has great satisfaction in soliciting a visit from Collectors and others to inspect them.—T. M'LEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Clarkson Stanfield, R.A.—Meissonier—Alma-Tadema—Gérôme—Frère—Landelle—T. East, R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersgill, R.A.—Erskine Nicol, A.R.A.—Le Jeune, A.R.A.—Andell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Liddell—George Smith—Linnell—Mather—Peter Graham—Oakes—H. W. E. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

QUEEN'S ROOMS, Hanover Square.—ON MONDAY EVENING NEXT, January 25, MR. ROBERT BUCHANAN will read a SELECTION from his own POETICAL WORKS. 1. Tom Dunstan; or, the Politician; 2. Attorney Sneak; 3. Willie Baird; 4. Nell; 5. The Wake of O'Hara; 6. Widow Mysie; 7. Stalls, &c.; 8. Reserved Seats, &c.; Admission, 1s. Tickets to be had at the Rooms, and of all the Principal Agents.

CHRISTMAS FESTIVAL NOVELTIES.—Crowded Houses require their continuance.—Professor Pepper's Philosophical and Amatory Story, "Singing and Sensitive Flames!" with Pathetic Illustrations.—"The Mysterious Hand" (the latest Illusion of Professor Pepper and Thomas Tolin, Esq.), continues to mystify the Visitors.—"The Wonderful Lamp," which you will find "A-ladd-in" Musically Introduced by George Buckland, Esq., Dioramic Pictures and Spectral Figures.—Professor Pepper, in a Lecture, provides a "Watch for Everybody," by Streeter's Machinery.—"Dugward's Unparalleled Juggling"—"Matthew's Inimitable Magic"—"Earthquakes and Volcanoes," by J. L. King, Esq.—"The Spectre Barber" and "The Maid of Orleans," by Mr. and Mrs. Robert Coote.—"The Vocal Flautist," Ferrey-da, the "Man Flute" the rival of Picco.—THE ROYAL POLYTECHNIC.—One Shilling.

## SCIENCE

### OUTLINES OF GEOMETRY.

110, Park Street, Grosvenor Square, Jan. 18, 1869.

By a curious coincidence my Australian 'Treatise on Geometry,' with a notice of which you honoured me, on the 9th inst., was at that time being reprinted, and has since then been published in London. Will you, therefore, permit me to say a few words upon the style of reasoning adopted, especially as my reviewer considers me the most "thorough-going" of those whom he calls upon to "impress the idea of an amended Euclid upon the public mind," and makes the free and courteous admission that he may not have fully understood my method.

My object is not by any means, I need scarcely say, to "extrude" Euclid or his teaching from our schools. On the contrary, my whole endeavour has been to throw light upon his definitions and problems by introducing them to the student in the way in which, as it seems to me, they would occur of themselves to an observant and reflective, but totally uninstructed mind. Consequently, "the senses have been made the source of every geometrical idea and principle, and I have endeavoured neither to define the one nor to enunciate the other, until it has sprung up of itself in the mind from reflecting upon what has been observed."

As an example, allow me briefly to state my method of arriving at the definition of a straight line. First, the trees and the measuring tape suggest to the mind an image which by reflection becomes a kind of vague ideal of distance (ch. ii.), and

on this ideal we confer the name of "Line," (ch. iii.) Then partly from observation, partly from reflection, come similar vague ideals of the angle, the surface, the solid, and the general notions of magnitude and direction. (ch. v.-vii.) Next, by comparing these together, we find that they have certain relations to each other, namely, those of Limits and Loci, and so develop also the further notion of a Point. And, finally, by comparing the four magnitudes thus obtained we perceive that one single idea underlies them all, and that any one of them can be obtained from any other by means of *Motion*, either contractive or expansive, in one or more of three particular directions. (ch. viii.)

This concludes the first Section, the gist of which is to introduce the idea that a Line is the Locus or path of a Point, and varies in its form according to the particular law in which the point moves. (ch. ix.) The second section proceeds to ascertain, by a similar process, the particular law of motion in a straight line (ch. x.-xvi.), and the result is, as I hope, a genuine definition that will no longer need the crutch of Axioms for its support.

To this method, however, my reviewer objects that it involves the notion of Infinitesimals, which he seems to consider unintelligible except to the advanced student. I need not inquire my reviewer's opinion of the form in which the definitions are at present given, further than he has himself expressed it, and will only remark that as a fact every illustration appears to be in direct contradiction to them, and that, even if conceivable, it is difficult, as Dean Mansel observes of the idea of the Absolute, to perceive by what faculty they are to be brought into relation with other ideas. But I will simply ask whether the notion of Infinitesimals be indeed so difficult and unfamiliar except to the advanced student? For my own part, it seems to me the very idea which most simply and most constantly presents itself to the mind. A child observes the hands of a watch go round, but he vainly endeavours to detect their motion: he sees the trees and flowers expand, but their growth is silent and imperceptible. Or, again, he trails the point of his stick in the sand and leaves a long line behind him, or he whirls a lighted twig round his head to make the blazing point produce a fiery circle.

But I will not further trespass upon your patience and your space, and will only observe that, in my opinion, the idea of Infinitesimals will become perfectly easy when—and only when—we are content to accept the Calculus as an instrument, not a finality—a kind of Microscope of Number which reveals to us the mutual relations of quantities which escape the unaided intellect, in just the same way as its antitype reveals to us the mutual relations of those material objects which escape the unaided eye. And I will venture to hope that whatever may be your opinion of my little treatise, and whether you may think the new edition deserving of mention in your columns or not, at all events the principles upon which it is based, and of which I have spoken in the present letter, may not be altogether neglected, as I have frequently found the readiness—not to say eagerness—with which those who are commencing mathematics will receive and appreciate them.

W. MARSHAM ADAMS.

### SOCIETIES.

ROYAL.—Jan. 14.—General Sabine, President, in the chair.—The following papers were read:—'On the blue Colour of the Sky and the Polarization of Skylight, and on the Polarization of Light by Cloudy Matter generally,' by Dr. Tyndall.—'On the Relation of Hydrogen to Palladium,' by T. Graham, Master of the Mint.—'A Memoir on Cubic Surfaces,' and 'A Memoir on the Theory of Reciprocal Surfaces,' by Prof. Cayley.

GEOLOGICAL.—Jan. 13.—Prof. T. H. Huxley, President, in the chair.—Mr. W. Groome was elected a Fellow; and Dr. J. F. Brandt, Prof. A. E. Nordenskiöld, and Prof. F. Zirkel, were elected Foreign Correspondents of the Society.—The following communications were read:—'On Hyperodapedon,' by Prof. T. H. Huxley.—'On the Locality of a new Specimen of Hyperoda-

pedon on the South Coast of Devon,' by Mr. W. Whitaker.

SOCIETY OF ANTIQUARIES.—Jan. 14.—Earl Stanhope, President, in the chair.—W. H. Overall, Esq., exhibited a plan of the Manor of Old Paris Gardens, as surveyed in 1627, showing, among other places of interest, the Globe Theatre.—The Rev. F. G. Lee exhibited and presented two photographs of Lady Lee and George Henry Lee, second Earl of Lichfield, respectively; also two specimens of stained glass of the fifteenth century, from an old manor house in Buckinghamshire.—Col. Lane Fox exhibited a bronze spear-head with gold socket and wooden shaft, found in Loch Gur, county Limerick; also a gold lunette, from Middleton, county Cork.—Douglas Brown, Esq., exhibited a charter of Robert de Bruce with a seal attached. On this exhibition C. S. Perceval, Esq., Director, made some remarks.—The Rev. H. M. Searth communicated an account of some chambers found under Redcliffe Hill, Bristol, and a slab in memory of one of the family of Vavasour, found at Cockfield Church, county of Durham.—C. S. Perceval, Esq., Director, exhibited and presented a series of fifteen casts and seals attached to munitiments of Trinity College, Cambridge, and read a paper in their elucidation.

STATISTICAL.—Jan. 19.—Col. W. H. Sykes, M.P., V.P., in the chair.—The following gentlemen were elected Fellows:—Messrs. G. Dornbusch, W. Hancock, and E. Seyd.—Mr. R. D. Baxter read a paper 'On the Taxation of the United Kingdom.'

ZOOLOGICAL.—Jan. 14.—G. Busk, Esq., in the chair.—The Secretary exhibited specimens of *Spizæetus orientalis*, from Japan, forwarded by Mr. C. Rivington, of Hong-Kong; also of a female and young of the Potto (*Perodicticus potto*), obtained by Mr. F. M. Skues at Cape Coast, West Africa.—An extract was read from a letter, addressed to the Secretary by M. A. Milne Edwards, relating to discoveries recently made by M. A. Granddidier, in Madagascar, of bones of a species of *Hippopotamus*; also of those of *Æpyornis*, and of some new species of Crocodiles and Tortoises.—A communication was read from Mr. G. Clark, of Mauritius, containing observations on the habits of the Squilla of Mauritius (*Squilla stylifera*).—A communication was read from Mr. C. Fraser, of Christchurch, New Zealand, containing notes on a Seal (*Stenobrychus*?) caught in the harbour of Lyttelton in that country.—Mr. W. H. Flower read a paper 'On the Value of the Base of the Cranium in the classification of the Order Carnivora, and on the Systematic Position of Bassaris and other disputed Forms.'—A communication was read from Dr. J. D. Macdonald on the characters of a new genus and species of fishes of the family of the Mugilidæ, inhabiting the fresh waters of one of the Feejee Islands, which he proposed to call *Gonostomys loa-loa*.—Dr. W. Baird communicated the description of a new species of Earthworm (*Megascolex diffingens*) found in North Wales, and supposed to have been introduced from India.—Mr. A. G. Butler read a description of a new genus of Heterocerous Lepidoptera founded upon the *Papilio charmione* of Fabricius.—Mr. G. French Angus read descriptions of twelve new species of land and marine Shells from Australia and the Solomon Islands.—A communication was read from Dr. J. C. Cox on a new species of Haliotis, from New South Wales, proposed to be called *H. Hargreavesii*.—A paper was read by Dr. J. E. Gray, on Ianthella, a proposed new genus of Keratose sponges, containing three species.

PHOTOGRAPHIC.—Jan. 12.—The Rev. J. B. Reade, V.P., in the chair.—The list of officers nominated to serve on the Council for the ensuing year was read, and auditors were appointed.—Mr. W. B. Woodbury was elected a Member.—A Series of 'Oleographs,' taken by Dr. C. Moffat, were exhibited and described by Mr. J. Spiller.—The paper read was, 'On Combination Printing,' by Mr. N. K. Cherrill, who illustrated his subject by reference to a complete series of the combination



photographs produced by Mr. O. G. Rejlander, Mr. H. P. Robinson, and himself.—In the discussion which followed, Mr. Bedford and Mr. Rejlander spoke approvingly of the system of printing from a number of negatives, whereby optical difficulties in the way of taking portrait-groups were overcome, and equality of definition in landscapes was secured.

**MATHEMATICAL.**—Jan. 14.—Prof. Cayley, President, in the chair.—Mr. G. H. Darwin was admitted into the Society.—Mr. Roberts read a paper 'On the Mechanical Description of certain Cubic and Quartic Curves,' and exhibited some simple contrivances by which he had been enabled to draw the illustrated diagrams. Mr. Merrifield and the Chairman took part in a discussion upon the paper, the latter making some remarks upon the point construction of such curves.—Prof. Hirst read a paper 'On degenerate Forms of Conics,' alluding to a paper by Prof. Cayley 'On the Curves which satisfy given conditions.'

MEETINGS FOR THE ENSUING WEEK.

MON.	Entomological, 7.—Anniversary.
—	Actuaries, 7.—Mortality Experience of Life Assur. Companies, by the President.
—	Royal Academy, 8.—Painting, Mr. Cope.
—	Geographical, 8.—Climate and Forest Destruction, Coorg, S. India, Dr. Bidie; Islands of Rapa, Capt. Hall.
TUES.	Royal Institution, 8.—Fine Art, Prof. Westmacott.
—	Engineers, 8.—New Ferry and New Brighton Piers, Mr. Hooper; Mauritius Railway, Mr. Mosse.
—	Ethnological, 8.—Proto-Ethnic Condition of Asia Minor, &c., Mr. Hyde Clarke.
WED.	Society of Arts, 8.
—	Geological, 8.—Granitoides, Ireland, Mr. Plant-Remains, Antrim, Mr. Bailly; Basalt Dykes, India, Mr. Clark; Auriferous Rocks, S.-E. Africa, Dr. Sutherland.
THURS.	Royal Institution, 3.—Entozoa, Prof. Rupert Jones.
—	Royal, 3.
—	Zoological, 3.—Dinornis, Part 14, Prof. Owen.
—	Antiquaries, 3.—Vasa Murrhina of Pliny, Mr. Westropp; An Agrimonsorial Area, Mr. Cotte.
FRI.	Royal Institution, 8.—Flamboyant Architecture, Somme Valley, Mr. Ruskin.
SAT.	Royal Institution, 3.—Hydrogen, Prof. Odling.

FINE ARTS

*The Handbook of Heraldry, with Instructions for tracing Pedigres and deciphering Ancient MSS.; also Rules for the Appointment of Liveries.* Illustrated. By John E. Cussans. (Hotten.)

Mr. Cussans has compiled, with acknowledgments, a very useful manual on the nature, laws and varieties of the heraldic science. His work is illustrated by drawings of the modes of employing those symbols which have been for many centuries accepted in this country as badges of honour. He has traced the history of the rise and progress of his subject, but sometimes diverges rashly from his path. He quotes the assumed example of "Oliver Cromwell and his adherents" in affecting to ridicule "the dignity which a long and unbroken line of ancestry undoubtedly confers," and cites a manuscript in the British Museum, to the effect that nearly 1,600*l.* were expended upon banners, standards, pennons, badges, &c., displayed at the funeral of the Protector. We think this antithesis is hardly fair. We have yet to learn that Oliver disclaimed the honours of his own family, or that he was responsible for the expenditure of the money in question, which was voted by Parliament for the purpose of a public funeral, and after his death. It is not needful that a writer should support a case in favour of his own studies by examples like these. As the value of heraldry is sufficiently understood in these days, it seems like a confession of weakness when such careless statements are put forward.

Deriving his first illustration of the enthusiasm with which heraldry has been received, our author quotes the opinion of Morgan, who asserted that Adam and Eve bore coat-armour—the one a shield *gules*, the other a shield *argent*, which latter Adam bore over his own as an in-escutcheon; his wife being sole heiress. This is beginning at the beginning with a ven-

geance, and prepares us for the assigning, by Dame Juliana Berners, in her 'Boke of St. Albans,' of heraldic distinctions to "Japeth," Abraham and their descendants—even to the Virgin Mary and her son: "the first true gentleman that ever breathed," as a noble writer said. Carrying the history of his subject to more recent times, our author has produced a quaint and readable memoir of armorials, and, in his second chapter, treated the accidence of heraldry in a manner which, if it contains nothing that is new, amply serves popular requirements. It would be difficult to write anything fresh on this department of the science; accordingly, all we need say of this part of the book is, that it fairly answers its purpose. He dilates upon tinctures, and rightly attributes an important place to these fundamental elements of the science. Charges, in their almost countless varieties and diverse applications, next engage his attention. In this section of the subject he enlarges more than we think necessary about the employment of diapers upon shields. Such enrichments were strictly decorative, and not properly heraldic. Purely artistic, they are never to be understood as proper to heraldry. On the whole, there is nothing in this section to distinguish this book from other popular manuals, except that it is less complete and extensive than is the case in the 'Heraldry' of Mr. Boutel, to whose capital work, we believe, Mr. Cussans owes much. Upon knots—a vexed subject, which needs popular exposition; badges and rebuses, those quaint whimsicalities of the fanciful science—our author is better worth studying. The list of flower and shrub badges, as worn by Highland clans, is useful to students; also the brief illustrations of the use of merchants' marks in the Middle Ages. Rebuses are not so satisfactorily displayed. In treating of quartering, some confusion, due perhaps to typographical arrangements, occurs in respect to the descent of arms: thus a certain example of a shield is apparently here referred to the parent, whereas it truly belongs to the son of a gentleman.

In a popular manual such as this, it is novel to find a "paradigm of ancient alphabets," as used in MSS., and such a new feature would be very welcome to many who engage for the first time in the study of writings. The table setting forth these alphabets appears to be reduced from Wright's "Court Hand Restored," an excellent work. A single page of a fac-simile of a herald's visitation will serve few needs, even if it were the best example that might be supplied to the would-be student. In the section which treats of genealogies and family histories some abbreviations need to be explained to the tyro; for examples, *ob. s. p.* and *d. m. d.* in the fac-simile of ancient handwriting, which faces page 280. The word "Botteley" is copied as "Botteler," "sun" rendered for "son," "pleas" should be "place," "wh" would be clearer if rendered "with." The chapter on French heraldry is good, so far as it goes, and one of the newer features of the book. A list of works on heraldry, by no means complete, is handy. On the whole and within its aims, we can commend this compilation as likely to be one of the more useful of its class.

FINE-ART GOSSIP.

THERE will be a meeting of Members of the Royal Academy on the evening of Saturday, the 30th inst., for the election of two Associates to the body.

We called attention a few weeks since to the neglected state of the grave of the eminent philosopher Hooke, of the Royal Society, but did not

notice among his works that he was the builder of old Montagu House, the first British Museum; as to which Evelyn wrote, 'Diary,' 4th November, 1679,—"I was invited to dine at my Lord Tiviotdale's, a Scotch Earl, a learned and knowing nobleman. We afterwards went to see Mr. Montagu's new palace near Bloomsbury, built by our curator, Mr. Hooke, somewhat after the French; it was most nobly furnished, and a fine, but much exposed garden." He went again there, Oct. 10, 1683, "to see Montague House, a palace lately built by Lord Montague, who had married the most beautiful Countess of Northumberland" (the daughter of Thomas Wriothesley, Earl of Southampton), "and met Sir John Chardin."

Mr. Street has reported to the Dean and Chapter of Christ Church Cathedral, Dublin, on the restoration of their church, with a view to its complete reinstatement. In doing so he enters upon the history of the edifice in order to evoke interest for the contemplated works. In examining the building he found that its whole architectural history is very plainly written in its walls. Among the more important and peculiarly interesting elements of the work is the crypt, which shows the outline of the old choir that once stood above it, and has a semicircular apse, and inclosing aisles at the east end, with three small, square-ended chapels exterior to it. Mr. Street believes this place to be unique in Ireland, the crypt to be not earlier than the end of the twelfth century. Thus it appears that no part of the old Irish cathedral of Bishop Donat remains, and the existing church seems to be the work of English architects who followed Strongbow into Ireland. At first sight apparently Norman, this crypt is evidently, on after examination, Pointed in character and design. Mr. Street thinks the nave was slightly enlarged on the old dimensions, and the work altogether remained unaltered from the beginning of the thirteenth to the middle of the following century. The nave is one bay longer than the crypt. This suggests the probability of an increase during the process of erection. The choir and transept followed the usual course in such works, and succeeded the crypt and its superior portions of the structure. Then tracing the history of the building, the architect for its restoration proceeds to describe his plans. He proposes to confine his labours to the west of the choir. The nave is in a very bad state; its north wall, and that of the corresponding aisle, are out of the perpendicular; the former is shored with timber to prevent its falling. The stonework is decayed, and the floor so far raised as to seriously impair the effect of the interior. Mr. Street proposes to build large buttresses opposite each of the principal columns of the nave on the north side, and support the clerestory from these by means of flying buttresses, and to strengthen the lower tier of arches by groining in stone; to clean the interior, replace the destroyed features, and open the aisle windows anew. On the south side of the nave much less needs to be done. The whole of the wall on that side must be rebuilt in conformity with the opposite side, with minor works. At the west end of the nave a new door and new windows are required, in conformity with the old ones. The groined roof of the nave should be restored in wood instead of stone, thus avoiding the weight of a stone roof; the floor reduced to its old level, and re-paved throughout with tiles of the old and remaining patterns. Externally, Mr. Street proposes to use Irish battlements on the wall. The cost of the whole works thus described would be 15,835*l.*, of which 7,000*l.* is appropriated to the south side restorations.

The obituary of this week states the death of Mr. Arthur Asphitel, an architect of considerable reputation and ability.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. CUSP. FRIDAY NEXT, January 29.—SUBSCRIPTION CONCERT.—Handel's Occasional Overture: Mendelssohn's Cantata, "Praise Jehovah"; Psalms cxlv. and xlii.; and Spohr's Last Judgment." Principal Vocalists: Madame Lemmens-Sherrington, Madame Sainton-Dolby, Mr. Cummings and Mr. Lewis Thomas.—Tickets, 3*s.*; 5*s.*; and Stalls, 10*s.* 6*d.* each, at No. 6, Exeter Hall.



## MUSICAL PITCH.

Athenæum Club, Jan. 16, 1869.

THIS question has now become so prominent that probably a few general remarks on it may be interesting to your readers.

The pitch of a musical note is defined, as is well known, by the velocity of the vibrations causing it,—the pitch being higher as this velocity is greater, and *vice versa*. Thus the note c, on the third space of the treble clef, corresponds to a number of double vibrations per second, varying from about 500 to 550, according to the pitch adopted; and when it is explained that at this point of the scale an increase of about 32 vibrations corresponds to a rise of a semitone, an idea can easily be formed of the variations between one pitch and another.

It is said that in Handel's time the pitch was c=about 500; this now appears very low, and probably the evidence of it is not conclusive; but we know that in 1813, and for about thirty years afterwards, the Philharmonic pitch was fixed at c=518. During the last quarter of a century it has been constantly rising, and it has been found lately, in our chief orchestras, nearly 550, or a semitone higher than in 1842.

I need not say how intolerable this high pitch has become. It was publicly protested against ten years ago by many eminent singers and musicians, with Madame Goldschmidt at their head; but it required a very determined effort to overcome the reluctance to change; and this, fortunately, has now been supplied by Mr. Sims Reeves.

The height of the pitch appears to me, however, to be a less evil than its *uncertainty*. At present we are really unable to form any distinct idea of what any note of music means; and hence it is not enough that the pitch should be lowered, but, if a change is to be made, a definite uniform standard ought to be agreed on, and, as far as possible, made of universal application.

The question then becomes, what ought this standard to be? The choice lies between three, all possessing good claims to consideration.

The first is what is called the *philosophical* pitch, in which the note c is assumed to have a number of vibrations corresponding to the powers of the number 2, so that the treble c=512. This pitch is strongly advocated by Sir John Herschel and many scientific men, as well as by Mr. Hullah and other practical authorities. It is rather low compared with our present notions, but is one-third of a semitone higher than Handel's, and only one-fifth of a semitone lower than the Philharmonic pitch of 1813—43.

The second is the *French* pitch, established by law in that country; it is c=522, about one-eighth of a semitone above the old Philharmonic. No reason appears to have been assigned, as far as I know, for the choice of this particular number.

The third is the *German* pitch, which was fixed on by a congress of musicians at Stuttgart in 1834, and has become, I believe, universally adopted throughout Germany. This is c=528; one-third of a semitone higher than the old Philharmonic, and one-fifth of a semitone higher than the French pitch, but still two-thirds of a semitone below our present operatic scream. It has also some recommendations on theoretical grounds.

Practically, I do not think it matters which of these three may be adopted, as either of them would bring us back to a reasonable pitch. It may, perhaps, be a question for orchestral players whether it would be most convenient for them to assimilate to the French or the German standard; but the latter has the advantage that it has been already adopted to some extent in this country, on the recommendation some years ago of the Society of Arts, and that standard tuning-forks, regulated according to this number of vibrations, are in ordinary sale.

The Committee who drew the Report (of whom I had the honour to be one) appeared generally to prefer the philosophical pitch of 512; but it was thought inexpedient to recommend so great a change; and the German standard was adopted as an intermediate measure, more likely to be acceptable to the musical world.

WILLIAM POLE, F.R.S., Mus. Doc. Oxon.

## ROYALTY SONGS.

28, Holles Street, Jan. 18, 1869.

IN your current number you state that "the bulk of the programmes of the so-called London Ballad Concerts is made up of the ballads in the sale of which the singers have, or may fairly be supposed to have an interest." Now I beg to inform you that this assertion is completely incorrect. The programmes of my first two concerts have consisted of 58 pieces of music, of which nine only were songs and ballads in which the singers have an interest. I must also inform you that for more than fifteen years it has been the custom for the leading English singers to have an interest in the new songs brought forward by them. This arrangement has met with no opposition on the part of any of our composers, and it appears to me to be a matter that concerns nobody but those immediately interested, viz., the singer and publisher. You attempt to identify this universal custom with my concerts in particular; and to argue therefrom that they are the means of "degrading art into a trade" is perfectly unwarrantable; and as your remarks are also founded upon a misrepresentation of facts, I have to request your insertion of this letter in your next impression. JOHN BOOSEY.

\* \* On reference to the programme of the second Ballad Concert,—the first we have unfortunately destroyed,—we find ten "old songs" and nine ballads "in the sale of which the singers may fairly be supposed to have an interest." The apparent discrepancy of numbers may, possibly, be accounted for on the supposition that the "royalty songs" were repeated at the second concert. That this was the case with some of these songs we know. It is true that nobody is interested in these royalty arrangements as *mere matters of business* except the singer and publisher. But such an arrangement certainly concerns the public that pays both the contracting parties. *A fortiori*, it must concern, as an Art question, the critics whose duty it is to write in the name and in the interest of the public. It was the worthlessness of the majority of "royalty songs" that first excited suspicion as to the object of the singers in always thrusting them upon the public ear. Mr. Boosey has an undeniable right, as a man of business, to push the sale of "royalty songs" at his concerts; and it is equally our undeniable duty to protest against an art being thus "degraded into a trade." He has misapprehended the good nature of our observation. If he is so indignant with us for not looking upon a business speculation as a "subject for critical notice," how much more reason he would have to be indignant if we thought it worth criticism!

CONCERTS.—The excellencies and the defects of the chorus-singing of the Sacred Harmonic Society were alike prominent in last Friday's performance of 'Judas Maccabeus.' There was the same screeching of worn-out soprano voices, the same want of light and shade, the same merciless flaring of brass instruments—to follow out the comparison of the sound of a trumpet to the colour of red—which have so often been noticed. On the other hand, the choruses in which the Jews lament their oppression and celebrate their deliverance, were thundered out with such power, energy, zeal, and heartiness as made the hearer's blood to tingle with sympathetic enthusiasm. Mr. Costa has a singular knack of tiding over hazardous passages, and keeping his forces well in hand. Without this command, indeed, he would be unable to get through in so creditable a manner oratorios which have evidently been imperfectly rehearsed. The solo singers were Madame Sherrington, Miss Edith Wynne, Madame Dolby, Mr. Montem Smith, and Signor Foli. Though Mr. Vernon Rigby's singing of Handel's music is as yet mechanical and unintelligent, his powerful voice came out to unquestionable advantage in 'Sound an alarm.' He must be cautioned, however, not to misinterpret the "honours thrust upon him." There can be no question that the frantic applause which followed his great song was directed against the tenor who has refused to sing for the Sacred Harmonic Society. If it was really intended as a recognition of Mr. Rigby's powers, the audience have listened

to all the greatest singers of the time to little purpose.

CRYSTAL PALACE.—The concerts were recommended this day week, when Herr Joachim was heard in his highest achievement. No other violinist of our age has been able to approach Herr Joachim in Beethoven's grand concerto, and nowhere, save at the Crystal Palace, can an Englishman hear the accompaniments which form an all-important feature in this symphonic work played with the requisite delicacy and refinement. So that the Hungarian fiddler's annual performance of this highest exemplar of the art, as applied to its most perfect instrument, has come to be looked upon with peculiar interest by all real amateurs. An artist can no more stand still in his art than can any man, as Goethe says, in life; and thus we may explain to ourselves the strange phenomenon that Herr Joachim, who has certainly shown no symptom of decline, gains constantly in breadth and nobility of style, although his playing seems already beyond the touch of improvement. The technical difficulties of that extraordinary cadenza of his, at the close of the first movement, vanish so completely at the bidding of his fingers, as to tempt the unwary listener into the fancy that nothing can be more simple. But what, after all, takes Herr Joachim away from the sphere of action of other players—rivals he has none—is the intellectual power that makes itself felt when his talents are exercised in such a work as Beethoven's concerto. The orchestra that so carefully seconded the violinist's efforts, acquitted itself to admiration of its solo duty, the playing of Mendelssohn's 'Reformation Symphony.' Whatever difference of opinion there may be on the intrinsic merits of this posthumous work as a whole—and as for ourselves we have no misgivings on the subject—there can be no question about the exquisite grace of the scherzo, the buoyancy of which is enhanced rather than relieved by one recurring strain of singular tenderness. Weber's dashing overture to 'Abu Hassan' was a welcome introduction to the great grave works to come, but the vocal music contributed by Miss Bailey, a too ambitious *débütante*, and Herr Wallenreiter, a basso of the usual German type, was not up to the standard of the instrumental.

Herr Joachim brought forward at last Monday's Popular Concert a Concerto in a minor, with double quartet accompaniment by Sebastian Bach. When played by the Musical Society with full orchestra, it missed for some strange reason the fancy of the audience. On Monday it was far otherwise. The hearers appeared to delight in watching how the old master plays with science; and indeed the modern character of some of his most striking works came home to all. Schubert's A major Sonata was played by Mr. Charles Halle, and Miss Emily Spiller sang but indifferently well.

## MR. ROBERTSON'S NEW COMEDIES.

THEATRICAL annals furnish, we believe, no record of a triumph such as Mr. T. W. Robertson has recently won. On Thursday, in last week, his comedy of 'Home,' obtained a favourable reception at the Haymarket Theatre, and, on the following Saturday, a second comedy, entitled 'School,' was equally successful at the Prince of Wales's. These works are thoroughly characteristic of Mr. Robertson's method in art. They are simple almost to baldness in plot, and altogether free from improbable incident or melo-dramatic situation. Their hold upon an audience is due to three gifts which Mr. Robertson possesses in a remarkable degree,—power of characterization, smartness of dialogue, and a cleverness in investing with romantic associations commonplace details of life. Mr. Robertson's plays are brilliant, epigrammatic, and amusing. They fall short of greatness, but their cleverness is remarkable. The one feature they all possess in common offers a key to Mr. Robertson's art. In all there is a scene of love-making, the effect of which is heightened by surrounding selfishness and cynicism. Love is the diamond in the play, worldliness its setting. To youth, Mr. Robertson, copying Nature pretty closely, gives the interest and romance of life;



to maturity and age he assigns its worldliness and cares. His plays form one sustained apotheosis of youth. He shows generous instincts and high feeling hiding under our conventional bearing and garb, but represents both as soon spoiled by contact with the world. He gives us pretty and romantic idyls and then bids us laugh at them. His own laughter is always ready, sometimes it is kindly as the laughter of Thackeray, at others bitter as that of Swift. The great charm of his works is the atmosphere he throws around his scenes of love-making, which is entirely his own. Neither of his two recent works is entirely original. 'Home' is, as regards its plot, a tolerably close version of 'L'Aventurière,' a drama in verse, by M. Émile Augier, produced in 1848, at the Théâtre Français, then called the Théâtre de la République, while 'School' is, we suspect, taken in part from a modern German drama, entitled 'Aschenbrödel.' In the case of 'Home,' the most important departure that has been made from the plot of the original is the omission of a blow which M. Augier makes his hero give the woman whom his father proposes to marry. This action, which the French dramatist represents as a powerful agent in reclaiming a fallen woman, is too brutal to be tolerated by an English audience. But while preserving the characters and incidents of 'L'Aventurière,' Mr. Robertson has given the play an altogether different atmosphere. In 'Home' and 'School,' particularly in the latter piece, this atmosphere recalls the pastoral poems of Virgil or Theocritus. It is fresh and natural, yet is so closely allied to the real life of the outside world that it surprises us, as though we saw a harvest wain with its rustic attendants in one of the parks. A contrast of the same kind is sometimes afforded by the writings of Blake, but is scarcely to be found elsewhere in our modern literature. There is no masquerading about Mr. Robertson's characters. In 'School' the lovers are not lords and ladies who don Watteau-like attire and play at being Corydon and Phillis. The love-making is real, and so complete is Cupid's victory that a nobleman or a cavalry officer is ready for love's sake to give up all things, and "be no better than a homely swain."

First in order of production, 'Home' is first also in the constructive ability it displays. The merit of this may, however, be assigned to M. Augier. Its plot follows the fortunes of a woman of low birth and disreputable associations, who has obtained so complete ascendancy over the mind of a rich old man that she has induced him to promise her marriage. At this moment his son, who has been for many years absent, returns. He determines to save his father from the snare into which he is falling. He conceals his identity, assumes a false name, and enters as a stranger into his father's house. Soon the duel between the two combatants becomes exciting. Varying fortunes attend the belligerents, but success at last declares itself on the side of the man who has had the unfair advantage of fighting in the dark, against an enemy whose every action and motive are apparent. But the defeat of the woman is not complete. She loses the prize for which she fought, but wins in her humiliation the respect her triumph could not have secured. She shows that her motive in entering the house has been less the desire to obtain wealth and position than to find peace, respectability, and a home. She is weary of a life of adventure, and well nigh infamy, and has proposed to herself in all sincerity to make happy the man she married. Her conquest has been due to her falling in love with the opponent who has checkmated her. But her passion for him is real and earnest, and has inflicted upon her defeat more damaging than he could anticipate when the struggle began. When accordingly she leaves the house it is amid expressions of pardon and sympathy. The idea on which the story is based is French rather than English. Englishmen do not often open their houses in the fashion indicated in the play to people of whom they know nothing, especially as the woman is, as in this instance, accompanied by a vulgar, hectoring brother, without the thinnest veneer of good-breeding. Mr. Robertson has made good use of this story, and has introduced into it more than one effective scene not to be found in the original.

The characters are the same in both pieces, with the exception that *Dora Thornhough*, a young lady, staying in the house wherein the action of the plot is unfolded, is introduced by Mr. Robertson for the sake of furnishing the hero with scenes of love-making. *Mrs. Pinchbeck*, Mr. Robertson's heroine, is identical with M. Augier's *Clorinde*. *Bertie Thompson*, her conqueror, is a rather less dissipated *Fabrice*, and *Captain Mountraffe*, her brother, is *Annibal*, with the infusion of some extra vulgarity and cowardice. 'Home' was well acted; Mr. Sothern's forte is closely allied to that of Mr. Robertson. It lies in presenting touches of emotion in men whose habits and manners are those of every-day life. As *Alfred Dorrison* Mr. Sothern plays with much delicacy and *finesse*. His bearing is frank, manly, and full of ease, and his love-making is natural and admirable. Mr. Sothern was well supported by Miss Caroline Hill, who played *Dora* with much *espieglerie*. Miss Ada Cavendish was dignified as *Mrs. Pinchbeck*. Miss Ione Burke in a pretty costume seemed to have stepped out of a picture by Greuze. Mr. Chippendale and Mr. Compton were good respectively as the elder Dorrison and Captain Mountraffe. The piece went well. Its greatest defect is that the action is so nearly completed in the second act that the third seems rather a pendant to the play than an essential portion of it.

'School' is in four acts, or one act more than 'Home.' It is a fanciful and graceful work, which, as regards dialogue and situation, is its author's masterpiece. It has scarcely more pretensions, however, to rank as a comedy than 'The Gentle Shepherd' of Allan Ramsay. It resembles a series of town eclogues, united by the thread of a fairy tale. Two youths, one a lord, the second an ex-officer of cavalry, fall in love with two school-girls. The nobleman chooses a pupil-teacher, his companion a rich and pretty heiress. After experiencing some slight vicissitudes of fortune the two couples are left in a fair way to be married. This is very nearly all the plot which 'School' possesses. One entire act might be omitted without any disadvantage or loss to the action. 'Comus' or 'The Faithful Shepherdess' is scarcely less devoid of sustained dramatic interest than 'School.' Yet the piece is fresh and charming, and stimulates an audience more than any work recently produced. Its complete realism, so far as regards the characters, conduces greatly to this result. But its sentiment, especially its tenderness, has a singular charm. The scene with which the first act ends is as dainty as anything in modern literature. The lovers have met, and have already felt the promptings of love. With half-averted eyes the maidens disappear in a forest glade watched longingly by their lovers, while across the back of the stage the school-girls walk in disorderly procession, singing a pleasant carol, and swinging the wreaths of wild flowers they have made in the wood. Hardly less effective is the concluding scene of the third act. That of the fourth drags a little, while the close of the second is unnatural and farcical. Mr. Robertson has done so much towards reforming old and irreverent dramatic superstitions, that he might with advantage go a step further. His pieces are so simple in all respects, that a set scene at the end of each act is unnecessary. Where the action leads up to it a scene of this description is tolerable, and is sometimes even advantageous; but if forced it does more harm than good. Most of Mr. Robertson's scenes are introduced naturally enough. Sometimes, however, as at the end of the second act, the writer sacrifices both art and probability to obtain a situation which is out of keeping with the rest of the play, to which it adds no single element of strength. Mr. Robertson will do well to discard all search after scenes of this class. The manner in which the fairy tale of 'Cinderella' is made to form a framework to the play gives it a particularly pleasant character. 'School' is acted as well as any piece that has been produced for many years on the English stage. Miss Wilton as a young heiress, girlish, impulsive and full of kind-heartedness and love of mischief, is admirable. Her archness and *mutinerie* are charming, and the entire impersonation is highly artistic. Miss

Carlotta Addison is pleasing and natural, though a little too subdued in manner, as the pupil-governess. Mr. Montague presented without a shade of exaggeration or caricature a young nobleman. Mr. Bancroft gives in a manner which, without being quite finished, is broadly effective, a fashionable young man of the day. As an old dandy belonging to the period of the Regency, Mr. Hare is finely made up. His acting is clever and artistic. A little more superabundance of bearing, and at times more deliberateness of movement, would, however, improve the impersonation. Mr. Addison plays the schoolmaster in good style, but is over-animated in the examination scene, in which he walks backwards and forwards with unnecessary vehemence. Mr. Robertson will do well to excise much of the second act of this piece. He may also with advantage make the behaviour of his hero to his uncle in the last act a little less gratuitously insulting. When these alterations are made, his play will be worthy of the immense favour with which it was received.

#### MUSICAL AND DRAMATIC GOSSIP.

Mr. Henry Leslie has issued a prospectus of six concerts, to begin on the 4th of February. Two of these will be orchestral, and the programme of the first is to include the 'Midsummer Night's Dream' music, Samuel Wesley's motett 'In exitu Israel,' Mendelssohn's piano concerto in D minor, and Schubert's 'Song of Miriam.' Madame Schumann and Miss Edith Wynne are announced for the opening concert, and Mr. Sims Reeves and Herr Joachim are to appear later. A new work by Mr. G. A. Macfarren, 'Songs in a Cornfield,' is to be produced at the second concert.

Dr. Wylde has announced that his New Philharmonic Concerts will be given this season in St. James's, instead of St. George's, Hall.

A poetical drama, by Dr. Westland Marston, in which Miss Neilson will play the heroine, is, we understand, to be produced at Easter at the Lyceum Theatre.

Two little one-act operettas were brought out last Saturday evening at the Bouffes Parisiens. 'Gandolfo,' the music of which is by M. Charles Lecocq, did not meet with success; but 'L'Ecosais de Chatou,' by M. Léo Delibes, was much liked. The dramatic idea of the trifle is very droll, and the music original as well as light and gay.

The revival of 'Les Huguenots,' amplified, is a great success at the Grand Opera.

Two new comedies, both in verse, have been played at the Odéon. One of them was favourably received; the second obtained what is called a *succès d'estime*, a phrase for which the English equivalent is failure. 'Le Passant' is a one-act comedy, by M. François Coppée, an author favourably known by a collection of poems he published with the title of 'Le Reliquaire.' 'Le Passant' resembles rather a pastoral or elegiac poem than a comedy. It has only two characters, both of which are played by women, the heroine (Sylvia) by Mdle. Agar, the hero (Zanetto) by Mdle. Sarah Bernhardt. Sylvia is the most beautiful and most notorious woman in Florence. She is hard-hearted, and despises herself not less than she despises those around her, to whom her splendour and her infamy are alike due. In her garden she finds Zanetto sleeping in the moonlight, with his guitar across his shoulder. She awakens him, and a dialogue follows, in the course of which her heart is touched for the first time. The youth, who has come to see Sylvia, reports of whose beauty have spread to the village in which he was born, does not know he is in her presence. Without revealing herself, she warns him not to approach her, asserting that her beauty is fatal, and sends him disappointed to his home. Contented to have done one good action, she returns with a sigh into her house. The melody of the verse is the attraction of the play, which, slight as it is, was received with signal favour. 'La Comédie de l'Amour,' by M. Jean Du Bois, was produced the same evening as 'Le Passant.' M. Du Bois was a constant collaborator of De Bataille and Amédée Rolland, both of whom have recently died. This, the first piece he has written alone, is a trivial and not over-moral production.



The 247th anniversary of the birth of Molière was kept in the customary fashion at both the national theatres in Paris. At the Français, a performance of the 'Misanthrope' was followed by the usual ceremony of crowning the poet's bust. Some verses, entitled "Hommage à Molière," by M. Ferrier, the author of 'La Revanche d'Iris,' were recited by M. Coquelin. The performances concluded with 'Le Malade Imaginaire,' with the burlesque reception of Orgon and the procession of actors, which tradition has associated with the comedy. At the second house 'Pourceaugnac' was played, with the burlesque interludes, which have not been given at the Odéon for fifteen years. The inevitable 'Tartuffe' was also performed. M. Théodore de Banville, the author of the 'Odes Funambulesques,' supplied the usual verses, which were entitled "La Gloire de Molière."

'Les Chevaliers de la Brouillard' has been revived at the Ambigu Comique, with Mdlle. Marie Laurent as Jack Sheppard, Castellano as Jonathan Wild, and Boutin as Blueskin. It may be satisfactory to those who wish to compare the English and French stages to know that this precious production was received with as much favour as it could possibly have obtained at the Surrey or the Britannia.

'Miss Multon' ('East Lynne') is now being performed at half the provincial theatres of France. At Marseilles and Lyons it is played at the principal theatres; at Lille and Versailles two, and at Bordeaux three theatres are performing it at the same time.

The receipts at the places of entertainment in Paris contributed to the support of the poor were, during the last month, 2,037,990 francs 37 centimes.

A new theatre is about to be erected in Paris on a portion of the site now occupied by the Magasins-Réunis.

The name of M. Adolphe Guénée, the director of the Théâtre des Nouveautés, appears in the French official list of bankrupts.

The revue at the Théâtre Déjazet is by MM. Alexander Flan, A. Lemonnier, and Oswald. It is entitled 'Gaulois-Revue.'

A new drama by M. Alexandre Dumas fils has been received at the Gaité.

A farce, founded apparently upon La Fontaine's (not over moral) 'Le Faiseur d'Oreilles,' has been produced at the Théâtre de l'Athénée. It is by M. Marc Leprevost fils, and is entitled 'La Suite au Diable.'

The revision of the *decret de Moscou* is completed. In future the six actors who compose the *comité de lecture* of the Théâtre Français will be compelled to sign their name to their votes, and state their reasons for giving it. A proposal to admit dramatic authors upon the committee was emphatically negatived by M. Émile Augier.

A new work by Signor Federico Ricci, 'Une Folie à Rome,' was announced for last Thursday at the Fantaisies Parisiennes. We shall next week give some account of an opera which has been talked about by anticipation.

Signor Naudin, having broken his engagement at Madrid, has agreed to appear as Vasco de Gama, in Lisbon,—probably the only European capital in which 'L'Africaine' has not yet seen the foot-lights.

Singers are right royally treated in Russia. An Imperial carriage was placed at the disposal of Madame Patti to convey her to St. Petersburg, and on her first appearance she was recalled some forty times. It is but just that royalty should suffer as well as enjoy.

The Abbé Liszt is at Weimar, where he intends to remain some time.

#### MISCELLANEA

The *Tract Society's* "Cowper."—Notwithstanding that I endeavoured to compress into my first letter all I had to say on the reading of "slipper" vice "thimble," I am desirous of making a brief reply to Mr. Manning. Independently of the fact that some copies read "thimble," I contend that, taking the two readings in connexion with the entire sentence, Miss Bridget's slipper is a "misfit," if I may be allowed so homely an allusion,

while her thimble is a very good one. That a slipper might be for once turned into a drinking cup is possible enough: but how, if it had to be so used "every day"? Assuming slipper to be the right word, how could the epithet "little" suggest itself as the most proper and natural? If, on the other hand, we suppose the word to be thimble, then Miss Bridget's gallant, wherever he dined, whether at home, a friend's, or a tavern, might have produced the little goblet from his waistcoat pocket; but as to treating a sodden slipper, even his innamorate's, in the same way, I confess I am so "dull" that I do not see "the humour of it." That the first, second, and all recent editions read "slipper" is no proof that Cowper wrote thus, for reasons which will readily occur to Mr. Manning, but which your space will not admit of my particularizing. Southey states that Grimshawe's edition has Miles Quince where Cowper wrote Montesquieu. The same may be said of the allusions in the poetry of the preceding period, backed as they are by the actual doings of German students, fast young men of Vienna, and even the traditional feat of "fighting Fitzgerald." I venture to think that for one allusion, in the literature of the period, to stealing a lady's slipper, two might be produced to stealing her thimble, or some other feminine implement. As a hint that Mr. Manning's researches may not have embraced every book which Cowper had read, let me remind him that so omnivorous a reader as Southey did not know, or had forgotten, who the immortal "Parson Adams" was. My main objection to the vulgar reading is, however, I admit, intrinsic. Cowper's was a mind endowed with a woman's quickness of perception and fine sense of propriety, which enabled him at a glance to take in all the surroundings of an idea, and to mark at once what was incongruous with it. He never wrote a line of nonsense, which the couplet, as it stands, decidedly is. I am conscious, however, that arguing thus on grounds of probability chiefly is a very unsatisfactory method, and therefore forbear saying more; especially as I have a strong hope that positive evidence will yet turn up in favour of the emendation I advocate.

W. BURRELL.

*Volcanoes.*—Will you permit me to use your pages for the purpose of discovering an interpretation of what appears to me a difficulty in geology. In 'Volcanoes and Earthquakes,' by MM. Zurcher and Margollé, from the French, by Mr. Norman Lockyer, page 118-19, I find "Two rivelets, by which the country was watered, disappeared in a deep crevasse of the eastern side. They now doubtless flow in volcanic subterranean passages, as they reappear at the west at a distant point from their ancient bed, forming two cascades, their waters being of a high temperature." Now, there seems to be no doubt but that these waters are, in their passage through the earth, subjected to the action of fire, if the explanation of volcanic agency given to us by Page in his 'Advanced Text-book'—Geology—is to be depended on, page 54—"Igneous agency, as depending on some deep-seated source of heat with which we are but little acquainted, manifests itself in three grand ways, viz., in volcanoes. . . ." Now the first-quoted work proves that the rivers disappeared in consequence of volcanic action, but if this action came from a deep source, how is it that the waters of the rivers do not flow into that deep source, instead of rushing again to the earth's surface in a heated state? This question has reference to the theory of igneous action in the earth other than by volcanic action, and as I refuse to accept the doctrine, as it now stands, of any other igneous action in the earth but volcanic action, which is not necessarily "deep-seated," I find an argument in my favour in the re-appearance of these rivers, for they would not have done so if there had been vents for the escape of vapour or of fire lower than the levels of the waters.

H. P. MALET.

*Black Combe and White Combe.*—In the *Athenæum*, No. 2146, p. 797, allusion is made to the derivation of the names Black Combe and White Combe. Will you permit me to suggest, deferentially, that the words *black* and *white* may have arisen not "from the colour of their rocks," but from the nature, or the aspect, of the hollows

themselves? This mountainous ridge (or upcast of Skiddaw slate) stretches for about three miles in a north-east and south-west direction, with varying elevations of more than 1,900 feet. The north-west side, that overlooks the Irish Sea and Cumberland coast, by reason of the slates dipping that way, presents comparatively easy slopes; but the contrary side—that which faces the Duddon estuary and opposite shores of Furness—has its whole length escaped into precipices and deep ravines or hollows. The rocks in some places are much decomposed, exhibiting many really beautiful shades of colour, from light grey to yellow, orange, deep brown, and black. The hollows, in which several streams take their rise, are for the most part broad and straight, and have their openings facing either the east or south; but near the southern end of the mountain there is a narrower ravine, about a mile long, which, although its entrance, like that of others, is towards the east, presently afterwards begins to describe a considerable curve, and ends by pointing due south, having eaten back into the heart of the mountain almost to beneath its summit. Into this *cul-de-sac* the sun's rays never fall; the rocks hang over, perhaps a thousand feet above, and on a hot day the sudden decrease of temperature felt on entering is very great. Now, in viewing Black Combe from a distance, whether from the Cumberland shores of the Duddon or from the Furness hills in Lancashire, notwithstanding the mountain may be all bathed in a flood of sunlight from base to summit, the head of this particular ravine always appears as a large open chasm, involved in the blackest shadow. Hence, probably, the name, *black hollow*, or Black Combe, while the other hollows, being lit up to their depths, may by contrast have given rise to the opposite designation, *white hollow*, or White Combe. In all likelihood, time and the progress of decomposition will effect a breach in the head of that ravine, with an opening to the south, when it will no longer favour the old popular notion of its being the crater of a volcano—see West's 'Guide to the Lakes,' 1777, and Hutchinson's 'Cumberland,' 1794. In regard to the antiquity of the present name, I have access to no record carrying it further back than Denton, 1688; doubtless it is much older, but from the following, which I extract from the 'Etymological Antiquities of Furness,' by Francis Evans, and contained in his work entitled 'Furness and Furness Abbey,' Whittaker & Co., 1842, it seems that at no time could this mountain have been included within the boundaries of Furness and called High Furness Fell. "*Furness* appears to be a contraction of the ancient word *Frudernesia*, the Latinized form of the British word *Fruderynys*, which comes from *frud* or *frud*, stream; *din*, land; and *ynys*, island—stream-land-island. Nothing can be more descriptive of the physical character of Furness. It was very common among the ancient Britons to call tracts of land *islands* when they were only *nearly*, or even only *apparently*, surrounded by water. That Furness was regarded as an island long after the British period will appear from the answer of King Henry the Fourth to a petition of the Abbot of Furness, in which he says, "Whereas the said abbey is situated in an island," &c., "*est assis en une isle*." By Bishop Gibson Furness is supposed to have derived its name from the numerous furnaces that anciently existed in the district; and by Camden it is deemed equivalent with *Foreland* or the *Promontorium Anterior* of the Latin, from its projection into the bay. When, however, it is considered that *Frudernesia* and not *Furness* was the original name of the district, both these derivations seem to be without any solid basis,"—pp. 137, 138. In Domesday Book the name of Furness does not occur, it being at the time, in conjunction with all the north of Lancashire, the south of Westmoreland, and part of Cumberland, included in the division of *Hougun*, which belonged to the West Riding of Yorkshire," page 35. "*Gnaun* or *Wann* is a British word signifying a down, mountain meadow, a moor. This word combined with *How* (a Saxon term, signifying a hill or hillock) was the name given to that division in which Furness was included at the time of the Domesday Survey,"—*ibid.* page 139.

ELIZABETH HODGSON.



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LONDON, SATURDAY, JANUARY 30, 1869.

## LITERATURE

*Lives of Lord Lyndhurst and Lord Brougham, Lord Chancellors and Keepers of the Great Seal of England.* By the late John Lord Campbell, LL.D. (Murray.)

At last, a long-expected book has appeared, the volume containing memoirs of the two brightest, keenest, strongest men who in these later times have held the Great Seal, by the plodding lawyer who, after acquiring preferment disproportionate to his deserts, by patient industry and prudent arts, was finally raised to the woolsack by length of years and an aged Premier's kindly regard for the infirmities and claims of old age. In temper, style, capacity, John Copley and Henry Brougham, who forced their way to the highest honours of the law by strength of brain and irresistible powers, contrast strongly against their historian, who, owing his ultimate elevation to vigour of body and endurance, was on the eve of his seventieth year when he first gained a judicial place in Westminster Hall, and had entered his seventy-ninth year before he achieved his highest ambition, the custody of the *Clavis Regni*. Lord Campbell saw the contrast, but he was so constituted that he could think it altogether in his favour.

In 1846, when the Tory ministers surrendered their places to the Whigs, the Benchers of the Inner Temple gave a grand banquet to the heads of the law, to which Lyndhurst, Brougham, and their biographer came down from the House of Lords in Lady Lyndhurst's carriage. The dinner was an unusually brilliant and successful affair, and in delivering an after-dinner panegyric on the virtues of ex-Chancellor Lyndhurst, Lord Brougham raised a laugh by saying, in allusion to Lord Campbell's biographic labours, that "to an expiring Chancellor death was now armed with a new terror." The remark was all the more piquant, as the biographer had declared his intention to bring his work down to a late date of his career, and write the lives of post-Eldonian Chancellors. But the mirth would have been yet louder had Henry Brougham, in a fit of prophetic humour, predicted that in the coming memoirs awkward, blundering, canny John Campbell would venture to call himself Lyndhurst's rival and conqueror. Even Lord Brougham's high spirits and keen delight in the biographer's egotism failed to inspire him with such a daring imagination; but had he made the prediction it would have been literally verified in the present volume, which demonstrates that, though Henry Brougham and John Copley were smart talkers and men of considerable parts, they were greatly inferior to John Campbell, the historian of Chancellors and Chief Justices. Nor is this the only amusing quality of a volume which overflows with pungent gossip and malicious tattle, and throws detraction on every one whom it mentions, with the single exception of the author himself, whom it treats with invariable courtesy. The book is sure to be popular for a week, on account of its scandal and flippancy; but no one to whom the writer's memory is dear will derive much gratification from the reception which it is sure to meet at the hands of critics. The author was wont to profess that he delayed its publication out of an amiable wish to print nothing, during the lives of Lyndhurst and Brougham, that could embitter their later years; but some of his friends, entertaining a higher opinion of his prudence than of his kindness, concurred in attributing the postponement to a natural

dread of the consequences of premature publication. Unquestionably, had the book appeared during Campbell's life whilst the two ex-Chancellors were in a condition to exercise their right of reply, it would have brought on the author such a chastisement as would have deprived him of peace in his latest days. And even if death had freed Campbell from a wholesome fear of their personal resentments, by removing them from the stage whilst he still played the Chancellor's part, we are inclined to think that the book would not have seen the light during the author's life; for, though the aged gossip-monger could not deny himself the pleasure of making arrangements for the posthumous utterance of its malicious inventions and mean suggestions, he must have had a lurking consciousness that it would bring him discredit in proportion to its notoriety.

Either Lord Campbell is an arch-calumniator or Lord Lyndhurst—the Nestor of the Conservatives, as men called him in his later years—was the meanest, falsest and most profligate being that ever held the Great Seal. The son of an eminent artist and the descendant of a respectable grandfather, he was so "very unreasonably ashamed of his family" and his distinguished father, that he forbore to make any mention whatever of the artist in the fictitious pedigree "which he sent to the genealogists" for publication in the Peerages, and which gives him a descent from a baronial De Couplé, who came in with the Conqueror. That the pedigree is fictitious, and that Lord Lyndhurst was its fabricator, not a word of proof is given beyond the biographer's bare assertion. We are told that such was Lord Lyndhurst's sensitiveness with respect to the humility of his father's vocation that he was much hurt by a speech in which the present Recorder of London, himself of royal descent, contrasting the aristocratic exclusiveness of the Liberal party against the popular character of the Conservative connexion, observed, "We glory in having as our leader in the one House the son of a cotton-spinner, and in the other the son of a painter." And yet the biographer is constrained to admit that this *parvenu* lawyer, whose constant aim it was to dissociate himself from his father's fame, lived throughout the years of his fashionable and political pre-eminence in the very house in which the elder Copley used to paint the portraits of the aristocracy. Having commenced in this vein, the writer continues his detractions to the last line of the memoir. Though Daniel O'Connell was not justified in calling the Chancellor "an alien, and liable to be reclaimed as a refugee Yankee," Lyndhurst was unquestionably born in America—a fact of which he was greatly ashamed after achieving success—and cherished republican opinions of the extremest kind until he had attained middle life. As a boy, he exhibited great cleverness, and in his fifteenth year addressed to a beautiful school-girl a set of Horatian verses, which, says the biographer, "I suspect to have been copied for the occasion from a scrap-book, for the professed lover has never since been known to versify." What a ground for a suspicion thrown out to insinuate that Copley, in early boyhood, showed a tendency to the practice of larceny! That Copley was a second wrangler, a fine classic scholar, and a Fellow of Trinity, the biographer cannot deny; but, notwithstanding these scholastic attainments, he had no literary tastes and disdained authorship. "I never," says the author, "heard of his being engaged in any literary undertaking, except writing some letters in

the *Times* newspaper along with Benjamin Disraeli, under the signature of 'Runnymede.'" Elsewhere it is said, "But Copley always had a great contempt for authorship, and would rather starve than disgrace himself by it,"—for which statement the author offers no evidence. That in his earlier years, whilst waiting for clients, Copley abstained from literary labour is not wonderful, for his fellowship and modest patrimony placed him in easy circumstances. Though Copley lived for some years in harmony with his first wife, "there were afterwards jealousies and bickerings between them, which caused much talk and amusement; but they continued on decent terms till her death, at Paris, in 1834—an event which he sincerely lamented. He was sitting as Chief Baron in the Court of Exchequer when he received the fatal news. He swallowed a large quantity of laudanum and set off to see her remains; but his strength of mind soon again fitted him for the duties and pleasures of life." That the first Lady Lyndhurst was a brilliant woman of fashion Lord Campbell does not deny; but he craftily suggests that "if she had been more prudent, people would not have talked disparagingly of her." Lord Lyndhurst's second wife was "a beautiful Jewess," and in rendering homage to this lady's prudence, the biographer has a fling at her official predecessor, in the style of an accomplished tattler of spiteful gossip. "Although the new Lady Lyndhurst, like her predecessor, tried to become a leader of fashion, she preserved an unsuspected reputation, and took devoted care of her husband, who, notwithstanding the juvenility of his mind and his habits, was now sinking into the vale of years." In its particular way, this sentence is a gem of art. Can any reader compress more spite against a dead woman and a living man into the same number of words? And yet people persist in saying that Jock Campbell was altogether devoid of genius. Lyndhurst in the vale of years at the time of his second marriage! He had still a quarter of a century of life before him, and wanted years of the age at which his biographer became Chancellor.

The other notes of Lyndhurst's social doings are in the same vein. He was a reckless and licentious talker, and habitually slandered his closest friends behind their backs. "His features were strongly marked and his whole countenance well-chiselled—with some fine lines of thought in it—nevertheless, occasionally with a sinister smile of great cunning and some malignity, which obtained for him the sobriquet of Mephistophiles." His manners were ingratiating and his conversation was agreeable; so much so, indeed, that "he might have risen to celebrity as a 'diner-out.' Without being epigrammatic or positively witty, his talk was always sparkling and always pleasing." This condescension from Campbell to the man who might have been a favourite at dinner-parties is delicious. "He used to affect to be a *roué*, and after he was married he would say, what a charming thing it was to visit Paris *en garçon*." With a chuckle, this generous friend remarks on the lawyer's poverty: "To his great mortification, he has no son to inherit his title. If the peerage had been transmitted, it would have been poorly endowed; for, although now relieved from pecuniary embarrassment, he is only able to live comfortably on his allowance as ex-Chancellor, and to make a decent provision for his daughter." Elsewhere reviving a humorous story—current in Charles the Second's London, and tacked by gossip-mongers to numerous politicians of later time—the biographer says, that whilst the Chan-



cellor entertained the bar and high society with sumptuous hospitality, "it was rumoured that his band of attendants at table was sometimes swelled by sheriffs' officers put in livery, there being frequent executions in his house; but I believe that for these stories, so generally circulated, there was no sufficient foundation." But whilst disbelieving these and other scandalous stories, Lord Campbell seasons his book with them.

To aggravate what was bad, and blacken what from any point of view was sufficiently dark in the political tergiversation which precluded Copley's entrance into the House of Commons, the biographer insists on the extreme character of the republican opinions which the future Tory Chancellor consistently maintained from youth to the threshold of middle age. As a law-student, he was "a Whig, and something more; or, in one word, a *Jacobin*. He would refuse to be present at a dinner given on the return of Mr. Fox for Westminster; but he delighted to dine with the 'Corresponding Society,' or to celebrate the anniversary of the acquittal of Hardy and Horne Tooke." An ardent admirer of the first Napoleon, he exclaimed, on the Emperor's escape from Elba, "Europe is free!" and he remained a staunch upholder of revolutionary doctrines until his masterly defence of Dr. Watson, the Spafelds demagogue, determined Lord Liverpool to buy his venal eloquence over to the Tories. "If Copley had been for the Crown the prosecution would have succeeded," Lord Castlereagh observed to Jekyll with respect to Watson's acquittal. "Bait your rat-trap with Cheshire cheese, and he will soon be caught," answered the wit of the bar,—meaning that Copley would rat for the sake of the Chief Justiceship of Chester. Overtures were forthwith made to the Jacobin serjeant, who forthwith accepted a Government borough and the livery of the party of despotism, as he had been wont to designate the Tory party. In 1831, when charged by Earl Grey with having "entertained opinions favourable to the consideration of the question of parliamentary reform," Lord Lyndhurst exclaimed emphatically, "Never!" Lord Campbell heard this denial, and observes, "Lord Denman, who had gone the circuit with Lyndhurst, and full well knew what those opinions had been, was then standing by me. Shaking his fist in a manner which made me afraid that he would draw upon himself the notice of the House, he exclaimed, 'Villain, lying villain!' But, in reality, what the noble and learned lord said was literally true; for at the period of his life alluded to he was not favourable to parliamentary reform, but wished Parliament to be abolished, that a National Convention might be established in its place."

As a judge, if this biography may be trusted, Lord Lyndhurst deserves little praise. Whilst Master of the Rolls he did little but display ignorance of law and his legal inefficiency. "The gossip of the profession during the short period when he continued Master of the Rolls was, that 'he sat as seldom as possible, and rose as early as possible, and did as little as possible.'" His first tenure of the Great Seal was remarkable chiefly for the dodges by which he contrived to hide his incapacity from the public. In the Court of Exchequer, where he presided for four years, "he showed that, if he had liked, he might have earned the very highest reputation for judicial excellence," but "he would not heartily give his mind to his judicial business." His judgment in the case of *Small v. Atwood* was "the most wonderful judgment ever heard in Westminster Hall"—wonderful for its exhibition of a lucid and retentive memory, and thorough mastery of

complicated facts and calculations; but it was reversed because "he had come to a wrong conclusion on the merits." The writer adds: "His opinion was and is of small weight in Westminster Hall: and I do not recollect any case being decided on any judgment or dictum of his." That he did not mire himself in ignominious scrapes was due to his prudence in taking his law from his puisne, Bayley, whom he invariably asked in every difficult case "which way he should give judgment."

In spite of his industry and devotion to business, John Campbell was scarcely less a butt to the leaders of his profession than he was a mark for ridicule to men of letters. Whilst the literary coteries laughed over the blunders and thefts of the writer, Westminster Hall made itself merry about his pomposity and dullness. But of all his legal persecutors, Lord Lyndhurst was the most merciless and disdainful. The bare mention of Jock Campbell's name would call a mirthful smile on the visage of Lyndhurst, who delighted to play on his weaknesses and render him ludicrous. Knowing the man's vanity, Lyndhurst used to assure him that Brougham was jealous of his powers; and though Campbell had enough shrewdness to see that Lyndhurst was not his friend, he swallowed all his persecutor's malicious flatteries. With the simplicity of an ambitious man stupefied by vanity, the biographer records how Lord Lyndhurst tried to irritate Brougham by representing that he (Campbell) was plotting to get the great Seal. "I remember once," he says, "after arguing a case at the bar of the House of Lords, coming upon the steps of the throne in my silk gown and full-bottom wig (such as the Chancellor wears), wishing to have an opportunity of speaking to Lord Melbourne. I then heard Lord Lyndhurst halloo out to Lord Brougham, so as almost to be heard distinctly in the gallery, 'Brougham, here is Campbell come to take his seat as Chancellor upon the woolsack.' The Duke of Cumberland (afterwards King of Hanover) was standing close, and Lyndhurst said to him, in Brougham's hearing, 'Sir, this is Sir John Campbell, now Attorney General, who is very soon to be our Chancellor.'" Who but John Campbell could have failed to see that he was being made game of, and that Lyndhurst, instead of trying to incense Brougham, was bent on amusing him?

In the memoir of Brougham, even more than in the sketch of Lyndhurst, the biographer renders himself ludicrous and repulsive; ludicrous because he is insane enough to represent that Brougham was jealous of his literary reputation, and repulsive because in calumniating Brougham he traduces a man from whom he acknowledges himself to have received kindness and friendly service. He begins by saying of the most learned and brilliant Chancellor since Bacon:—"He accomplished nothing as a statesman; he cannot be said to have extended the bounds of human knowledge by philosophical discovery; his writings, although displaying marvellous fertility, are already falling into neglect; his speeches, which when delivered nearly set the world on fire, when perused in print cause disappointment and weariness." It is impossible to peruse with gravity this critical judgment from the advocate who had no eloquence, and the author whose writings, when the judgment was penned, had met a doom more dreaded by literary aspirants than mere neglect. Having thus opened his treatise, the biographer demonstrates that Henry Brougham, instead of being what he represented himself—the heir-general of Raulph de Vaulx and William de Vaulx, was the descendant of a plebeian stock of petty

farmers and graziers of Westmoreland, and that his claim to the ancient barony of Vaux "must be considered a mere dream or fiction." Next it is told how Brougham, though born and educated in Edinburgh, was ashamed of his Scotch birth and training, and on settling in London "wished it to be forgotten that he had been born and bred in Scotland, and that to Scotland he owed the education which enabled him to excel so many senior wranglers, and double-class men of Cambridge and Oxford." The biography does not charge Brougham with direct political "ratting" in early life, but it insinuates that he began his career with a "leaning to Toryism," and "would have been extremely happy on proper encouragement to have enlisted under the banner of the 'Heaven-born Minister'."—Pitt. At the outset of his parliamentary career he was "the most unscrupulous of the Liberal party," and on the disappointment of his ambition at a subsequent period became "a leader of the Tories" and "trumpeter to the Tories." Of Brougham's great speech in defence of Queen Caroline it is observed that the orator "himself considered, and, I believe, still considers his performance the most wonderful effort of genius recorded in the annals of oratory." The critical Campbell, however, is compelled to say, "But I must confess that when now read in print, as published by the author, it appears by turns stiff and affected, tame and rapid, turgid and declamatory." Of course there is a sneer at the "real or affected humility" with which Lord Brougham "refused to sign his name as peers usually do, but signed H. Brougham, or more commonly H.B." It is frankly intimated that Brougham was a charlatan in public, and odiously insincere in private life. In the House of Lords, less prudent than Lyndhurst, who was "exceedingly cautious" not to provoke a conflict with the dreadful John Campbell, Brougham was very reckless and dictatorial to his biographer until, says the historian of his own prowess, "I boldly stood up to him and taught him to respect me." It is recorded that Brougham had a habit of telling untruths till he believed them. "Brougham has often told me that at this time (i.e. 1834) he had himself the offer of being Prime Minister, but that he positively declined it and named Melbourne. I strongly suspect that this only appeared to him in a dream, and that the story is now believed by him only because it has been so often narrated by him." There was a vein of insanity in Henry Brougham's mind, which caused his friends great uneasiness in early life, and in 1836 displayed itself so decidedly that "his reason was in danger." But the grand charge against Brougham is that he was jealous of the author's literary fame: "It is my duty," says the conscientious scribe, "however, as a true and impartial biographer, to relate that he was made very unhappy at this time by the successful publication of my 'Lives of the Chancellors.' . . . He wrote himself, or induced others to write, in periodicals over which he had influence, stinging articles against the book and its author." Had it not been for this interference, the 'Chancellors' would have encountered nothing but praise; but the malignant Henry Brougham was only too successful in poisoning the minds of critics. The malicious creature even talked about a new terror having been added to death for expiring Chancellors. Worse still, at the instigation of the same despicable passion, Brougham maintained in 1847 that John Campbell would be no fit successor to Lord Cottenham, should the latter resign the Great Seal from ill health. Two years later, however, Brougham "(strange to say) had," says the



celebrated historian, "now formed the resolution that I should succeed Lord Denman in the Queen's Bench; and, if I had been his own brother, he could not more zealously have exerted himself to accomplish that object. During the autumn I received several letters from him on the subject, the last beginning 'My dear C., *vulgo* dearest Jack.'" Having noticed these kindnesses from the ex-Chancellor, in the very next page Campbell sneers at his friend's scientific pretensions: "Brougham was now deeply engaged in a course of experiments upon Light. He had told me that he had made a great discovery which 'Newton had nearly approached, but had not reached.' In passing through Paris, he explained it in a lecture to the Institute, assisted by diagrams which he drew with chalk on a black board. I have been told that his brethren showed great self-command in keeping their countenances while he addressed them in French (or as Macaulay calls it, in Broughmee), but that, in spite of all their politeness, some of them did smile a little at the supposed discovery, and the fluctuations by which it was proved and illustrated."

But enough of this pitiful detraction. To clear the atmosphere let us give a few of the good stories with which the book abounds.

An anecdote of Brougham, when a schoolboy at the Edinburgh High School:—

"When he entered the High School, Adam, to whom so many owe a taste for classical literature, was head master; but he began with an under-master, named Fraser, who, though a very zealous worker, was not supposed to be much of a scholar. As his pupil, young Henry Brougham made wonderful proficiency in spite of occasionally taking delight in teasing him and playing tricks upon him. The Scotch Judge, Lord Cockburn, who was at the High School at the same time, has related to me the following anecdote:—'An exercise being given out,—to translate a paper of the *'Spectator'* into Latin,—Brougham set to work upon it, with a view to mystify Fraser, and introduced several expressions for which he had classical authority, but which had the aspect of bald and barbarous Latinity. At first he had to repent of the joke, for Fraser called him up, and actually punished him with the *"taws,"* or ferula, partly for his alleged bad Latin, and partly for his impertinence in maintaining that it was good. Next morning, however, Henry Brougham entered the school with a load of books upon his back, and out of these he demonstrated that all his alleged Anglicisms or solecisms had been used by Roman writers of the Augustan age. Fraser had the magnanimity to listen to him, and to compliment him on his industry and taste; and from that time the flogged boy was hailed as the king of the school.'

From Sir Thomas Dick Lauder the biographer gained the following anecdote of Henry Brougham when a collegian:—

"While at college Brougham never went to Edinburgh balls or assemblies, although they were much frequented by other students; but he was a member of several convivial clubs, and took the lead in them whenever he appeared. One autumn, by way of seeing a little of what was in Scotland considered 'fashionable life,' he went to the meeting of the Caledonian Hunt, which was held at Dumfries. According to the prevailing custom, all orders and degrees dined at a *table-d'hôte*, and after dinner all sorts of bets were laid. Brougham offered a wager against the whole company that none of them would write down in a sealed packet the manner in which he meant to travel to the races which were to take place a few miles from Dumfries the next day. As many as chose to accept his challenge wrote down their conjectures, which were sealed up along with his actual purpose. When the packets were opened, it was found that he would go in a sedan-chair, which none of them had thought of. Accordingly, he made his progress to the races carried in that way, and accompanied by an immense crowd. After dinner he

renewed the bet against all who chose to take it, and when the packets were opened he was equally successful. He had written down that he would go in a post-chaise and pair, all the persons who had accepted the bet having written down the strangest and most absurd modes of conveyance they could devise. In whatever company he was, he betrayed a resolution to make himself prominent and to be talked of, which pleased him nearly as much as unmixed admiration."

No wonder that Sir Thomas Dick Lauder related of this eccentric collegian, "About this time his conduct was so eccentric, that he was supposed to have shown a slight tendency to insanity, and his friends were very uneasy about him."

Brougham and Lyndhurst are not the only notable men of whom this volume speaks contemptuously. Lord Gifford "lamentably exposed his defective education, and proved that his sudden and unexpected rise was a mere frolic of fortune." Lord Eldon, the victim of his own "what is called *humbug*," "was always making professions of honesty, and became his own dupe." Sir Robert Peel was scarcely more noticeable as a statesman than as a debater who could not pronounce his "h's." "By hard labour, Peel had acquired the faculty of pronouncing *h* when it occurred at the beginning of a word. Thus, he would say 'house' and 'hustings,' not in Lancashire fashion, 'ouse' or 'ustings'; but *h* in the middle of a word he would still omit. Thus, he would say, 'The man be-aves well who always ad-eres to his friends.'" Lord Langdale in Parliament "proved an utter failure." Brougham was not more meanly jealous of Campbell than Macaulay was of Brougham. As though poor Queen Caroline's reputation had not been sufficiently battered, the author publishes some of her misspelled and ungrammatical letters, to show that she was a badly educated person and no gentleman.

We have spoken of the faults of this book with only small regret, for Lord Campbell's fame is of no importance to any one outside his domestic circle, and the dead man deserves no tenderness who defames dead men from his grave. His previous works showed the shallowness of his historical information and the narrowness of his mind: the present volume exhibits the commonness and meanness of his nature. It is a pitiful exhibition of senile vanity, foolishness and spite.

*Tree and Serpent Worship; or, Illustrations of Mythology and Art in India in the First and Fourth Centuries after Christ. From the Sculptures of the Buddhist Temples at Sanchi and Amravati.* With Introductory Essays and Descriptions of the Plates by James Fergusson. (Allen & Co.)

THIS huge and handsome volume on the architectural remains of Sanchi and Amravati is said to have been prepared under the authority of the Secretary of State for India in Council; but we are not told on the title-page to which particular Secretary of State we owe the accomplishment of a very good idea. The work was undertaken two years ago; and in these past two years we have had four different gentlemen in power at the India Board. The particular patron, however, was Sir Stafford Northcote; and we name him with pleasure, since it is only right that the public should have every means of giving honour where honour is most due.

For many years past, there lay unnoticed in the stables of Fife House a mass of old Indian marbles, which had been brought over from Madras, hardly any one knew either when or why. They were broken and uncomely; and

if any man had the wit to push inquiries as to what they were and whence they came, he was told they were fragments of an Indian temple of which scarcely anybody in London had ever heard the name. If the inquirer went yet further, he might—or might not—have learnt that these broken stones had been found, a good many years ago, lying on the wharf at Madras, exposed to the wind and rain, and that after much writing of letters they had been shipped for England, where they had been tumbled out on the yard of Fife House. To ask how they came to be lying on the wharf at Madras, was like going back to the Deluge; yet when curiosity pushed its way backwards, these stones were traced to Mr. Walter Elliot, who, when acting as Commissioner at Guntour, twenty-four years ago, had employed his leisure in grubbing among the green slopes and mounds on the river Kistna, after the fashion then being set by Botta and Layard on the Tigris. Elliot had met with much success in his labours, having unearthed a city and recovered an ancient temple, the details of which were of exceeding richness and importance. Nay, he had actually forwarded his wealth of examples to Madras, in the hope of their reaching London, and making his name immortal. But—alas, for human hopes!—Elliot was no writer. He could not tell his story in a way to arrest the public eye. Amravati was not a Biblical city; and, unlike the Tigris, the river Kistna had a foreign sound. The temple which he had found was called a Tope; the name and office of which were alike unfamiliar to the English mind. The temple was Buddhistic; and as Gotama Buddha is not mentioned in the Scriptures, the stones of which his temple had been built in Amravati could not serve to illustrate the form and site of Solomon's temple in Jerusalem. Hence they lay on the wharf at Madras, exposed to wind and rain for a dozen years, until some one happily found that these heaps of stone were in the way; and thought that, as they had cost a bag of money for cartage, they might as well be sent to the India Museum in London. Hence they were shipped from Madras, and brought to London, where, on arrival, they had the fortune to be stored away in the stables of Fife House, with so much secrecy that not one soul beyond the clerks and officers of the Museum had any knowledge of their existence.

Yet all these years there lay in these waste places of our power, among these broken fragments of stone, as much curious and important history as anything found by our explorers on the Tigris and the Euphrates!

When Mr. Cole was laying out plans for our share in the French Exhibition, he proposed to Mr. Fergusson, as the chief authority on Indian architecture, that some casts and models of old Indian temples should be prepared under that gentleman's eye. Mr. Fergusson, who fell in with the suggestion, set to work; meaning at first to confine the display mainly to photographic studies of Brahminical and Buddhistic works, backed by four or five casts from the curious and beautiful marbles which had long been shown in the old Indian museum in Leadenhall Street. These marbles, we need not say, had been greatly admired; and no one will be surprised to hear that good judges thought them so fine as to warrant an artist in going to India to see their fellows. Well, Mr. Fergusson went down to Fife House, for a quiet study of their comparative merits, with a view to casting those which would best convey a notion of the whole. He had turned them round and round, made plans and drawings, and in the end had selected four examples for the caster, when, to his great amazement, the clerk mentioned, "just promiscuously," that there were heaps of such



things in the coach-house in the yard! Yes, there they were,—shafts, friezes, figures; a world of artistic fragments; some of rare beauty, all of singular interest,—lying in a shed, exposed to slush and snow.

Of course, the Indian authorities awoke to a sudden sense of their treasure the moment their eyes were drawn to the stable-yard. Dr. Watson and Mr. Griggs, with laudable celerity, came to the rescue. The pieces of stone were now picked up and set in order. The separate slabs were copied. Soon, these gentlemen began to find that they had something more in hand than a mass of stones. The pieces fitted to each other. It was possible to build them up; and as the pile grew higher, it took a wondrous and comely shape. In fact, the old Buddhistic Tope, under these skilful hands, came back, as it were, to life.

Many of our readers will remember the specimens of these Indian marbles which were shown in the French Exhibition, along with the rare and costly collection of photographs of Indian buildings. It is doubtful whether England sent to that gathering of the world's best any other series which so strongly engaged the interest of continental scholars.

But this recovery of an ancient Buddhistic temple is far from being all that we have gained from Mr. Cole's happy thought. The recovery is that of an original record; and we have not only got possession of this record, but of its secret. The tope is a religious edifice, and the stones of which it is built are covered with figures—figures of men, animals, trees, and reptiles. They are especially covered with trees and reptiles; that is to say, with figures which appear to be symbols of trees and reptiles.

The fact is not quite new, but it has not heretofore been shown so clearly and completely as in these remains. Buddha was an idol-breaker. He denounced images and symbols; he prohibited his followers from representing God by any visible shape. His religion was one of contemplation and abstraction; and in his saintly eyes, a sign or image of the uncreated and ineffable God was a profanity not to be endured. Yet here, in very early temples, we find the House of God profaned by types and images of what Gotama Buddha himself would certainly have denounced as devil-worship. In fact, these slabs in Fife House cast a flood of light upon the dark history of Asiatic religions, which are not only curious as regards the past, but important in connexion with the future. Men are governed through their religious feelings; and the first step towards a knowledge of these feelings is a perfect study of their religious rites.

In our opinion, Sir Stafford Northcote acted wisely and economically in ordering these monuments to be photographed and published under the care of so good an antiquary as Mr. Fergusson, whose production and description of the plates leaves hardly anything to be desired.

When it was resolved to issue copies of the Amravati marbles, Mr. Fergusson wisely suggested the addition of some specimens of the yet more ancient Tope of Sanchi, of which there happened to be a capital series of drawings, made by Col. Maisy, of the Bengal Army, in the India Museum. The Tope of Sanchi dates from the first century of our era, that of Amravati from the fourth. This additional proposal was accepted by Sir Stafford; and the consequence is, that we have an excellent account, with specimens, of Buddhistic architecture in India nearly coeval with the Temple of Herod and with the earliest Christian edifices in Byzantium. All these things are good in their several ways; but the history of archi-

tectural art is of less importance than the history of religious ideas: and it is for the evidence which they present of the early intermingling of pure Buddhistic ritual with the ancient worship of the land—in its two most antique forms of tree worship and serpent worship—that these pictures of Sanchi and Amravati will be most welcome to serious students of our human history.

We congratulate all the parties concerned in this book—Mr. Fergusson, Sir Stafford Northcote, Dr. Watson, and Mr. Griggs.

*Changed Aspects of Unchanged Truths: Memorials of St. Andrews Sundays.* (Longmans & Co.)

THOSE who are familiar with "A. K. H. B.'s" versatile knack of choosing for his books titles which give no hint of what is to be found inside will not be surprised to learn that this is simply another collection of old sermons. He is, indeed, frank enough in one of them to intimate that it is deliberately and with cunning premeditation that he has adopted the system. If he did not gild his pill it is to be feared that fallen man would not only refuse to swallow it but refrain from buying it altogether. Moreover, he is countenanced by high and conclusive authority. "A very famous preacher, who many years since published a volume of sermons, was so conscious of the prejudice against the name, that upon the title-page of his book he described his discourses as 'Orations': and then, in his Preface, said that the reason why he had selected that odd title was, that he knew that if he had called his discourses 'Sermons' there would have been something in the very name that would have kept people from reading his volume, or that would have made them grow drowsy after having read a very few pages. And so it was that Dr. Edward Irving wanted, as it were, to smuggle his sermons into circulation under a wrong name." We do not presume to guess how it is that the author now for the first time feels it expedient thus to excuse a practice to which his readers are pretty well hardened; but it may be necessary to remind him that as Irving's sermons, called by the name of orations, were liable to be criticized no longer as mere theological discourses but as efforts at oratorical power, so, when A. K. H. B. selects a title so bold and ambitious as the present, we have a right to conclude that he thinks his book worthy of it, and is willing to be judged according to its terms.

It is not, therefore, as mere sermons that these are presented to the reading world. If it had been, we should have been able to dismiss them in a very few words. Readable, strictly orthodox, moderately dogmatical, not too long, and rather above than below the average of respectable mediocrity, a great many people will enjoy them very much. And this is about all one would have been tempted to think or say about them for good or ill. But the preacher says he has done something far beyond all this—he has been original, he has been suggestive, he has been startling. He has put old truths in new lights, and expounded them to us in modes that we never thought of before, and placed them in "changed aspects," and evolved from his eighteen texts new meanings and new lessons, and re-dressed, in a word, the creeds and doctrines of eighteen centuries in such a fresh garb as to give to our old and sometimes tedious friends new faces. At least, if this is not what A. K. H. B. means by his title, we cannot guess what he does mean.

A more melancholy case of self-deception, if this is really what the author has persuaded himself, we have seldom come across. We have

read, carefully and with every desire to do him justice, the whole of these eighteen "orations"; and, after laying them down, we say deliberately that they do not contain a single thought of any noticeable depth or value from beginning to end; and that, with exactly one exception, which we will notice directly, there is not a single "aspect" of a single "truth" which all of us have not heard from our childhood. Platitudes, indeed, there are in shoals, and truisms too puerile, and from their pompous affectation of dignity too irritating, to have the good luck even of being overlooked. "I have little doubt," says the pulpit-philosopher in one of these discourses, "that if any preacher now-a-days were to do as we are told St. Paul did once—continue his sermon till midnight—a very large proportion of his hearers would be in the case of Eutychus." "It will be a great change, no doubt, to each of us," is another of his sententious reflections, "when we go to the other world." Again, "It was not merely because Lazarus was a poor beggar, and Dives a man who fared sumptuously every day, that they fared so differently in the other world. . . . It was because the beggar was a pious beggar, and the rich man a godless rich man." "The entire New Testament," he is of opinion, "is a great advance upon the Old." But the crowning glory of all, the full fruition of meditative logic, the essence of unhesitating conviction, is surely embodied in the following:—"It is plain that by the body [in the text, "I keep under my body, and bring it into subjection,"] St. Paul means the same thing which Holy Scripture speaks of as *the flesh*." We remember to have heard of the Spanish priest's panegyric on the beautiful precision of the Apostle, when he tells us not only that the Disciples warmed themselves, but that they did it "because they were cold"; but never since then have we heard or read or dreamed of minute exposition that could be praised in the same breath with this. One shudders to think of the possibility that, with a less conscientious pastor, the congregation of St. Andrews might have fallen into the delusion that St. Paul only alluded to his bones.

At the same time, it must be admitted, in justice to the author, that he does not always confine himself within the safe limits of cautious commonplace. Here and there he launches forth into those somewhat peculiar styles of simile which are his most consistent characteristics; unfortunately, however, not always with either perfect taste or the best success. It is, for example, to say the least, an incomplete metaphor, and one that jars a little upon one's finer senses (the author admits, with a sort of half apology, that it is a "homely" one), when the committal by a sinner of his soul to Christ is compared to an Eastern king's gift of an elephant to a poor man whom he wishes to ruin,—"*What a fearfully costly present it is!*" Nor can one refrain from a passing smile at the hobble into which the preacher innocently subsides in the following attempt to illustrate the necessity of continually moving forward:—"Unless you keep going on, you begin to go back. You struggle, in a spiritual sense, up the steep slope, and you sit down at the top. . . . But after resting for awhile, you look round, and lo! insensibly you have been sliding down." Surely the most "commonplace philosopher," whether "in town or country," ought to be prepared for the very natural question,—What, having once got to the top, *ex hypothesi*, is the poor puzzled Christian to do? Either he must stay where he is (which A. K. H. B. says he must not do), or he must deliberately go downhill again, or he must



have a balloon (a metaphorical one of course) ready waiting for him on his arrival. If this last be A. K. H. B.'s meaning, he ought to have amplified his imagery; and we should not like to say confidently that he would have made nothing out of it.

We have said, however, there is one instance in which these sermons really do succeed in introducing "unchanged truths" in a decidedly "changed aspect." With a brief notice of it we conclude. It occurs in a sermon on the text, "There is nothing covered that shall not be revealed, and hid that shall not be made known;" and the passage in question is the "sober" though "startling" enunciation of "a simple scientific truth," "perfectly familiar to anybody who has any acquaintance with physical science"; viz. that "every word, deed and thought of every human being traces itself indelibly upon the universe, and leaves its record for ever written there." In other words, as the writer puts it explicitly, that "at the judgment day . . . our words, in irresistible memorial, will be there" (i.e. "registered indelibly"—not figuratively, but actually and visibly—upon the universe) "to speak for themselves." And this is a brief summary of the proof of the proposition. Every word uttered produces "pulsations in the air," which "will alter the whole atmosphere through all future time." "What is there needed, then . . . to make every syllable that ever fell from the lips of man a thing which may be read; . . . but just to quicken our powers of perception?" Human deeds, too, are being perpetuated in "another and more striking way." "Light requires time to travel through space." Consequently, a person in a star, between which and this world light takes 6,000 years to travel, would see here to-day "the bright beauty of Eden." "As there are countless hosts of worlds, placed at all possible distances in space from this, so, taking them altogether, they contain a panorama of the entire history of the earth." "Thus, then, . . . there exists, and will exist through time practically limitless, every event that ever the light looked on or the world saw." "Though our eyes and our instruments are at present unable to trace them, . . . all that is needed . . . is just to sharpen our sight to what it might readily be." And so, "it seems no unlikely thing that in the future state man may be able to read the whole past history of individuals and of the race." Finally, as to thoughts, "it is maintained, with great appearance of truth, that every thought" writes a similar indelible and readable story "by certain changes which . . . are made upon that strange electric fluid that pervades all space and all things."

A. K. H. B. has made a desperate effort to give a "changed aspect" in this one case, at all events; and, so far as our memory goes, he is "the first and true inventor." The only doubtful point is, whether he has succeeded in being quite lucid enough in his specification.

In all friendliness towards a good man, for whom we have a great respect, we would ask him seriously to consider whether success is not inducing him to publish too fast and too indiscriminately.

*Life of the Rev. John Milne, of Perth.* By Horatius Bonar, D.D. (Nisbet & Co.)

"Jerichos are thrown down by rams' horns. Red seas are severed by a rod. Giants are slain by the sling and stone." So writes Dr. Bonar, scripturally enough; yet we nowhere read that the strongholds of Satan were battered down by weak biographies, however good the intentions of the deceased and the writer of his memoir.

One short sentence of Mr. Milne's epitomizes his whole life:—"Ups and downs spiritually; conflicts, falls, deliverances." A great catalogue of these varieties may be found in this volume; and although they are a Scotchman's ups and downs, much the same are experienced by Englishmen of the same class. Mr. Milne seems to have been an humble-minded, active and zealous Free Church minister, who was born in April, 1807, and died in May, 1868, having during his life frequently preached in the pulpit and out of it, written hundreds of religious letters, and spoken piously to all sorts and conditions of men, women and children, in all kinds of places, in season and out of season,—out of season, we should infer from this record, as often as in season. Take two or three instances, and, first, that of a news-boy:—

"Travelling in a train (1864), he writes afterwards:—'A news-boy was sorting his papers. I said, 'I have a newspaper that never grows old.' He looked up with such an amazed, inquiring face. 'What's that?' I took out my little Bible, and the poor boy felt it.'"

The second, of several women sitting on a high wall, making much noise:—

"Going to the infirmary, a number of women were sitting on a high wall, and a man was parading before them, and they were making a great noise. I said, 'Take care; you are like a city set on a hill.'—'Heh, sir,' said one of them, 'that's true,' and they were quite still."

The third, of canine and juvenile profanation of the Sabbath:—

"Last night I came upon a group of grown-up lads in High Street, making a nice-looking dog stand on his hind legs and beg. He looked tired. I put my hand on the shoulder of the one that was conducting the operations, and said, 'That's a very nice dog, and he does it very well; but should you not let him rest on God's day?' They seemed taken aback, but one of them said, 'It's quite right, sir, we should.'"

Now, though feminine mural loquacity is a terrible evil, there is no conceivable similarity between a lot of old Scotchwomen chatting on a high wall and the Biblical "city set upon a hill," even although the women themselves liked the compliment. As to the poor standing dog, a big bone would have been the best gift to him, and most in season.

Not only to women sitting on a high wall, but to the royal lady sitting upon the throne of our empire, did Mr. Milne consider himself called upon to minister. Dr. Bonar relates circumstantially how Mr. Milne, at Perth, intruded upon Her Majesty's suite in 1864, during the royal visit to uncover the statue of Prince Albert, and perseveringly pressed a copy of a most unpoetical hymn on Her Majesty. Possibly this was one of Dr. Bonar's hymns; but had it been Tennyson's, no Christian gentleman should have presumed to urge a nobleman in waiting to give a slip copy to the Queen; least of all, in the hour of her deep sorrow. While we read the presented hymn, we blush for poetry and piety and propriety.

Many over-prudent Christians may think Mr. Milne's zeal outran discretion "when, one evening, in the streets of Perth, he gave full chase to three boys, who ran away from him as he was trying to persuade them to come to his Sabbath school;" and some, perhaps, would say he stepped out of his pace "when he marched into church, followed by four soldiers, whom he had met as they were going to walk, and persuaded to turn in and hear the word of life."

Church-going with too many stands in the stead of real religion, and Mr. Milne undecives the mere church-goer when he says, "The

worldly go to church with the godly, and the godly go to Vanity Fair with the worldly, and thus they alternate; they are just in one cradle, and the devil is rocking it."

Such are the gems of this biography. No reader of experience will think badly of Mr. Milne's heart for these weaknesses, which show that even good and zealous ministers are often lacking in judgment and in a sense of propriety. This volume contains more than 400 pages of biographical scraps and letters, and little incidents in the life of the hard-working Free Church minister at Perth. No doubt, this is the kind of reading which a multitude of religious ladies like.

#### NEW NOVELS.

*Wife and Child.* By Miss Whitty. (Hurst & Blackett.)

THIS interesting story deserved a prettier title. It is evidently a first production, and it contains the promise of better things. There is an unhackneyed freshness and originality in the method of treating the plot, although the main incident is very old-fashioned; but the scenery and characters are all fresh and ingenious. The scene is laid in the little town of Gamaches, not far from the Château d'Eau, of which we used to hear more in former times than we do to-day. The story is narrated by a young Englishman, who arrives, by diligence, at Gamaches one night, and is persuaded to alight at a queer little village inn, called the Artists' Home, kept by a worthy woman, who had once travelled in a caravan and been a genius on the tight-rope. Her house is the resort of strolling players and Bohemians of various kinds, from the proprietors of dancing dogs upwards. A blunder on the part of the half-tipsy *conducteur* of the diligence has brought the young Englishman, Mr. Harley, to this house; and he finds he has fallen plump not only into most comfortable quarters but into the very heart of a romantic mystery. He is installed in two rooms, which had belonged, years before, to some one whose memory Madame Planchette adores under the name of "Le Gentilhomme"—an Englishman, as she avers, who had settled in that neighbourhood, engaged in some commercial undertaking, and had married a beautiful girl, of low birth. The marriage was never acknowledged; and one day the young woman suddenly disappeared, taking the child with her. After this "Le Gentilhomme" had sought her vainly for many years; and at length, falling into profound melancholy, he one day shot himself,—surviving long enough to acknowledge his marriage before the *maire*, the *cure*, and several other witnesses, but dying before he had revealed where it had been celebrated. This little episode is well and touchingly told. The remainder of the story is an account of Mr. Harley's visit to the château and its neighbourhood, and his friendship for the young seigneur of the place. The different lines of interest all converge into the mystery of "Le Gentilhomme" and the fate of his lost wife and child. Of course, Mr. Harley has been predestined to the adventure of discovering their fate. The various steps towards the solution are cleverly managed. There are accidents and hindrances, and so many different persons concerned in the matter, that the interest of the reader equals that of the actors in the story. The book is decidedly worth reading. There are marks of inexperience and want of practice; the working out is too elaborate and the conversations are much too long; but carefulness and painstaking are valuable qualifications, and the author possesses the talent that should



ensure success. We expect the next work to be an advance upon the 'Wife and Child.'

*The Fight of Faith: a Story.* By Mrs. S. C. Hall. 2 vols. (Chapman & Hall.)

Mrs. Hall tells us at the beginning of her book that this will be her last work of fiction, and she "bids the public a grateful farewell," although she "hopes the labours of her pen are not altogether closed." We heartily hope they are not. Mrs. Hall has always written with the desire to enforce good and high principles of action; and with her the desire to teach what is right has always been paramount to the wish to amuse or to produce an effect. Her stories for the young afford especially good and wholesome reading. In all she has ever written Mrs. Hall has been thoroughly conscientious in her use of the talents committed to her charge. She has a wide circle of readers, who will not be easily reconciled to her announcement. This present book is in many respects her best; it has more depth, more earnest enthusiasm, and more of her own personality than any of her other novels. It is easy to see that it has been written with all her heart. 'The Fight of Faith' is a Huguenot story of the Revocation of the Edict of Nantes, and it comes down to the period of our own Revolution, concluding with the Battle of the Boyne, which she describes with true Irish zest and love for "a good fight." The first volume of the story is the best, so far as the construction of the tale is concerned; it was written, we are told, several years ago, and was not called forth by any events or considerations of the present day. The story opens in Normandy, in the neighbourhood of Havre, in April 1680, just when the Court of France had issued more stringent and oppressive orders for dealing with the Huguenots, adding the "Dragonades" to the "Convertisseurs," and closing the seaports against the egress of Huguenots who would have followed those of their brethren who had previously found refuge in England and in Holland. The new orders were to take away the children of Huguenot parents, without reference to sex, and to bring them up in schools or convents specially indicated; hitherto it had been the female children only who were removed. The only restrictions placed upon the soldiery let loose upon the people were to prohibit rape and murder; everything else was left to their discretion.

Mrs. Hall's story opens with a sketch, rather rose-tinted, of the happy and prosperous Huguenot household of Eustace de Chaverney and his wife, who have been obliged to bring up their only child, a daughter, in the disguise of a boy, to keep her from being carried off. The deception has hitherto escaped being found out; but on the morning the story opens fresh orders have arrived, and there is a scene in the market-place,—one of the real and terrible incidents which always surge up in times of persecution, be the cause what it may: in this case it is a mother goaded to madness by being drawn away from the death-bed of her daughter, who is denied the rites of Christian burial. Mrs. Hall narrates the story with deep sympathy and passionate eloquence. This bereaved mother takes charge of the little child of Eustace de Chaverney, and effects her escape to England; but the ship is wrecked on the coast of the Isle of Wight, and the child is found lashed to the body of her protectress; it is rescued by a gallant old sea-captain, who takes her home to his wife. They can obtain no tidings of her parents, and they adopt her as their own. She cannot understand a word of English, and they know as little of French, so they are obliged to talk by signs.

They are sadly scandalized at her being in boy's attire, but she is resolute in repelling all attempts to persuade her to enter stays and petticoats. The old captain seems to be a sketch from the life, and he is a fine old fellow. His wife is much more ethereal; she has dreams and spiritual intuitions, which must have seemed to her husband rather uncanny, but he only worships her the more for what he cannot comprehend, and she is so devotedly fond of the child, whose name she changes from Paul to Pauline, that the reader shares his love for the good and gentle Mrs. Hampden. As to the child herself, she is as wayward and naughty a little imp as if she had been a fairy changeling. A young French boy, sent to the family of the Hampdens by no less a personage than Bishop Ken, for change of air and motherly nursing, proves to be not only a Jesuit in disguise, but own cousin to Pauline, who has been despatched on purpose, by the Catholic branch of the family, to obtain possession of her, and to hand her over to their care. There is also an Oxford student and his sister. The Oxford student is mixed up in some Protestant plot, and there is a dreadful crisis, brought about by the young De Chaverney, who does mischief to his heart's content. The brave old captain is thrown into prison; his wife is imprisoned separately, and the pleasant household in the Isle of Wight is broken up. Pauline, however, disappears in the general confusion and cannot by any means be found. This is the end of the first volume; and it seems as though the second volume had either been lost or omitted. No detail is given of the events which followed; and only from the most casual notice does the reader know what has befallen the persons in whom he has been induced to feel a warm interest. Mrs. Hall has sacrificed her story to give fuller details of 'The Fight of Faith' in Ireland, between King James and King William. She gives a spirited account of the condition of the country during the struggle; and the book ends with the Battle of the Boyne, Protestant ascendancy, and the happy marriage of Pauline to the English student. She had before found her father, who had escaped from the galleys and settled in Ireland. We do not often complain that a story is too short, but readers care more for the fortunes of the persons in a novel than for the historical events; and they consider it is the business of the author to tell them the story and not theirs to imagine it; but as we do not wish to leave off with a complaint, we will only say that we are thankful for what we have received.

*Mad: a Story of "Dust and Ashes."* By George Manville Fenn. (Tinsley Brothers.)

THIS novel is of the highly-sensational class. It is a clever reminiscence of various novels, like those musical compositions called "Souvenirs de Thalberg," or "souvenirs" of Operas, or Italy or Venice, and a dozen other "souvenirs." 'Mad' is written by a practised writer; there is a skill in telling the story which prevents the reader being astute to mark where the different materials of which it is built up have been found. The hero, Septimus Hardon, is in love with a young girl. He has a friend a sailor, who is in love with her also. The girl decides in favour of the sailor. The sailor goes away, and is reported drowned, leaving his widow and only child destitute. Septimus supports them secretly, loving her all the while more than ever, but she does not care for him. At length he falls ill, and then the widow, discovering whose hand had helped her, relents and writes to him "to forgive her"; so they are married. The

first husband does not come back; but the father of Septimus casts him off, and Septimus and his wife and her daughter Lucy go up to London, where he earns a hard living as a printer. His wife is a very poor creature, always ailing, and very little comfort to him; but Lucy, the daughter, grows up to be very like other young women whom the reader will recollect, and she earns money by sewing. In the same house with them lives an old French woman with dancing dogs, a monkey, and a lame son. These characters are à la *Eugène Sue*. The cripple is in love with Lucy, but his mother hates her and tells lies about her to a good young curate who visits in the district, and who is also in love with Lucy. Opposite, there lives Mr. Jacker, a ruffian of the Bill Sykes genus; who is a burglar, and who has a hiding-place under his house, which even the police do not suspect; it opens into a branch of the sewers. A great deal of the action lies in the sewers, and the rats play a prominent part in the horrors; indeed, the whole story may be said to be overrun with rats. There is an exciting escape of Mr. Jacker, a pursuit by the police through the sewers and over the roofs of houses; a hand-to-hand struggle with the burglar, who is also a murderer. There is a little child, of which Mr. Jacker has got possession, a source of mystery. Besides all these digressions there is a steady plot growing up. Septimus is defrauded by his uncle of his father's estate; and an old drunken compositor, named Matt Space, who proves to be the good angel of the family, not only helping them with food and friendship, but finding an important document among waste-paper hoards, which eventually restores Septimus Hardon to as much of his inheritance as his wicked uncle has not squandered. It is this wicked uncle who goes "mad." There is an unfortunate female, the mother of the little child; she seriously involves Lucy in a cloud of suspicion, but her innocence shines forth, and she marries the curate. But we cannot enumerate half the items in the bill of the play. The descriptions of Bennett's-Rents and of different localities in London are clever and graphic.

*Dr. Harcourt's Assistant: a Tale of the Present Day.* By Mrs. Hibbert Ware. (Newby.)

'Dr. Harcourt's Assistant' is a transformation story of the old-fashioned type. Doctor Harcourt is summoned to attend a patient at midnight; a carriage comes for him, driven not by an ordinary coachman, but by a gentleman. The doctor is ushered into a sumptuous apartment, all gold and purple velvet, with splendid furniture, and large pictures let into the wall. A young and lovely woman becomes the mother of a boy, and dies almost directly after. The doctor has fifty pounds thrust into his hands, and is driven back to his own house. Here is the mystery; it runs on for three volumes. A charming young man, who supposes himself to be the son of a strolling player, will not follow his father's profession, but insists on being a doctor—funds are mysteriously forthcoming—he grows up to be clever, handsome, and all that a hero should be—he goes to be Dr. Harcourt's assistant—he discovers who was his father and his mother, and he turns into a noble lord, and inherits the estate, and marries the lady he had been hopelessly in love with. The story is not very well worked out; it is confused, and overloaded with needless characters and conversations. There is nobody particularly like life. The book, to say the best of it, is idle reading.



*Louis de Rippie.* By Darlow Forster. (Freeman.) 'Louis de Rippie' is not written by an author accustomed to the manufacture and conduct of stories. It is like a child's first attempt at making a picture. The canvas is crowded with figures, the incidents are too numerous to mention, they grow up like mushrooms and come to an equally sudden ending—people are rich and poor, and ruined—and meet with love affairs and are married to noblemen—there are sick-beds and death-beds. These various vicissitudes would be sufficient for eight volumes. They are all compressed into the short space of one hundred and thirty-eight pages. The author may in time put a story together in a more workmanlike manner, but there is not much in the present story to give promise of any particularly clever delineations either of life or character. There is, however, no harm in the book beyond foolishness.

*Symbolism; or, Exposition of the Doctrinal Differences between Catholics and Protestants as evidenced by their Symbolical Writings.* By John Adam Moehler, D.D. Translated from the German, by James Burton Robertson, Esq. (Catholic Publishing and Book-selling Company.)

The doctrinal differences among Christians are patent to observation, and form one of the objections which the enemies of Christianity advance against it. They have been a great stumbling-block to many; retarding the growth of spiritual truth in the world,—of that truth, at least, which forms the essence of Revelation. The minds of professing Christians have been unduly turned to the determination of the dogmas that constitute, as they suppose, the right foundation of the true Church—the materials without which she cannot exist. Instead of cultivating the life and spirit of the new dispensation, and drawing together all who earnestly aspire after a higher state, they set up barriers to define the limits within which the adherent of Christianity must think and act if he would not forfeit his title to heaven. The history of what is called the Church suggests sad reflections to the large-hearted of every communion.

The 'Symbolism' of Moehler is intended to set forth, from a Romish point of view, the doctrines that separate Roman Catholics and Protestants. The work is well known in Germany, having passed rapidly through four editions in a very few years. It attracted much attention there, and called forth numerous replies. The present translation professes to be taken from the fifth German one, which appeared immediately after the author's death, in 1838.

The work displays great ability. The author had much erudition and acuteness, was master of a good style, and aimed his arguments with the skill of an accomplished dialectician. He seized the weak as well as the strong points of Protestantism, and contrasted them with those of Catholicism. We wonder at his familiarity with Luther's writings as well as with those of his contemporaries or immediate successors, his intimate acquaintance with Calvin's opinions, and with all the formularies, Calvinistic or Zwinglian. The literature of the subject lay before him in all its extent; and he availed himself of it with consummate tact, so as to bring out the strength of Catholicism and recommend that system to the adoption of the thoughtful.

The nature of the subject involves the unavoidable necessity of a one-sided treatment. Moehler is the advocate of a system, and, as such, he can scarcely fail to show it in a light

which others who think differently will look upon as partial, or highly coloured. All this is consistent with perfect honesty. Catholicism is idealized in the book. An air of mysticism is thrown over it. The reader can scarcely see any harsh feature in it. The face it presents is smooth, intellectual and agreeable. It is a system reflecting the highest culture, giving scope to Biblical criticism and interpretation, open to light and scientific inquiry. But the Protestant will have grave doubts of this, calling to remembrance the various ways in which the Roman Catholic Church has opposed free inquiry and excommunicated heretics. The author of the book, it may be safely said, could not have written it had he not felt the influence of Protestant professors in German Universities, and come under the potent spell of Schleiermacher, whom he calls "the only genuine disciple of the Reformers," though he was certainly much more than that, and very different too. His book must be read with caution. It has its vulnerable points. The defects under which it labours, though not patent, cannot fail to be perceived by the theologian. One thing is certain, that the most objectionable opinions of Luther, Calvin and Zwingli, are here dragged forth to the light. The Lutheran and Calvinist Confessions have been searched for extravagant statements. Remonstrants, Socinians, Methodists, Anabaptists, Pietists, Quakers, Harnhuters, Swedenborgians, speak in Moehler's pages—not always in their best style. Yet he quotes fairly and fully, giving his authorities.

It is easy to see the disadvantages under which Protestantism labours when it is supposed to be represented by the opinions of a man such as Luther or Calvin, or the dogmatic propositions contained in a formulary drawn up hundreds of years ago. It is of the essence of this system that it varies more or less because it is founded on the right of private judgment. An infallible Church cannot vary, being stereotyped in creed and character. The proper contrast between Protestantism and Popery should have respect to that type of the former which the most intelligent and sober-minded men agree to hold, divested of extravagances and extreme particulars, which are nothing but the unimportant assertions of individuals or of times gone by. The objective principle of Protestantism is the doctrine of God's free grace in Christ and of justification by faith; its subjective principle, independence, love of truth, a wakeful conscience, and moral earnestness. The subjective principle of Catholicism is the reception of the doctrines enjoined by an infallible Church.

This passage is an example of the peculiar skill with which our author treats a delicate subject, and almost Protestantizes Catholicism in expounding it:—

"It may be proper to state, with the utmost succinctness, the relation of patristic authority to learned investigation. Whoever takes the pains to study the writings of the holy fathers, may without much penetration discover, that while agreeing perfectly on all ecclesiastical dogmas, they yet expatiate most variously on the doctrines of Christian faith and morality. The mode and form wherein they appropriate the one Gospel to themselves, demonstrate its truth to others, develop it in their own interior, and philosophize and speculate upon its doctrines, most strikingly evince the individuality of each writer. One manifests a deeper, the other a clearer and acuter view of his subject; one turns this, the other that talent to his profit. While now all Catholics gladly profess the same dogmas with the fathers of the Church, the individual opinions, the mere human views of the latter, possess in their estimation no further value, but as they present reasonable grounds for acceptance, or

as any peculiar affinity of mind may exist between one father of the Church, and a Catholic of a subsequent age. These principles, at all periods of the Church, were openly professed, and brought into practice. Never did any father, not even the most revered, succeed in imposing his own peculiar opinions on the Church; as of this fact St. Augustine furnishes a remarkable proof. What writer ever acquired greater authority than he? Yet, his theory respecting original sin and grace never became the doctrine of the Church; and herein precisely he showed himself a good Catholic, that he gave us the permission to examine his private opinions, and to retain only what was sound. Moreover, the expression, 'doctrine of the fathers,' is frequently synonymous with tradition: in this sense they are considered as representatives of the faith of antiquity—as channels and witnesses of transmitted doctrine; but by no means so when, upon a thousand subjects, they lay before us their own peculiar views and speculations. From this point of view, where they do not speak, but through them the belief of the universal Church is made known, they possess, undoubtedly, a decisive authority:—an authority, however, which belongs not to their persons, but to the tradition whereby they themselves were regulated, and which they only reflect. In this respect we must needs agree with them, because one doctrine of faith hath subsisted, and must subsist, through the whole history of the Church. We will not and cannot believe otherwise than as our fathers have believed; but as to their peculiarities of opinion, we may adopt them or not, as we please. Besides, the truth, which we possess in common with them, has, as we have already elsewhere had occasion to observe, by means of the splendid intellects, which devoted their undivided energy to its defence, been often more deeply investigated, or contemplated in all its bearings, and viewed in a more general connexion; so that Christian science makes continual progress, and the mysteries of God are ever more clearly unfolded. For this subjective insight into the doctrines of salvation, eternally immutable in themselves, the fathers of the Church have by no means laid down the standard, nor prescribed any pause in the progress of inquiry."

The memoir of Moehler, prefixed to the work by the translator, proceeds from a warm admirer and thorough-going Romanist. The portion occupied with the life of the deceased theologian presents little that is objectionable: the first part offends taste and charity in several particulars. The names of some leading German theologians are treated in an off-hand style, which is reprehensible; and Protestant rationalism is spoken of in extravagant terms. The "great thinkers of Catholic Germany" are extolled. In the list of these thinkers the translator puts Günther, ignoring the fact that Günther's works were put in the Index of prohibited books and condemned in a papal letter.

Had Protestants been as zealous as Romanists, one of the able answers to Moehler would have been published in an English dress. We should like to see a translation of that of Baur, to whom Mr. Robertson refers in uncomplimentary terms. Both sides would then have a fair hearing from the English public.

*The True Nobility: Sketches of the Life and Character of Lord Haddo, Fifth Earl of Aberdeen, and of his Son the Hon. J. H. H. Gordon.* By Alexander Duff. (Religious Tract Society.)

To those who have more or less knowledge of the history of the Gordons this little volume, by the Professor of Evangelical Theology, New College, Edinburgh, will seem one of the very quietest of family records. There was not a fiercer or a more turbulent race in all Scotland. Above all things they were vain of their prowess. The very "arm, bow and arrow," on their escutcheon, is a boast of their having descended from the Gourdon whose shaft slew



him of the Lion Heart, at memorable Chaluz. Popish, Presbyterian, or Episcopal, they were equally savage. Some exceptions may be found among the women. Bothwell's divorced wife, Jane Gordon, was one of the best-hearted women of her day. She married two other husbands, and the whole three put together could not equal her in good, strong common sense. She was the most shrewd and business-like woman of her day; and that was a very long one.

The men, however, brave and courteous as some were, and especially those who held the highest commands in the Scots-Guards in France, were for the most part dreadful scamps. They were fellows who brooked no superior. They took the law into their own hands, and a band of them would hew an offender to pieces on the public highway. They were at open, bloody feud with the Hays and the Forbeses, and would as soon stab a man in the back as meet him face to face. A sample of these Gordons may be seen in the Adam Gordon of Queen Elizabeth's time. He assaulted the House of Forbes of Towie while the owner was away. Adam ordered Forbes's wife to surrender it, but she boldly refused, as she had no instructions to that effect from her Good Man! Whereupon Adam Gordon stopped up the issues, set fire to the building, and burned the lady, her children, and her servants, twenty-seven people in all, and then went home and returned thanks for all blessings vouchsafed towards him!

Lady Hester Stanhope used to say that the Gordons were of Arab blood, as she did that the Yorkes were old French, not modern nor Norman, for both of which she had supreme contempt. It is possible that the lawless deeds of the early Gordons led some people to think them mad. The idea prevailed when an English peer refused to consent to the marriage of his son with a Gordon heiress; but her mother, the Duchess of Gordon, is said to have won the consent by audaciously asserting that there was not a drop of the Gordon blood in her daughter's veins! Pride was one of the old characteristics of the race, and Byron inherited that and some other of the family qualities from his mother, the last of the line of Gordons of Gicht. There are several of these lines, but they come from one ancestor; and if he has any interest in sublunary matters, the primitive chieftain was, no doubt, supremely disgusted when Lord Thomas Gordon recently figured as a "bankrupt," under the form of a "tobacconist."

Dr. Duff has not had to sketch the lives of the first two very religious men of this family. Pious Gordons have abounded, but they have been as intolerant as they were pious. Gordon of Haddo assaulted the Covenanters for religion's sake, but the latter were satisfied that they were right, inasmuch as heaven delivered Gordon of Haddo into their hands, and they had the luxury of not only keeping him in horrible durance in "Haddo's hole," but of hanging him afterwards at the Cross of Edinburgh. When Dr. Duff rejoices that the wife of his hero was descended from Baillie of Jerviswoode, he seems to have forgotten that her husband was descended from such an anti-Covenanter as Gordon of Haddo.

The second son of this Gordon was the first Earl of Aberdeen (1682). The scholar and statesman Earl who was Prime Minister of England (1852—1855) was the fourth. He was succeeded in the title by his son, Lord Haddo, in 1860. In four years more the latter died; and he is so much better remembered by his courtesy title than by the higher dignity that Dr. Duff has done well to retain the name which was for some years familiar to the reli-

gious world. The story itself is soon told. Lord Haddo, born in 1816, died in 1864. After being a good deal of the man about town, not without thought, nor without refining pursuits, he went to Brighton with his family in 1847, when, one evening, to use his own words, "I had just dressed for dinner when the sight of the clothes which I had thrown off suddenly impressed me with the thought of dying—of undressing for the last time—of being unclothed of this body." Dr. Duff attributes the instantaneous conversion to "the influence of the Spirit of God." It was as sudden, he says, "as in the instances of Saul of Tarsus, Col. Gardiner, and other similar well-known and well-authenticated cases." What follows is the record of a religious life, mixed with much suffering, excusable inconsistencies, and many good works, till strength gave way. Eastern air could not repair it, and Lord Haddo died in 1864. Dr. Duff, who deals very largely in commonplace, and utters trite phrases with the air of a man who has given expression to something very novel and original, hints that Lord Haddo was occasionally a little irritable. Well, in that respect he resembled St. Paul. "Alexander the Coppersmith," said the Apostle, "did me much evil. The Lord reward him according to his works!" The great teacher was none the worse for this little touch of humanity.

The second biography is that of Lord Haddo's second son, the Hon. James Gordon, whose sudden death last February, at Cambridge, through the accidental discharge of a rifle, caused a sensation which was felt far beyond that locality. Mr. Gordon was a fine, joyous, athletic Christian. He might be supposed to have been born unexceptionally pious, but his conversion seems to have been nearly as sudden as his father's. In his diary he writes, on the last day of 1863, when he was in his nineteenth year, "Last New Year's Eve I went to bed with scarcely a thought about my soul:

I knew not my danger, I felt not my load,  
Jehovah, Tsid-kenu, was nothing to me.

But the very next day, by the grace of God, I was brought to know the love of Christ, which passeth knowledge." We have only to add, that Dr. Duff has better intentions than capability. Though brief, he is wearisome; and his reasoning is often as illogical as Lord Haddo's act when "he went to see four afflicted persons suffering from want, he took with his own hand a nosegay of flowers."

*The Ancient City—[La Cité Antique. Etude sur le Culte, le Droit, les Institutions de la Grèce et de Rome, par Fustel de Coulanges. Deuxième Edition].* (Paris, Hachette & Co.)

THIS volume effects for the typical primæval cities of Greece and Rome as much as excavation has done for Pompeii, and comes as a clear revelation of an order of things of which it was not possible till lately to form any conception. It has been said that there is nothing so calculated to give false historical notions as the application of modern meanings of words to their ancient use; and in no history is this so apparent as in that of Greece and that of Rome, which have, until lately, only been seen through the medium of modern passions and sentiments. The later investigations of criticism have shown that the state of early Greek and Roman society was so entirely different from that which has at any time subsequently prevailed, that some of the very words which we have inherited from their political phraseology have need of an entire change of meaning before they can be re-applied to the races which produced them.

Without the aid of philology and the study of Sanscrit literature it would have been impossible to reconstruct the primitive forms of Greek and Roman society and the well-defined outlines which they present in the work of M. Fustel de Coulanges: for, in the same way as Indian races have preserved words in their vocabulary common to all the descendants of the original Aryan family, so also have they preserved rites and customs, and records of rites and customs, clearly indicating that when they migrated from Central Asia they carried with them religious institutions and practices common at that period to themselves and to the ancestors of the Greeks and Romans. Some of these rites and customs, such as hearth-worship, repasts for the dead, remain in full force at the present time; and of others, such as the worship of dead ancestors, we have authentic evidence in the Rig Veda and in the Laws of Menu.

Of the difficulty of the task of thus reconstructing the state of primitive Greek and Roman society some idea may be formed, by imagining what the task would be of forming a clear notion of the feudal system, supposing that no special history of it existed, and that no written evidence of its nature was to be found before our first Revolution, doubtless by the help of records of local surviving usages, of allusions to the feudal system as a body of law, not written, but known by tradition in subsequent laws, law treatises, and political discourses, some tolerably definite notion of its character might be attained; but the task would be one of no ordinary difficulty, more so than in the present case, where we fortunately have corroborative testimony drawn from the history of the races of Hindostan for the verification of our conclusions. Between the feudal state of society and that of the primitive Greek and Roman state, however, there is no analogy whatever. The feudal system was the creature of conquest,—the governing spirit of it was superior force, and every chief held by his sword—*il s'élevait de Dieu et son épée*.

The governing spirit of Greek and Roman society, however, was pagan religion, and its organization was not feudal, but patriarchal and sacerdotal. Every public and private act of life was, more strictly even than with the Hindoo of the present day, also an act of religious worship. Society was a confederation of families, each family being under the absolute jurisdiction of a patriarch, or *pater*, who was both king and priest in his own family. Every family had its own gods, its own *Diî manes*, *θεοὶ φθονοὶ, μυχιοὶ*, the souls and tombs of its own ancestors, its own hearth-worship,—almost everything belonging to the family was protected by religious sanctity. The house was a temple, its hearth was sacred; the threshold was sacred, the walls were sacred, the very boundary-stones were sacred, and in later times became divinities. Every meal was partaken of as a sacred rite; marriage was a sacred rite, which required for celebration no holier place of worship than the house itself, and no priests of greater sanctity than the fathers of each household. Each family, however, was divided into two castes,—the patricians, the *εὐπατρίδες*, and the clients, the *θητες*, formed of the descendants of the domestic slaves of the family. In Athens the client caste disappeared under the legislature of Solon; but at Rome, as is well known, they remained up to a later period. The multiplication of families in the course of generations produced the *gens*, *γενος*, each member of which worshipped the same common ancestor of the *gens*. Hence it was that females who married out of one *gens* into another no longer formed a portion of the former, and neither she nor her



descendants could inherit from her own ancestral family,—since she was initiated into another family worship, the preservation of which was the chief care of primitive legislation, and it was inconceivable that any one could inherit from a *gens* who was not bound to maintain its family worship. The *gens* might thus in the course of ages comprise many thousands of individuals, not yet sufficient to form a state.

When, however, the notion of forming a state was first conceived, there was an immense obstacle. How could families form any union who worshipped as chief deity of their race different divinities, for the very presence of a stranger was a profanation of the household hearth—of the household gods. The difficulty was avoided by the choice of a divinity who could be worshipped alike by all the families joining in a confederation, with a fresh set of rites not interfering with, but in addition to, the domestic rites of the household divinities. This confederation was the *curia* or *φρατρία*, and its religious worship was modelled precisely after the fashion of the old domestic religion. The *curia* or *φρατρία*, brotherhood (Sanskrit, *brāthar*, frater), had its protecting deity, and the chief religious rite was that of eating a meal in common prepared on the altar of the god. The confederations of the *φρατρία* were further similarly confederated anew in the tribe. That which had been done for the tribe could be done by further confederation to form a city; and a new deity could be selected for the city, and rites instituted in which all the tribes might join. Thus, the whole state was knit together in a compact organism by the bonds of religious rites and common presiding deities. The bond of union between members of the same city was worship of the same city god, *θεος πολιεύς*,—the bond of union between members of the same tribe was worship of the same tribe god, *θεος φύλιος*,—the bond of union between members of the same *φρατρία* was worship of the same *θεος φρατρίος*, *Juno curialis*,—the bond of union between members of the same family was worship of the same family gods, *θεοὶ πατρώοι*, *Diū gentiles*,—and in public life, as in private life, every act was performed under religious auspices, and its magistrates were all priests.

The city being thus constituted under religious auspices, the next thing to do was to found the town for its habitation,—for no act, public or private, could be conceived as lawful without religious consecration,—no town could be formed, as modern towns have been founded, by a casual agglomeration of chance comers. All the records which tell us of the founding of Greek and Roman cities prove that the foundation of a city was the result of previous design and confederation, performed at a place and on a day determined by the consultation of religious auspices.

The day of the foundation was known in every city, and was kept as a sacred festival; and during the brief existence of a Roman republic, in 1849, they celebrated the fête of the foundation of the city of Rome. Whether the story of Romulus be true or not, the account of the rites performed at the founding of the city of Rome must have been in harmony with those which were generally practised on such occasions. After Etruscan fashion, Romulus consulted the auguries in the flight of birds:—he offered a sacrifice,—he and his associates lit a fire of brushwood, and leaped across the purifying flames, to intimate that the people of the new city must be pure. Romulus, with his head veiled and in sacerdotal costume, chanting a prayer, traced the limits of the city with a plough, and this furrow was sacred, just as the walls of a house were sacred. Remus, the story is, leaped in derision across the sacred

furrow: he had thus committed an impious act—he had profaned the city at the very moment of its birth, and it could only be purified by the blood of the offender. The walls, indeed, of the city were considered so sacred that no one had a right even to touch them without the permission of the pontiff; hence the *pomerium*, the sacred space on each side, which no plough might pass over and no edifice profane.

So impossible, indeed, was it considered to found a city without the proper religious rites, that, according to Pausanias, the Messenians, when brought back into their country by Epaminondas to found a city, were in despair how to begin it, having forgotten their hereditary rites of foundation, until a Messenian *opportunist* had a revelation by dream of an urn buried on the new site, containing plates of metal on which the whole ritual for founding a Messenian city was engraved.

The city when built was placed under the protection of all the gods of the spot, to whom no stranger was allowed to pay worship; and it was imagined no city could be taken till the gods had departed from it. Hence in a besieged city all sorts of devices were invented to induce the gods to remain; while the besiegers made the hostile gods all kinds of promises to coax them to pass over into their camp. Sometimes the besieged attached their divinities by chains to posts, sometimes they hid them. The Romans invented an artifice which seemed the safest possible—they kept the name of their chief divinity a profound secret. So long as the enemy could not invoke it by name, they believed it would never leave them. They had moreover a formula of incantation, preserved by Macrobius, for invoking the gods of the towns they besieged to desert their enemies; and some formulæ were so powerful, it was believed, that if properly pronounced, without change of a single word, they were irresistible. The Athenians, according to Herodotus, wanted to make war against Salamis; but Salamis had for protection a very powerful god, *Æacus*. The Athenians delayed making war on Salamis for thirty years, in order to build a temple to *Æacus*, and to pay court to him by continual sacrifice, in order to get him to leave the Salaminians to themselves and desert to the Athenians.

In the same way as each city worshipped their ancestors, so each city worshipped its own founders and heroes, as well as the general gods of Nature, who assumed a local character in each city in which they became gods, *πολιαῖδες*. There were thus almost as many Jupiters as there were cities. One Pallas was on the side of the Greeks, another on the side of the Trojans. At Rome there was one Juno, but Veii had another, invoked by Camillus to leave the city before he took it; and after the conquest he carried her statue to Rome, and Rome possessed two Junos. To take possession of your enemies' gods and not part with your own, was the great policy of all antiquity. In the 'Cedipus Coloneus' Thebes and Athens contend for possession of the body of a king who is about to become a god.

Of the tyranny of religion in a state thus religiously constituted, it is difficult, very difficult, now, to form any adequate conception. Men relied little on the good-nature of their gods, who were envious of human happiness (*φθονος*) and very irritable, and took every opportunity of catching their worshippers tripping and taking revenge upon them. All the cares of men were devoted to keeping their gods in good humour, *paces deorum quaerere*,—and the diversity of rituals of the different ways of performing sacrifice to these innumerable

divinities were as numerous as the divinities themselves. Every gesture of the priest, every portion of his costume, must be adapted to rule and precedent. In praying to one god the head must be veiled; in praying to another it was to be uncovered; for a third the lap of the toga was to be drawn over the shoulder. Some prayers had no validity unless the priest spun round from left to right after repeating them. The kind of the victim, its colour, the manner of killing it, the form of the knife, the kind of wood employed in the fire for sacrifice, all were to be different for each god and for each sacrifice. The consuls and the dictators of Rome were obliged to know all these nice distinctions, and were degraded by the Senate if it was discovered that a mistake was made by them in any sacrifice. Such was the perpetual state of terror about giving offence to their gods which pervaded the ancient city.

Since, then, no man worshipped any other gods than those of his city,—since outside the walls of his city he was a member of no society, admitted to no religious rites, protected by no laws, incapable of possessing any property without ancestors, compelled to live as the plebeians were said to live, *more ferarum*,—it is not surprising that patriotism was so energetic a sentiment with Greek and Roman, and death itself was regarded as preferable to exile or loss of country, by which he was deprived of every right, both human and divine, and an excommunicated accursed being, like a *pariah* or a *cagot*.

The word "tyrant," which has come to have such an ill-omened sound, was used simply at first to designate a political chief who was not a priest; for the advent of the tyrant denoted the conception of a new political idea—the submission of man to man, apart from a religious organization. This new idea sprang up in the mind of the democracy of every city. After the aristocracy had succeeded in abolishing political royalty, the people everywhere sought for a political chief to make head against their opponents and oppressors. And everywhere also the increase of the political power of the *plebs* went on simultaneously with the disintegration of the old sacerdotal form of society, till their final conquest of political rights transformed entirely the character of the ancient city. Everywhere the course of revolution was the same,—abolition of royalty, government by the aristocracy, disintegration of the *gens*, enfranchisement of clients, admission of the *plebs* into the State. The very fact of the *plebs* receiving recognition at all as a body with whom engagements might be entered into and observed, denoted a change in the moral and religious ideas of the inhabitants of the ancient city.

So solidly constructed was the sacerdotal form of society that it might have continued as it was for centuries longer had the hitherto outcast *plebs* not been growing up outside it as a dissolving power,—had the *plebs* also been originally enrolled in the hierarchical constitution of the State. But the *plebs*,—originally a mingled race of outside pariahs, composed of foreign settlers and traders, of men exiled from other cities or discarded from their *gentes*, of freedmen, illegitimate children and foundlings,—who were admitted to no participation in religious rites, were bound by no ties, religious or civil, to the established orders of the city, whose sacred precincts they were not even allowed to inhabit, but dwelt in a kind of outside *Ghetto* by themselves. However, in course of time, they grew rich and enterprising, in spite of the disabilities under which they laboured, and perhaps, even, in consequence of their freedom from the all-enveloping trammels



of sacerdotal society; and when they were called upon to support a part of the State burdens, they naturally also demanded a share of State protection.

The first great struggle between plebeians and patricians appears to have arisen, both at Rome and at Athens, from the severity with which patrician creditors treated their debtors. The contest was brought to a conclusion in Athens much more rapidly than in Rome, where the plebeians consumed four centuries in the prosecution of their claims to citizenship. The reforms of Solon and Cleisthenes broke the chains of servitude for the plebeian in Athens; while the first reform wrung by the Roman plebeian from the patrician was the institution of tribunes and the publication of the laws of the twelve tables. Both of these reforms were followed by immense changes in the religious beliefs of the citizens. The tribune, like the tyrant, was the first non-sacerdotal public magistrate, the first magistrate whose political functions were not an attribute of an hereditary sacred character; and in the code of the twelve tables it is no longer the mysterious voice of religion which speaks, but the legislator, who represents the people and recognizes the principle of public interest as a due motive of action. The introduction of this new profane dogma—the welfare of the *respublica*, the *το κοινον* of the Greeks—into State affairs was the beginning of a new order of society and of the death of the Ancient City.

#### OUR LIBRARY TABLE.

*The Plays of Philip Massinger.* Edited by Lieut.-Col. Cunningham. (Crocker.)

IN this handy volume Col. Cunningham has given the world of readers, who like a good book and a cheap book, a complete edition of Massinger's works, so far as these are yet known. Strange to say, the man who stands next to Shakspeare as a tragic writer, and next to Jonson as a comic writer, is still in a great measure inedited. Yet such is the case; for nearly half the plays which he is known to have written are not in type. To be quite exact, Massinger wrote some thirty-seven plays. Of these productions, seventeen were in print before Gifford descended like a patronizing god upon the poor poet. Gifford added one play, from a transcript lent to him by Malone; and Col. Cunningham has now included another, 'Believe as You List,' from the Percy Society's publications. In all, we have now recovered nineteen plays, against eighteen which are still to seek. Some of these missing works may yet be found in out-of-the-way nooks and chests. In the last century the whole batch were in existence; it is supposed in copies; and were used by an ignorant cook to light her fires. Other copies may exist; and search should be made for them. In the mean time, we are glad to see this effort, made by Mr. Crocker, to popularize the writings of Philip Massinger—a man whose taste was purer and diction finer than most of his contemporaries. Massinger was better born and better educated than the troop of poets; and, along with the higher humanities which are always present in his work, there is about him a perpetual sense of the amenities of gentle life. To love him is a liberal education.

*Thoughts on Ireland; its Present and its Future.*

By the late Count Cavour. Translated by W. B. Hodgson, LL.D. (Trübner & Co.)

Dr. Hodgson, the well-known political economist, has done a good service to many people, who believe that Count Cavour was a wise observer of things without having the means of reading his remarks in the original, by translating his tract on Ireland. The tract is more than twenty years old. It belongs to the times of O'Connell and repeal; but Dr. Hodgson very truly asserts that it is of interest to-day just as it was of interest twenty-four years ago; since the woes of Ireland are unchanged, if not unchangeable, like the questions of race and religion. This pamphlet will take the

reader on another side. Since the Count Cavour came over from Turin to Dublin, in the hope of enlightening the French-reading public of Europe on the state of Ireland, he has put his theories of political progress to the test of practical life, with a success which made him one of the leading men of his generation. What he says of himself is of great value. "I who believe in ideas more than in artillery" is a phrase which no one would have noticed in 1844; but words like these are full of meaning when we read them in the light of subsequent revolutions on the Italian soil.

*Letters and other Documents illustrating the Relations between England and Germany at the Commencement of the Thirty Years' War.* Edited by S. R. Gardiner. (Camden Society.)

THIS bundle of letters, chiefly written by Dudley Carleton, relates to the affairs of Elizabeth the Queen of Hearts and her luckless consort, the Winter-King, during seven months of the year 1619. They are of no great importance; but such as they are, Mr. Gardiner has copied and printed them with sufficient care. The annotation is unusually scant for the Camden series; but we suppose Mr. Gardiner found there was nothing to tell.

*Rome and the Early Christians.* By the Rev. W. Ware. (Warne & Co.)

THIS work has no preface or advertisement, though it should have one, else it is calculated to mislead the public as to its origin. We believe that it is the reprint of an American book, published several years ago by a Unitarian preacher. Hence it is not of British parentage or of fresh birth. The story, which is well told, is intended to illustrate the state of the Christians in Rome under Aurelian, especially their steadfast faith amid great sufferings. The form of letters is adopted. Nichomachus, a former servant of Zenobia, is supposed to collect and arrange such letters of Lucius Manlius Piso to Fausta as throw light upon his character and times. The author has a pleasant and agreeable style, suited to the subject, and presents Christianity in an aspect not unlike that which it would have to a cultivated and liberal-minded Roman. His book will, therefore, instruct and interest the young, for whom we may presume it was chiefly written. Christianity is spoken of in general language. None of its distinctive doctrines is dwelt upon, nor could they be with propriety by Piso. Mr. Ware writes in the manner of an elegant *littérateur*, conscious of the Divine origin of Christianity and the civilizing influence it exerts. He sees that it produces and calls forth the heroic virtues of humanity, that it sheds a benign light on the darkest character, and transforms the rough nature into meekness. The moral power of the new religion is vividly illustrated in his graphic sketches, which we commend to the attention of our readers.

*Five Memoirs on Improvements in Permanent Fortifications.* By Sir George Bowyer, Bart., M.P. (Mitchell & Co.)

WE should as soon have expected to see a work from Sir John Burgoyne on Papal supremacy as from Sir George Bowyer on fortification. But the learned Baronet was not always a student of the law, having been educated for the military profession; and he has now only returned to a former favourite pursuit—the endeavour to provide remedies for the admitted defects in the systems of the greatest engineers. The subjects treated in these Five Memoirs are too purely technical to be discussed at any length here. We may, however, briefly indicate them. The first memoir proposes a method of better protecting permanent fortifications from the effects of the breaching batteries constructed by the besiegers before the salient angles of the bastions and ravelins of the place; towards which Cormontaigne, Coehorn and Dufour have directed their attention. The system now proposed consists chiefly in two points, or principles: to break the lines of the ravelins which present their extremities towards the country by an enforcement, placing those works in a less detached position; and the adoption of curved instead of straight lines in certain parts of the front. The application of these principles to Vauban's system is then detailed. The second memoir consists in the method

of application of the proposed system to horn-works and crown-works. The third suggests a mode of applying to existing permanent fortifications the improvements already explained, so far as it can be done without very expensive alterations, consisting chiefly in interrupting by traverses the line of the opening of the fosses, the extremities of which are presented to the enemy; the form of the *tenaille* being also altered. The fourth memoir discusses the construction of ravelins beyond the fosse of the place, as proposed in the second memoir for crown-works and horn-works; and the fifth memoir suggests an improvement in the form of embrasures. We have said that we do not mean to discuss the proposed improvements. In like manner, Sir George Bowyer does not enter into any controversy between the bastion systems, to the defects of which his plans are directed, and their opponents. He dismisses the latter as very expensive, not only in their construction, but because they attempt to compensate for a weak flanking defence by an enormous front defence. He will scarcely carry the profession with him here. Brialmont worked that question out pretty thoroughly before the Antwerp works were designed; and the fortifications which are now being designed in Prussia are on the same system as at Antwerp, with Caponiers and detached forts. Yet, where there are fortresses on the bastioned system, it may be worth while to increase their defensive power, if Sir George Bowyer's plans are found to answer.

*A Political Survey.* By Mount Stuart E. Grant Duff, M.P. (Edinburgh, Edmonston & Douglas.) OUR readers have already met with Mr. Grant Duff on a very interesting occasion. Just before the German war broke out, his 'Studies in European Politics' happened to be published. It fell to the lot of this journal to point out, making use of Mr. Grant Duff's book for the purpose, that the nature of the German question had been much misapprehended, and events proved that our view was correct. We are naturally reminded of this circumstance by the present publication, and perhaps it is that which leads us to give more space than we otherwise should to a notice of four intended addresses to Mr. Grant Duff's constituents. Although the addresses were not delivered, their form renders them somewhat inapt for literary criticism. It might at any time be worth while observing that Mr. Grant Duff has a wonderful, indeed a unique, mastery of foreign politics. In this work he has not said so much about the Continent of Europe as we should have expected; but he sketches very completely the political state of the other quarters of the globe. Of course, for his accounts of Asiatic and South American countries he relies chiefly on the works of English travellers; but the number of books he must have read on these subjects is in itself remarkable, and we can only wonder at his constituents if they do not "receive from the book itself new knowledge or new ideas." A new mind would be nearer the mark.

*The Oldest Testimonies relating to the Books of the New Testament—[Die ältesten Zeugnisse betreffend die Schriften des neuen Testaments, von J. H. Scholten.]* (Williams & Norgate.)

THIS little book was called forth by that of Tischendorf on the Gospels, which Prof. Scholten thought superficial and incorrect. It contains a careful and condensed summary of the earliest external evidence relating to the authenticity of the Gospels chiefly. The first paragraph examines the testimony of ecclesiastical writers till A.D. 170; the second, that of heretics; the third, ecclesiastical writers, canons, and translations from 170 to 200; the fourth traces the doubts entertained respecting the apostolic origin of the fourth gospel towards the end of the second century; and the fifth, the apocryphal Gospels and Acts of Pilate. The learned Professor is master of his subject, which he discusses in a scholarly and exhaustive method. He is one of those critics who believe it very difficult to attribute the composition of any of the four Gospels in their present state to the authors whose names they bear. The same view is entertained by Volkmar in his little book directed against Tischendorf's, and by Davidson in his recent Introduction to the New Testament. It would, there-



fore, be well for the upholders of the traditional view to look again into the external evidence by which it was once supposed that the authenticity of the Gospels was established. The question is of the highest importance, and has a direct bearing on the interpretation of the records from which a life of Christ must be constructed.

We have on our table *The Civil Power in its Relations to the Church*; considered with Special Reference to the Court of Final Ecclesiastical Appeal in England: with Appendix containing all Statutes on which the Jurisdiction of that Tribunal over Spiritual Causes is founded; and also all Ecclesiastical Judgments delivered by it since those published by the Lord Bishop of London in 1865, by James Wayland Joyce, M.A. (Rivingtons),—*A Home for the Homeless*; or, *Union with God*, by Horace Field (Longmans),—*Liber Precum Publicorum Ecclesie Anglicane*, a Guliemo Bright et Petro Goldsmith Medd (Rivingtons). New editions of *Thoughts on Preaching, specially in Relation to the Requirements of the Age*, by Daniel Moore, M.A. (Hatchard),—*The Dean's English: a Criticism on the Dean of Canterbury's Essays on the Queen's English*, by G. Washington Moon (Hatchard),—*A Concise Glossary of Terms used in Grecian, Roman, Italian and Gothic Architecture*, by John Henry Parker (Parker),—*Insect Architecture*, by James Rennie; this edition is much enlarged by the Rev. J. G. Wood (Bell & Daldy),—*The Bentley Ballads*; comprising the Tipperary Hall Ballads, now first republished from "Bentley's Miscellany," 1846, with Preface and Notes Biographical and Critical, by John Sheeham (Bentley),—*Youthful Impulse and Mature Reflection: Poems* (Longmans),—*Select German Stories*; with Notes for the Use of Schools and for Self-Instruction: a Practical Method of Learning the German Language, by George Storme (Asher),—and *A History and Progress of the Electric Telegraph, with Descriptions of some of the Apparatus*, by Robert Sabine, C.E. (Virtue.)

## LIST OF NEW BOOKS.

Arnold's Culture and Anarchy, 8vo. 10/6 cl.  
Bard's "Emigrants and Anarchy," 12mo. 2/6 cl. swd.  
Balfour's Lessons on Elementary Botany, 12mo. 3/6 cl.  
Bennett's Clinical Lectures on Medicine, 8vo. 21/ cl.  
Braddon's Charlotte's Inheritance, 12mo. 2/ bds.  
Brown's Mosaic Passages of Scripture, 8vo. 3/6 cl.  
Browning's (R.) King and the Book, Vol. 3, 12mo. 7/6 cl.  
Bunsen's Memoirs, by his Widow, 2 vols. 8vo. 21/ cl.  
Children of the Abbey, roy. 8vo. 2/ bds.  
Christian Warrior, a Tale, 12mo. 2/ cl.  
Congreve's Irish Church and the Liberal Policy, 8vo. 1/ swd.  
Dod's Peerage, Baronage and Knightage, 12mo. 10/6 cl.  
Duncan's Treatise on Perimetritis, 8vo. 8/6 cl.  
Elliott's Great Prophecy from Horæ Apocalypticæ, 8vo. 4/6 cl.  
English Catholic's Vade Mecum, by a Priest, 32mo. 1/ cl.  
Feudal Castles of France, 8vo. 4/ cl.  
Garrett's Waverley Novels, 3 vols. 8vo. 31/6 cl.  
Gibbon's History of Decline, &c. of the Roman Empire, Vol. I. 6/ Grant's Secret Dispatch, 8vo. 10/6 cl.  
Greenwood's Year Abroad, Stones in Italy, &c. 12mo. 2/ cl.  
Harris's Elements of Latin Syntax, 8vo. 3/6 cl.  
Hartwig's Polar World, 8vo. 21/ cl.  
Haughton's Three Kingdoms of Nature, 8vo. 10/6 cl.  
Henty's All but Lost, a Novel, 3 vols. 8vo. 31/6 cl.  
Horati Flacci Opera, by Munro, illust. 8vo. 21/ cl.  
Hougan's Guardian Almanac, 1869, 8vo. 1/ swd.  
Kebble's Memoir, by Sir J. T. Coleridge, 8vo. 10/6 cl.  
Lever's Rent in a Cloud, 12mo. 1/ swd.  
Liddon's Sermons before the University of Oxford, 8vo. 5/ cl.  
Linton's Lizzie Lorton of Greyrigg, 8vo. 2/ bds.  
Longman's History of the Life and Times of Edward III., 28/ cl.  
Mackay's Memoirs of Popular Delusions, 8vo. 3/6 cl.  
Mason's Analysis of Sentences applied to Latin, 12mo. 2/6 cl.  
Moore's Pre-Glacial Man and Geological Chronology, 8vo. 6/ cl.  
Owen's Palæontology, a Summary of Extinct Animals, 8vo. 7/6 cl.  
Parnis Lessons to Virgil's Æneid, Book I, 12mo. 1/6 cl. swd.  
Penfold's Remarks on Rating, by Kershaw, 8vo. 7/6 cl.  
Pheasant's How to Sing an English Ballad, 8vo. 1/ swd.  
Pisani's Countess: Only an Earl, a Novel, 3 vols. 8vo. 31/6 cl.  
Preston's Greek Verse Composition, 8vo. 4/6 cl.  
Rastall's Kriof and his Fables, 8vo. 5/ cl.  
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Shee's Etchings, 4to. 6/ cl.  
Smollett's Adventures of Peregrine Pickle, 12mo. 2/ bds.  
Thackeray's Works, Standard Edition, Vol. 15, 8vo. 7/6 cl.  
Thom's Irish Almanack and Directory, royal 8vo. 15/ cl.  
Transactions of the Social Science Association, 1868, 8vo. 12/ cl.  
Vaughan's Christ the Light of the World, 12mo. 2/6 cl.  
Virgil's Bucolics, &c. with Notes by Conington & Sheppard, 8/6 cl.  
Westmacott's Handbook of Sculpture, 8vo. 4/6 cl.  
Xates's Rock Ahead, a Novel, 8vo. 2/ bds.

## MANCHESTER COLLEGE.

So far as it is safe to prophesy success to an undertaking, which is little more than a project supported by an imposing subscription list, we do not hesitate to predict a triumphant course for the movement for raising and extending Owens College into a university which, under the title of "Manchester and Owens College," shall be a seat of practical learning not only for inhabitants of the northern and English counties, but such of the

youth of the entire nation as may desire to fit themselves by courses of special scientific study for careers of usefulness and enterprise in any of our numerous artistic and scientific industries. The country has need of such an institution, and there are numerous sound reasons why the need should be supplied at Manchester, the source and centre of the most important of those industries, where the new establishment would exist in the midst of a teeming and energetic population whose youth would be inspired from early boyhood, by local traditions and interests with a desire to avail themselves of its educational advantages. The presence of so important an organization as Owens College, ready to be used as a basis of operations, is perhaps the least weighty of the considerations that point to the Cotton Metropolis as the fittest place in the whole kingdom for the proposed university, for whose creation the capitalists of the southern districts of the country should bestir themselves no less than the men of the North. That the project will result in a foundation of adequate power and worthy proportions we augur confidently from the response which the appeal of its promoters has elicited from the magnates of Manchester, Bolton, Oldham, and other foremost industrial cities. Twenty-two individuals or firms subscribing 1,000l. each; twenty-three subscribers of 500l.; thirty contributors of donations varying between 300l. and 200l.; thirty-eight supporters each of whom is pledged to supply 100l., are significant items of a noble list which, without mentioning any donation smaller than 20l., shows that the originators of the scheme already know where to lay their hands on nearly 80,000l. (including 7,000l. the computed value of the present Owens College site) of the 100,000l. or 150,000l., which they wish to raise. This magnificent subscription, raised in a single district of the kingdom before the fund has been increased by the modest donations of persons not wealthy enough to give so much as 20l., shows that Lancashire has determined to have its university: and Lancashire, as all England knows, is in the habit of doing whatever she has resolved to accomplish.

Other steps have been taken for the achievement of her purpose. The Owens College professorship of engineering, for the foundation and requirements of which chair more than 9,000l. of the above-mentioned 80,000l. were specially given, is already established, and its occupant has begun to instruct his classes. A site also for the buildings of the proposed foundation has been chosen and purchased on terms subject to the approval of the subscribers. "The land," the committee say of this site, "is an oblong plot, with a frontage of 127 yards to Oxford Street, and extending about 152 yards down Burlington street on the south, and 177 yards down Coupland Street on the north. This site the committee, after the fullest inquiry and discussion, deliberately recommend. They are assured that the selection meets with the cordial approval of the trustees and professors of Owens College. The site is less than one mile and a third from Albert Square, the actual centre of Manchester and Salford, and from the Infirmary: less than two-thirds of a mile from the Oxford Road Stations: and within one mile and two-thirds from Victoria Station. On one of the chief roads and principal omnibus routes out of town, it is readily accessible from every part of the wide district from which the College even now attracts its day and evening students." No one familiar with Manchester will question the excellence of this locality for the new buildings. The committee, moreover, acted wisely in deputing Principal Greenwood and Professor Roscoe to make "a complete tour of inspection amongst some of the most distinguished of the German universities, and more especially amongst those of peculiarly scientific note, for the purpose of gathering information as to the practical working of those establishments, and plans and appliances of their lecture-rooms, laboratories, and museums." The report which these gentlemen sent in to the "Extension Committee" in the last month of last year furnishes a comprehensive picture of the academic system of Germany, and its information cannot fail to be of great service to the designers of the Manchester University.

Only on one point has the "Extension Committee" to record failure and disappointment; but it remains to be proved whether the friends of the undertaking have not more reason to rejoice than to mourn over the recent defeat of their hopes of acquiring material aid from Government. During Mr. Disraeli's tenure of office, he was solicited to promise that the State would co-operate with the projectors, who urged in support of their entreaties "the course taken by the Imperial Government in furtherance of the scheme which is now in operation for the establishment, on a new site and in magnificent buildings, of the University of Glasgow." It was pleaded, that since Government had consented to help Glasgow with "a donation of 120,000l., to meet the like sum raised by subscriptions, and to be paid over in six yearly instalments," it was bound to be no less generous to the Cotton capital. But though the late Premier, with characteristic readiness to make things pleasant, held out hopes of ultimate success to his Lancashire petitioners, he sent them away without definitely pledging himself to support their application for a grant of money. "Owing to the lateness of their interviews with Mr. Disraeli, the First Lord of the Treasury, the Committee could not then obtain any positive promise of assistance, but they have good grounds for believing that their representations were favourably received." The present Government, however, by the voice of one of its principal members, is understood to have been much more frank, and proportionately less complaisant to the petitioners, who, on renewing their solicitations to the State since Mr. Gladstone's accession to power, were informed, with more candour than courtesy, that a Government pledged to economy could do nothing for people so able and willing to help themselves. Though we would say nothing to discourage our present rulers from persistence in their economical resolves, and though we are strongly opposed to all applications of the national purse to undertakings which private enterprise is capable of effecting, we wish that Manchester had received another answer, so far as concerns their request for professorial endowments. But the petitioners must not be disheartened by this rebuff, or exaggerate their need of parliamentary benefaction. The results of professorial endowments at our old universities forbid us to place much reliance on such means of promoting academical vigour. The knowledge and instruction which the founders of the "Manchester and Owens College" propose to offer to the public, are of kinds for which there is a large demand on the part of students able to reward their teachers with adequate remuneration. Were it otherwise, this refusal of national aid might perhaps necessitate the relinquishment of what deserves to be regarded as a national undertaking. But Lancashire is not likely to desist from the work which she has begun. She will establish her schools on sure foundations and liberal models; and should they after their opening be found to need State sustenance, their existence and usefulness will be arguments in favour of their claims, which no Liberal ministry would wish and no Conservative cabinet would have the courage to resist.

## HISTORY IN THE CITY

Mr. B. B. Orridge, late Chairman of the City Library Committee, is about to bring an important question before the members of the Court of Common Council. Mr. Orridge's acquaintance with the City records is probably superior to that of any man alive, and Mr. Orridge is about to show that the City possesses a vast body of inedited and unknown historical matters, of the highest interest to every man of English birth.

"I affirm," says Mr. Orridge, in the private memorandum which he has prepared for the use of the Court, "that Historical Documents of the very highest importance exist, of which it may be said, not only that they have never yet been sufficiently studied, but, for the most part, never studied at all; and I think you will be of opinion that it is time some prompt action should be taken in the matter. As respects this latter class of documents, it may be said that indisputable facts connected



with the History of England during the Wars of the Roses, during the reigns of the Tudors and the Stuarts, during the stormy time of the great Civil War and the Protectorate, and from thence to the accession of William, Prince of Orange, exist in the Archives at Guildhall, and contain a mass of information that is perfectly astounding. I shall request the Town Clerk to have on the table at our next meeting several volumes in his keeping, showing the state of public feeling in the City before the execution of Mary Queen of Scots, and just at the period when William Shakespeare entered London. I shall further show you that one volume of letters, from 1592 to 1606, *has never been indexed*; that copies of six hundred and sixty-two letters are in our possession from Queen Elizabeth, Lord Burghley, Lord Bacon, Robert Cecil, Sir Francis Walsingham, Sir Christopher Hatton, Sir Thomas Bromley, Lord Arundel, Sir William Cordell, the Earl of Essex, the Earl of Sussex, the Earl of Bedford, the Earl of Leicester, the Earl of Warwick, and other statesmen of the Elizabethan period. Now these collections of letters either do affect the private interests of the Corporation, or they do not. *If they do*, why have the Members of the Court been kept in ignorance of them for more than 250 years? *If they do not*, why are they not given to the world? Surely no citizen worthy the name of an Englishman would grudge the trifling expense of printing such memorials of the fame of our ancient municipality. Moreover, I engage to show that you have documentary evidence touching the Great Civil War of the highest value, *none of which, I believe, has ever been printed*. Nor can I refrain from pointing out the grave mis-statements of Lord Macaulay. We purchase books under the idea that they give us the result of very careful research. Macaulay's History has been sold by thousands of copies wherever our language is read. Let me call your attention to the truth. Lord Macaulay's 1st and 2nd volumes were published in 1850. His 3rd and 4th volumes in 1855. The 5th volume (after his death) in 1861. Now, in this work, Lord Macaulay made many statements in reference to the City and Corporation that are utterly erroneous. You will be surprised to be told that it was not until July, 1855 (five years after he had written on the subject), he applied to the Court of Common Council to be allowed to consult the papers of the Corporation for literary purposes, that his request was readily granted, and that he *never attended for the purpose*: in short, that Lord Macaulay never consulted the materials within his reach, and the accuracy of which was unquestionable. Lord Macaulay seems to have been utterly ignorant of the mode by which aldermen were elected prior to the year 1700. He appears to have been unaware that, from the time of Sir John Gedney until after the Revolution of 1688, the wealthiest citizens had endeavoured to evade taking part in municipal duties, as some men now strive to evade the office of sheriff of a county. Had he searched the City Records, he would have found that many men were committed to Newgate until they consented to be sworn as aldermen, though from the time of James I. they were in general, after serving a week, permitted to pay a fine and retire. Sir William Hewitt, the clothworker, whose daughter fell into the Thames and was rescued by Edward Osborne (who married her, and was ancestor of the Duke of Leeds), was sent to Newgate before he consented to be a magistrate; and so was Sir Henry Amcotes, fishmonger; so was Sir William Bond, haberdasher, and many others. Stow has some severe remarks on the wealthy Sir John Branch trying to escape this public duty, and a letter exists in Guildhall, from Queen Elizabeth to Sir John Branch, on his not giving the usual banquet on Lord Mayor's Day, and inquiring the reason for the omission. Lord Macaulay asserts that the contemporaries of Sir Robert Clayton, who were the heads of the great firms, *lived in the City*; yet, had he consulted the Guildhall Archives, he would have found an Act of Common Council, dated 17th September, 1674, wherein it was recited that 'whereas the Aldermen of this City continually reside and inhabit *in the country*,' and that provision was made for compelling them to give up their gowns in consequence. He asserts that Sir

Robert Clayton was a 'merchant prince'; he would have found, on inquiry, that he was a *scrivener*. He asserts that the chief of the mercantile interest are 'no longer citizens.' Is not the difference this, viz., that in the seventeenth century they were compelled to be, and now are not so compelled? He asserts that William Kiffin, the grandfather of the brothers Hewling (who were condemned to death by Judge Jeffries), indignantly refused to be made an alderman by James II., when the Charters had been seized, and the King created men aldermen by letters patent; but, had he searched, he would have found that, instead of ranking with Baxter and Bunyan, Kiffin actually accepted the office, and was Alderman of Cheap on the enforced retirement of Sir Robert Clayton. He refers continually to Chamberlayne's 'Present State,' as an authority regarding England. It so happens that copies of this work (issued annually) are in the Corporation Library. What do we find? I take the first volume (1669) and find it a compilation by some flunkey of Charles II., who affirms that the nobility and gentry may be compared to the *finest flour*, and *common people to the coarsest bran*. He abuses Nonconformists with a degree of virulence that makes a Conservative Churchman of our own day turn aside with a feeling of intense disgust, and an equally intense astonishment at such a writer being cited as an authority by Macaulay."

Mr. Orridge urges that the deeds and charters of the City should be sorted and indexed, and that the public letters and papers should be printed. We trust the corporation will be wise enough to hear his plea and grant his prayer.

#### THE INDIAN SURVEY.

'Extracts from General Report on the operations of the Great Trigonometrical Survey of India, during 1867-68,' is the title of a thin folio pamphlet, just received by some of our scientific Societies, from Lieut.-Col. Walker, Superintendent of the Survey. It is a remarkably interesting document, as it gives not only trigonometrical details, but sets before us information on geographical, astronomical, geodetic and magnetic subjects, and makes us aware of grand results which are yet to be worked out. The industry of the trigonometrical and topographical surveyors during the time embraced in the Report may be judged of by their having measured a base-line of verification, with the great theodolites, of which the 65 triangles cover an area of 8,561 square miles; 6,300 square miles of secondary triangulation, in which the positions of 1,479 points and the heights of 400 were determined; 800 square miles of topographical surveying on the scale of 2 inches to the mile, and 1,348 square miles on the scale of 1 inch, and 620 miles of linear boundary survey. A party of three officers, detached for a survey in Abyssinia, during the march to Magdala, proved that science has her heroes as well as war; for in the space of four months they made 2 determinations of absolute longitude, 14 of latitude, 5 of azimuth,—50 time observations,—measured 5 base-lines,—fixed 58 points trigonometrically,—determined 80 heights,—traversed 400 linear miles with the micrometer theodolites,—surveyed Magdala and about 70 square miles of the neighbourhood on a scale of 2 inches to the mile,—and reconnoitred and mapped 6,000 square miles of country on the scale of a quarter of an inch to the mile. And all this they accomplished under great disadvantages and privations.

Col. Walker tells us that parties are at work in Upper Assam, where, however, the surveying goes on slowly, owing to the dense forests which cover even the tops of the hills. Similar experience befell the surveyors on the eastern frontier, where they had to cut 50 miles of lines, and 153 miles of 6-feet roadway through forest, before they could measure a base-line of verification. At Akyab, on the coast of Arracan, they tested their work by tide observations, and found a difference of 1.94 foot only in determinations of level, although the line of survey had been carried some hundreds of miles through a wild country. This work is to be connected, by a chain of secondary triangles, with Cape Negrais and the Aliguada Reef lighthouse.

As some of our readers will remember, a great

arc of the meridian was measured in India by the late Col. Everest; it is hundreds of miles in length; but there is now a prospect of its extension; for, approaching the Straits which separate the Island of Ceylon from the Peninsula, Col. Walker remarks, "Here I hope it will be possible to connect the Indian triangulation with that of Ceylon, for when this is done the combined operations will furnish a meridional arc of about 25 degrees in length, extending from the Himalayas down to the southernmost point of Ceylon, which should be a valuable addition to geodesy."

In the Himalayan region the survey has been carried into Kumaon and Gurhwal districts, by Capt. Montgomerie, with good results; and under the same able officer has been extended to the Trans-Himalayan country, across the upper basins of the Sutlej and Indus to some distance beyond the eastern watersheds, whereby that portion of Great Tibet has been penetrated which lies between the desert of Gobi and the upper basin of the Brahmaputra river. The particulars here become so interesting that we prefer to give them in the words of the Report.

"The route surveys extend over a total distance of 850 miles, in the course of which the latitudes of seventy-five different places were determined, and the heights of eighty places were deduced by the boiling-point. By these route surveys the geography of about 20,000 square miles of Tibet has been roughly determined, a considerable portion of which is entirely new. The course of the Sutlej between Shipki and Telling, hitherto unknown, has also been roughly determined. The upper course of the river Indus has been traced south from the point where it leaves the Ladak territory nearly to its source, and the existence of a great eastern branch of the upper Indus has been definitely ascertained."

The western gold-fields of Great Tibet are also comprised in the explorations; and the Pundits of the party visited the Thok Jalung, the largest field at present worked. This field, says Col. Walker, lies on the northern route from Rudok to Lhasa; and he hopes that explorations may ultimately be carried thence along the slopes of the northern watershed of the Brahmaputra, with a view to determine the position and size of the great lakes known to exist in that region.

It is very satisfactory to know that but a small portion of the upper basins of the Sutlej and Indus has been left untouched, and we share the hope of the Surveyor-in-Chief, that much more of the at present unknown Tibetan country may be ultimately explored. The following passage conveys a notion of what is meant by surveying in that elevated region:—"For upwards of three months they (the Pundits) were at an elevation of more than 12,000 feet above the sea. They crossed and recrossed the Himalayan range three times; the Gangri range, between the Sutlej and Indus, three times; another very lofty range, between the two upper branches of the Indus, once; and that between the Indus and Thok Jalung twice; each of the crossings involving the ascent of a pass more than 17,000 feet above the sea, the highest being 19,000 feet."

We learn further from the Report that a map of Turkestan, with the adjacent portions of the British and Russian (*sic*) territories, has been completed and published by the photozincographic process. This map incorporates a good deal of valuable information concerning the routes from Afghanistan *via* Kokan and Kashgar, and *via* the Oxus river, the Pamir Steppe and the Sari-kul or Tashkurgan district, to Yarkund, and others. The regions of which least is known are those lying between the Oxus and the southern frontier of Kokan. Nothing is known of the configuration of the Pamir Steppe, and very little of the positions of places on it.

Another fact worth attention is, that the determination of the much-questioned positions of the chief towns of Altysahar, or Little Bokhara, is approaching solution. The position of Ilchi, the capital of Khotan, is definitely fixed, and that of Yarkund approximately; and from these the position of Kashgar has been computed as being in lat. 39° 25' and long. 75° 25', or considerably to the east of the position adopted by former geographers.



During the year comprehended in the Report, 15 topographical and geographical maps were photozincographed, and 20 preliminary charts of triangulation and 10 maps zincographed, and of these maps and charts 7,376 copies have been published.

GEN. BOURMONT'S DESERTION.

Croydon, Jan. 27, 1869.

IN your review of Saturday last of 'The Royal Engineer,' in referring to my "extracts from a rough memorandum written by me as a young Lieutenant of Engineers, while the scenes it describes were fresh in my mind," you observe that you "somewhat mistrust the accuracy of his memory, because he dates General Bourmont's desertion on the 16th, and there can be no doubt it took place on the 15th."

You are strictly correct in asserting that Gen. Bourmont deserted on the 15th; but if you will be so good as to refer to my volume you will perceive that you have unintentionally made a mistake in stating that I "dated Gen. Bourmont's desertion on the 16th." My words are: "This sort of scene continued till about twelve o'clock (on the 16th), when a Gen. Zeithen was reconnoitring his position, a detachment from the advanced picket brought up to him a French General (Bourmont) who had voluntarily surrendered himself into their hands."

In my memorandum I did not state—first, because I did not know, and secondly, because I did not care—when Gen. Bourmont deserted. All I stated, and what I now maintain is, that I was with Gen. Zeithen when Gen. Bourmont, as a prisoner, swordless, and on foot, was brought up to him at about twelve o'clock on the 16th of June, 1815, and that no sooner had Gen. Bourmont made his communication, which I recorded exactly as it was repeated to me on the field, than Gen. Zeithen "instantly commenced preparations for repelling this attack," precisely in the various ways I have described.

F. B. HEAD,

Writer of 'The Royal Engineer.'

AUTHORS' RIGHTS.

January 27, 1869.

ALLOW me to express my full sympathy with your Correspondent, "W. A.," on the subject of the musical-setting grievance. Sometimes through press errors, sometimes through my own assent (however reluctant) to the urgency of a *maestro*, my words also have been more or less distorted; and it was a pleasing surprise the other day to find that Mr. Macfarren has not revised 'Songs in a Cornfield.'

C. G. R.

FOULING OF SHIPS' BOTTOMS.

Kensington, Jan. 26, 1869.

So many and multifarious plans have of late years been experimented on in the Navy for preventing the fouling of ships' bottoms by incrustations produced principally through marine animals adhering to them, that I should scarcely venture to suggest another, were it not, at the same time, so simple, so free from cost, and, as I believe, so likely to prove serviceable, that no harm can accrue even should it altogether fail.

It is a fact well known to naturalists that nearly all marine animals die almost instantly if placed in fresh water. Indeed, fresh water appears to act upon them like a specific poison. What I propose is, that every ship, after coming into port, should be berthed for a brief period in a freshwater dock. Even if mussels, barnacles, and the like, do not become disengaged by the change, they would in all probability die, and their increase either by growth or reproduction, both of which processes go on with extraordinary rapidity, would, at all events, be completely checked.

G. C. WALLICH.

MANUFACTURE OF NEW BOOKS.

Jan. 23, 1869.

PRESSURE of literary and scientific engagements incident to the season prevented me for nearly a

month, and until recently, looking through the periodicals that had accumulated on my table. This being somewhat over, I commenced with my *Athenæums*. On reaching p. 796 of this journal, my surprise was great at seeing two works in your "List of New Books" fathered on me. Now, as I have published *no new work this season*, my first impression was, that it was an error, in which my name had been accidentally inserted for that of some other author. Subsequent written and personal communications which I received caused me, however, to change my opinion, and to look seriously at the matter. On the 11th inst. I wrote a letter of inquiry to the publisher, with a request that he would at once reply, and forward me copies of the works. In due course came the following, but no books:—

"Dear Sir,—In reply to your letter just received (*sic*), I beg to say that the two books to which you allude simply consist of the work on — split into two. Vol. I. goes as far as p. 388; Vol. II. commences at p. 389 (and ends at p. 804). "No alteration has been made in the text."

All this at first sight appears very plausible, and might also be justifiable were it true, and were the publisher the only party concerned, and the author and purchaser nowhere and uninterested in the matter. But what are the facts? The two works referred to are not published as two volumes of the same work, but essentially as new works; have "superior" titles totally different and distinct from the title of the original work; and these new titles, and nothing else, are glaringly displayed in gold letters on their covers to attract the attention of the unwary, and to lead them to suppose that they are new books which have been only recently written by their author; whereas they are merely a reprint—indeed, a careless reprint—of an older work, and contain not only all the clerical and typographical errors of the original work, but also such an amount of fresh ones as any person conversant with the mechanical department of authorship would know must creep into a reprint of a work loaded with figures and data, and of which the proof-sheets had not been carefully read by the author. As to "no alterations having been made in the text," it is a gratuitous statement which, if true, would not alter the question; but the contrary is the case, though perhaps in some cases it has not been wilfully done. Even the "Preface" of one of these books (that apparently intended to be the more attractive of the two) is garbled from that of the original work, with omissions, and with words surreptitiously inserted over my signature of which I could not possibly be the author. Fortunately, the wiseacre, whose interpolation refers to the present time, forgot to alter the original date of the Preface, which appears below it. It is true that on examining the body of these works, the sensible reader will perceive that they are mere reprints; but as this will generally only happen after their purchase, knowledge of the deception will come too late.

In reference to the work from which the pretended new ones referred to above are borrowed, I may remark that, though written only a few years since, it would, owing to the progress of discovery and research and the constant social changes since that time, now require extensive alterations and additions. Without all this, and very careful reading of the "proof sheets," I should not think of publishing a new edition.

In thus writing you, I do not wish to enter into any *ex parte* statements or details connected with the legal and moral bearings of the grievance I complain of, as these will most probably be fully heard of from another quarter. I am averse to having my name associated with works brought out in the way just noticed, under false garbs, and in such an objectionable form; and as I have been already seriously damaged and find that others have been deceived, I must, in justice to myself and to those who, unwarned, might become the purchasers of these books as new ones, beg your kind insertion of this letter.

The reproduction of old books as new ones, under new titles, is a "trade trick," which I thought was chiefly confined to the purloins of

Holywell Street, and I much regret to see that it has lately extended to Piccadilly.

ARNOLD J. COOLEY.

HORA MUNDI, OR SIMULTANEOUS TIME THROUGHOUT THE WORLD.

Villa Novello, Genoa, January, 1869.

IT is proposed, under the system of Hora Mundi, that all the clocks in the world would strike the same hour, at the same time, at every place on the globe, and that the indications of our watches would express a coincidence of time wherever we might happen to be.

There are several modern institutions whose requirements are forcing us to come to some such arrangement, viz., the telegraphs, the railway time-tables, and the Post-offices; for they have already caused local noon time to be abandoned throughout Europe, away from the capital cities.

Hora Mundi would be at once established, if the three above-named institutions in the several countries of Europe would begin by adopting *one and the same* conventional parallel as the zero of longitude, and set all their clocks to strike twelve when the sun passes *that* meridian. It should be drawn from pole to pole, taking that passing through Greenwich, and Havre de Grace, Luz, Denia (near Cape St. Martin, Spain), near Oran, and the Gold Coast of Africa; and this parallel should be called the apex from which all places in the world could measure their Hora Mundi. It is from no national preference that this particular parallel has been suggested as the apex (and any other would do as well if all nations would agree to use *that one and the same*), but this parallel is chosen because there are already published and extensively diffused more ample lists of the exact distance east and west between this apex and all places in the world than from any other parallel. French and other maps would be available for this parallel if note be taken of the difference between their zero of longitude and that of Greenwich, and thus every correct list of longitudes would serve. British ships and the mariners of several other States keep their chronometers to Greenwich time, so that apex time is already familiar at most ports in the world.

Since every day of the month contains twenty-four hours, the Hora Mundi would be continued and called one to twenty-four from midnight to midnight, a system of nomenclature already found very convenient by the Italian telegraphic offices which practise it. Railway-time tables would become more intelligible, and morning hours will no longer be confounded with evening hours, when post-meridian hours bear the distinctive names of 13 to 24.

If the reader will open an atlas on Mercator's projection of the world the whole system of Hora Mundi can be seen at a glance. Taking the apex parallel indicated as *twelve o'clock universally*, every day, everywhere, will end, and the next day will begin, at the moment the sun passes the 180th degree of west and east longitude.

And the Hora Mundi can be noted on any good maps at the marginal longitudes, showing the hour which would coincide with the sun's meridian at that place. Thus it will be seen that at Calcutta the clocks should be set at ten minutes past six, at the time the sun passes the meridian of that place. When the sun is at meridian at the following places the clocks there should mark as follows. Alexandria (in Egypt) 10-00, Rome 11-10, Paris 11-51, Havre de Grace (same as apex) 12-00, Liverpool, 12-12, Valentia Bay (Ireland) 12-40, Newfoundland, 15-40, Philadelphia, 17-02. The result would be that all the clocks in the world would be going together, and the progress of a telegram sent or received either west or east could be recorded by a time intelligible at either end.

Bath and Bristol people may remember that when railways began, the town clocks were furnished with double minute-hands, showing railway time and local noon time; but the additional minute-hand was soon taken away, for it was found that daily transactions went on quite as conveniently and punctually although the clocks pointed to 12-10 at meridian; and if Hora Mundi were adopted the same adjustment would every-



where take place; indeed, over most parts of Western Europe, the present jumble of separate nationalities for the time of day, entails a greater departure from local noon time, than would result from *Hora Mundi*.

Modern geography furnishes most of the information necessary for carrying the arrangement into immediate practice, and it is not improbable that the international telegraphic companies even now practise some such system for their private use. The train books for each country are made up with some reference to neighbouring states; and it would be a great advantage to get rid of the frontier confusion, which the *Hora Mundi* would effect thoroughly. The readiness with which the public adapted itself to the departure from local noon time seems to promise that it would find little difficulty in understanding railway train books made in conformity with *Hora Mundi*.

J. ALFRED NOVELLO.

#### OUR WEEKLY GOSSIP.

At the Society of Arts, Mr. S. A. Hart, R.A., delivers the second course of Cantor Lectures for the present session. The course consists of four lectures, embracing the "History and Practice of Portrait Painting," "Suggestions offered by surrounding circumstances to the Artist," and "Landscape Painting," and they will be given on four consecutive Mondays in February, commencing with Monday next.

Prof. Rushton, of Queen's College, Cork, has in the press a small volume of 'Rules and Cautions in English Grammar, founded on the Analysis of Sentences.' It contains many references to Anglo-Saxon and Early English.

Mr. William Michael Rossetti is engaged on a new edition of Shelley's Works and a life of the poet.

Mr. Robert Buchanan has two works on the eve of publication: a new poem entitled 'The Book of Orm: a Prelude to the Epic'; and a prose volume of picture and adventure, portions of which have appeared in the *Spectator*, entitled 'Hebrides: the Cruise of the Tern through the Scottish Isles.'

Mr. Tinsley has in the press a new novel, by Mr. William Black, entitled 'In Silk Attire.'

Mr. Robert Buchanan, the author of 'London Idyls,' 'Undertones,' and 'Idyls and Legends of Inverburn,' gave a reading from his own poems on Monday at the Hanover Square Rooms. A numerous audience, including many literary celebrities, assembled. Mr. Buchanan's programme was divided into two parts, each containing three poems. 'Tom Dunstan,' 'Attorney Sneak,' and 'Willie Baird, or the Dominie's Story,' constituted the first. The second comprised 'Nell,' 'The Wake of Tim O'Hara,' and 'Widow Mysie, an Idyl of Love and Whiskey.' An impressive style of delivery, a voice of considerable depth and power and a certain command of pathos are Mr. Buchanan's chief qualifications as a reader. His voice is, however, inflexible and under imperfect control, and his delivery has a chant-like monotony of tone, which though for a time effective, is apt when prolonged to become oppressive. Dramatic energy was displayed in the more pathetic passages of 'Nell' and 'Willie Baird.' In 'Attorney Sneak' the reader adapted cleverly his voice to the character of the lawyer, who is represented as unconsciously betraying his own baseness. He gave the verses with a hard, dry manner, accompanied by an occasional smirk, which told of invulnerable complacency and self-conceit. The wit and the delicately veiled satire of 'Tim O'Hara' were well delivered, and produced a strong impression upon the audience. 'Tim O'Hara' was the most successful of the selections. Its delivery was more than once interrupted by applause. Next to it in popularity came 'Widow Mysie.' The archness of the concluding stanzas of this was very effective. Mr. Buchanan's success in commanding the sympathies of his hearers is the more remarkable as his poems are scarcely suited to public reading. Single poems are generally in one key, and offer no such strong contrasts of light and shade as are required for public recitation. In 'Nell,'

for instance, powerful as is the poem, its gloom is unbroken and funereal. 'Willie Baird,' too, tender as is its interest, was less acceptable to the audience than the more broadly marked humour and the well-coloured description of the Irish Wake. Mr. Buchanan's reception was very favourable.

The fifteenth-century prose translation of De Guileville's 'Pilgrimage of the Life of Man' is all in type for the Roxburghe Club. It was thought some time ago that this translation might prove to be Chaucer's, as his 'A B C, or Prayer to the Virgin,' was used in it, as if the same writer translated both the verse and prose; but so far as a hasty reading of parts of the work enable us to judge, its prose is lighter and later than Chaucer's—not his, but that of a fifteenth-century writer. The Early English Text Society should produce at once the verse translation of De Guileville's work, for comparison with this prose one.

Is it true that Parliament is going to distinguish the coming session by grand architectural measures, as well as by church reform and rigorous economy? Something of the kind was foreshadowed by our new Edile-in-chief in November last, when as yet he was not in office, in a speech made at a meeting of the Institute of British Architects. The Government, said Mr. Layard on that occasion, whatever ministry may be in office, is about to undertake the erection of the most important public buildings ever erected in our time in any capital of the world, not even excepting Paris. We are going to build new Courts of Law, a new National Gallery, the larger portion of the Public offices, including the Admiralty, War Office, and Colonial Office, and probably a vast building at South Kensington for the collections of natural history, which must be divided from the Art collections and library of the British Museum. With all this in prospect, Mr. Layard went on to say, it was of the utmost importance that we should not fall into any gross blunders, either as to the style or the site of these great edifices; that we should cease to quarrel about terms, and build in what is really an English style of architecture suitable to the time and country in which we live, and consistent with the habits and requirements of the nation. Who will dispute that this is the common sense of the question? It is what those competent to form an opinion have been striving after for years; and if Mr. Layard can succeed in making the House adopt his views, the nation will have reason to rejoice that he became First Commissioner of Her Majesty's Office of Works.

In notes on volcanic phenomena, by Mr. Mallet and other geologists, we have from time to time directed attention to the unusual activity that prevailed, as if a period of disturbance was approaching its maximum. In his newly published book on Vesuvius, Prof. J. Phillips, of Oxford, adds confirmation to what has appeared on the subject. He says that the "whole Vesuvian tract is now in a condition of greater frequency of eruption than in any previous period," and from this and other facts carefully tabulated, he concludes that "we are now in the midst of a period of more than average struggle with the imprisoned energy of Fire." This will be alarming intelligence for those who live in terror of earthquakes.

We do not know whether the similarity which exists between the following verses by Waller and Leigh Hunt, on common subjects, has been noticed. The old poet thus wrote 'Of the Queen' (Henrietta Maria):—

The lark that shuns on lofty boughs to build  
Her humble nest, lies silent in the field;  
But if (the promise of a cloudless day)  
Aurora smiling bids her rise and play,  
Then straight she shows 'twas not for want of voice,  
Or power to climb, she made so low a choice;  
Singing she mounts; her airy wings are stretch'd  
Towards heaven, as if from heaven her note she fetch'd.

So we, retiring from the busy throng,  
Use to restrain the ambition of our song;  
But since the light that now informs our age  
Breaks from the court, indulgent to her rage,  
Thither my muse, like bold Prometheus, flies,  
To light her torch at Gloriana's eyes.

—Thus, Leigh Hunt, 'To the Queen' (the Lady of Balmoral):—

The lark dwells lowly, madam, on the ground,  
And yet his song within the heavens is found;  
The basest heel may wound him ere he rise,  
But soar he must, for love exalts his eyes;  
Though poor, his heart must loftily be spent,  
And he sings free, crown'd with the firmament.  
A poet thus (if love and later fame  
May warrant him to wear that sacred name)  
Hoped, in some pause of birthday pomp and power,  
His carol might have reach'd the Sovereign's bower.

On Tuesday, Feb. 9, the ladies and gentlemen known as the 'Belhus Dramatic Corps' will give a performance at St. George's Hall in aid of the funds for building a life-boat.

Mr. William Ewart, late Member for the Dumfries Boroughs, though not a man of letters, had a connexion with literature which gives him a claim to some brief record in a literary paper. The late member was an earnest friend of free writing. He took an active part in the great fiscal measures which resulted in the cheap newspaper, and associated his name yet more closely with the movement in favour of free libraries in our populous towns.

The ancient universities vie with each other in religious liberality. Oxford has long allowed undergraduates who are not members of the Church of England to substitute for Divinity an equivalent amount of other work, on the understanding that it is not to affect the award for honours. This week we are informed that at Cambridge a scholar of Trinity College, wishing to take the degree of bachelor of arts, in order to be qualified for the Smith's Prize examination, but having been brought up in the Jewish faith, and consequently feeling a conscientious objection to the usual form of admission, the Council of the Senate have recommended that the Vice Chancellor be authorized to admit him in a form adapted to obviate his scruples.

When Nelson wrote to Capt. Troubridge, "Your son minds a shot no more than yourself," we know that he had a different meaning from what he would have had if he had written, "Your son minds his mother no more than yourself." And yet the phrases are the same in form. These ellipses of our language are very puzzling: it is a shame that we should have to get our syntax from meaning, instead of the other way. But who is to invent grammar for us?

We have received from Messrs. Marion, Soho Square, a satisfactory photographic portrait of the Right Hon. B. Disraeli, Esq.; also, from Messrs. Lovell Reeve & Co., specimens of nature-printing of ferns, in folio size, with descriptive texts. These specimens are obviously improved on the older products of the craft, but, like most of their kind, they look flat, and in this respect, as representations of nature, they are undoubtedly failures, being inferior to the finely-drawn works of good artists, such as the late Mr. Fitch, whose skill was exquisite, or the anatomical drawings of Mr. Tupper, late of Guy's, now of Rugby School. So far, however, as mere diagrams go, it is certain that no better process than that before us is applicable at an equal or approximating cost. The folio now before us is in the mechanical look of its illustrations—duller than a *hortus siccus*. As to the fidelity to living nature of the latter, it is on a par with the similarity of a stuffed lion to the living creature.

'A Midsummer Night's Dream,' illustrated by twenty-four silhouettes, is a novel announcement, but the volume which it heralds is one more proof that the form of art is of less importance than the quality. Where a man has fancy, insight and design, he may work to good ends in almost any material. M. Konewka, the gentleman who has dared to put some of Shakespeare's subtlest creations before us in black patches, has a true perception of character and humour, and a singular facility of rendering sentiment in outline. Yet the art is nearly wasted on a mere toy. This copy of one play, issued by Bauermann, of Heidelberg, will be admired: but who would care to have thirty-five other plays in the same method, even with the same perfect art?

It is no secret to anybody that the people of New York have laid out and planted, at a great



cost of money, a very fine public park, which they have called, in either practical jest or prophetic fury, the Central Park. A beautiful situation, lying north and south of the Croton Waterworks, was chosen by the original movers in this scheme, and the natural beauty of the landscape has been greatly enhanced by art—art of the builder no less than art of the gardener. The walks, rides and fountains leave hardly anything to be desired. Shrubberies and terraces alternate; and the vast body of water in the reservoir, though it adds little to the beauty, keeps the park cool in summer and lends it a kind of dignity at all seasons. One drawback this noble public work undoubtedly has; it is nearly eight miles from the Battery! In time it may be "Central" Park, but the day is not come; and a walk under its pleasant trees is nearly as much denied to the hard-working merchant of Broadway as a ramble under the chestnuts of Hampton Court is denied to the hard-working barrister of King's Bench Walk. Of this Central Park an elaborate 'Description' has been published in New York, with illustrations which do credit to American art.

Mr. De Morgan writes as follows:—"Three Correspondents have favoured your journal with curious information on the name of De Moivre. Mr. R. S. Charnock and Mr. W. B. Davis both fail to detect the name in the French commercial directories, except in the form *Moyeuve*. Mr. Charnock finds in a Dutch dictionary that *Moivre* is the name of a river in the department of the Marne. But other gazetteers, he adds, do not confirm this. Mr. Edward J. Wood quotes a document published by the Camden Society in 1862. There is a royal warrant addressed to a law-officer, dated December 16, 1687, commanding the preparation of a Bill to pass the Great Seal for making denizens of certain persons named. Of these there are about three hundred, and among them 'Abraham and Daniel de Moivre.' This, as Mr. Wood remarks, favours the supposition that De Moivre was a refugee, and not a common emigrant. He also suspects that Daniel was Abraham's father. If a well-employed surgeon, with several children, should have expatriated himself in company with one only, the fact must have been noted by De Moivre himself in the biographical memoranda which he gave to Maty. I suspect that Daniel was either the 'fils d'un parent' with whom Abraham formed a close acquaintance in 1684, or else the nephew whose loss he so sincerely regretted, the only relative mentioned as the acquaintance of his later life: possibly both."

The Netherlands Society of Manufactures and Industry are making arrangements for holding at Utrecht, during next summer, an International Exhibition of Domestic Economy. The project has the approval of the Government at the Hague, and steps are being taken to secure the co-operation of England. At the meeting held with this object at the Mansion House, the purpose of the Exhibition was stated to be to place before working men generally articles of household use—furniture, clothing, domestic implements, food and other appliances, such as are in use in different countries. Moreover, the price of the articles exhibited is to be the lowest compatible with utility and durability, with a view to make the classes more immediately interested therein aware of the resources by which they may better their condition. We once heard a New Yorker say that he had seen numbers of household implements in England of which he could not even imagine the use; and perhaps some of our neighbours across the Channel may say the same; but we, on the other hand, may learn much from them; and if a good show can be got together of household ways and means from all parts of Europe, it can hardly fail to be instructive.

INSTITUTE of PAINTERS in WATER COLOURS, 53, Pall Mall, is NOW OPEN. Exhibition of Sketches, &c.—Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Sec.

GENERAL EXHIBITION of WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The FIFTH ANNUAL EXHIBITION will OPEN on MONDAY, the 1st of February next. By order, GEORGE L. HALL, Hon. Sec.

MR. MORREY'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Clarkson Stanfield, R.A.—Meissonier—Alma-Tadema—Gérôme—Frère—Landelle—T. Faed, R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersill, R.A.—Erskine Nicol, R.A.—Le Jeune, A.R.A.—Ansell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Lidderdale—George Smith—Linnell, sen.—Peter Graham—Oakes—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

CHRISTMAS FESTIVAL NOVELTIES.—Crowded Houses require their continuance.—Professor Pepper's Philosophical and Anatomic Story, "Singing and Sensitive Flames!" with Pathetic Illustrations.—"The Mysterious Hand" the latest illusion of Professor Pepper and Thomas Tobin, Esq., continues to mystify the Visitors.—"The Wonderful Lamp," which you will find "Aladdin's," Musically introduced by George Buckland, Esq., Diorama Pictures and Spectral Figures.—Professor Pepper, in Lecture, provides a "Watch for Everybody."—By Streeter's Machinery.—Jugglers' unparalleled Juggling.—Matthew's imitable Magic.—"Earthquakes and Volcanoes," by J. L. King, Esq.—"The Spectre Barber," and "The Maid of Orleans," by Mr. and Mrs. Robert Coote.—"The Vocal Flautist," Ferrey-da, "The Man Flute," the rival of Pico.—THE ROYAL POLYTECHNIC.—One Shilling.

## SOCIETIES.

### SOCIETIES.

ROYAL.—Jan. 21.—J. P. Gassiot, Esq., V.P., in the chair.—The following papers were read:—"On the Thermal Resistance of Liquids," by Prof. F. Guthrie.—"Results of Preliminary Comparison of certain Curves of the Kew and Stonyhurst Declination Magnetographs," by the Rev. W. Sidgreaves and Mr. B. Stewart.—"On the Reappearance of some Periods of Declination Disturbance at Lisbon during Two, Three or Several Days," by Senhor I. B. Capello.—and "On the action of Solid Nuclei in liberating Vapour from Boiling Liquids," by Mr. C. Tomlinson.

GEOGRAPHICAL.—Jan. 25.—Sir R. I. Murchison, Bart., President, in the chair.—The following new Fellows were elected:—H. Blaine, W. L. Buller, H. E. Buxton, Col. Elsey, Lieut. G. F. Harris, J. Howard, J. K. Laughton, Capt. W. R. Lluellyn, R. J. Moser, P. Rylands, M.P., T. Sutherland, J. B. Sedgwick, Capt. C. E. Stewart, Col. E. Smyth, Warrington Smyth, Capt. F. Trench and Lieut. H. Trotter.—The following papers were read:—"On the Effects on Climate of Forest Destruction in Coorg, Southern India," by Dr. G. Bidie. Coorg was described as lying near the centre of the Western Ghâts, chiefly on the eastern side of the range, and at an average elevation of about 3,000 feet above the sea-level, but divided into a number of hills and valleys gradually subsiding into the table-land of Mysore. Formerly, it appears to have been covered with forest, but the lower slopes are now nearly denuded, and the rainfall is found to decrease with the thinness of the arboreal vegetation. As regards the elevated crests of the Ghâts, which intercept the rain-bearing winds of the southwest monsoon, they would cause an abundant precipitation whether they were covered with trees or not; but the water-supply and fertility of the lower slopes and plains to the east are seriously diminished by the clearing of forest on the hills, and the result is brought about in the following way. The natural forest acts as a check on the too rapid evaporation and carrying off, by streams, of the rainfall on the surface of the land. As the rain descends it is gradually conveyed by the leaves of trees to the dense undergrowth of shrubs and carpet of dead leaves; and below this encounters a layer of vegetable mould, which absorbs the water like a sponge. By these, and aided by the roots of trees, the moisture is transferred to the depths of the earth and the reservoirs of springs, and thus is kept up a perennial supply of water to the lower lands; whereas rain falling on the bare surface of cleared lands runs off at once by the nearest watercourses, and none is retained to keep up the flow during the dry season. Besides which, evaporation is so much more abundant from a surface exposed to the sun than from land screened by a clothing of forest, and the flow of surface water tends to sweep away the clothing of soil and render a district utterly barren.

The area of forest cleared during the last few years for coffee cultivation in Coorg amounts to 20,000 acres. Dr. Bidie's conclusion, from his official tour in Coorg and Mysore, was that tropical forest was the *alma mater* of springs and streams. Many facts were adduced in confirmation of this view, and on the influence of forests on temperature, on the composition of the air, and on animal life. Species of plants characteristic of barren soils were spreading rapidly over the cleared districts. He recommended that a belt of jungle should be preserved at least fifty yards wide on each bank of the upper course of the Cauvery and its tributary streams, and that the forests on the crests and slopes of hills in which important streams arise should be also carefully preserved.—"Description of the Island of Rapa," by Capt. Vine Hall. Rapa was a small island in the South Pacific, situated directly in the track of the mail steamers from Panama to New Zealand, and of great importance to us, as the only island possessing a good harbour. It was already used as a coaling-station; and the author reprobated the supineness of the English Government in allowing so desirable a station to pass under the protectorate of the French. It was distant 700 miles S.E. of Tahiti, and the French took possession of it only after learning that it was selected as a coaling-station of the English steamers.

ASIATIC.—Jan. 18.—Sir H. C. Rawlinson, Director, in the chair.—The following resolution was put from the chair and unanimously adopted:—"The Royal Asiatic Society of Great Britain and Ireland desire to record their deep sense of the loss which the world of letters, and especially the world of Eastern letters, with which they are more immediately connected, has sustained in the sudden and early death of their late gifted President, Lord Strangford. The deep interest which he took in Oriental literature and science, his extensive and varied acquaintance with Eastern languages, and, above all, his great merits as a comparative philologist, rendered his services of the very highest value in the chair of the Royal Asiatic Society. His early removal from the scene of his labours has not only cast a profound gloom over the circle of his admiring friends but has darkened the hopes of Eastern study, and left an empty place in our ranks which it will not be easy to fill. The Society, in testimony of their deep and earnest grief, and in respect to Lord Strangford's memory, desire, after placing the above resolution on record, to adjourn without proceeding to any further business."

SOCIETY of ANTIQUARIES.—Jan. 21.—A. W. Franks, Esq., V.P., in the chair.—A resolution of the Council expressing regret at the death of Sir Henry Ellis, together with a reply thereto from Sir Henry's surviving daughter, was laid before the Council.—R. Meeson, Esq., exhibited a book of emblems, executed in pen and ink, by "Monsieur Rabel," in the fifteenth century.—J. Piggot, Esq., exhibited an illuminated Book of Hours of the same date.—J. Cato, Esq., exhibited a huge annular stone collar, of Carib work, and of unknown use.—A. W. Franks, Esq., V.P., exhibited a photograph of some curious grave-slabs, from the church of Thornton-in-Lonsdale; and a large collection of 90 Danish stone implements, which formed about a tithe of what he had recently brought from Denmark.

NUMISMATIC.—Jan. 21.—W. S. W. Vaux, Esq., President, in the chair.—Mr. Sharp exhibited a groat of Edward the Fifth, struck at London, having on the obverse a boar's head, M.M., and on the reverse a *fleur-de-lys*, found at Towcester; also a penny of Coenwulf, King of Mercia: reverse SIGEBERT MONETA; found at Crowland Abbey.—Dr. Freudenthal exhibited specimens of the new Russian and Hungarian copper coinages.—Mr. Webster exhibited a second-brass coin of Philip Junior, with his head to the left: reverse PRINCIPI IVVENTITIS; a figure standing to the left, holding a standard in his right and a spear in his left hand. He also exhibited a copper coin of King George of Trebizond (1266-1280), of whom Pfaffenhoffen says no coins are known.—Mr. B. Head read a

THE SOCIETY of PAINTERS in WATER COLOURS.—The WINTER EXHIBITION of SKETCHES and STUDIES by the MEMBERS is NOW OPEN, 5, Pall Mall East. Ten till Five.—Admission, 1s. Gas on dark days.

WILLIAM CALLOW, Secretary.

PICTURES and WATER-COLOUR DRAWINGS of the British and Foreign Schools of Painting selected with great care from the studios of the distinguished Artists. In calling attention to these, T. M'Lean has great satisfaction in soliciting a visit from Collectors and others to inspect them.—T. M'LEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.



paper, communicated by M. Pierides, of Cyprus, 'On the Coins of the Kings of Cyprus,' in which he attributed the staters with the monogram  $\kappa$  to Nicocreon, son of Pythagoras, and not to Nicocles, who reigned nearly half-a-century earlier.—Mr. Vaux read a paper, communicated by General Fox, 'On a Greek Autonomous Coin, with the Legend ΓΑΑΥ,' which he conjectured to have been struck at Glauconessus, an island off the coast of Eubœa, mentioned by Pliny, of which no coins have hitherto been found.—Mr. Evans read a paper, communicated by J. Rashleigh, Esq., 'On the History and the Coins of the Kingdom of Northumberland.'

LINNEAN.—Dec. 17.—G. Bentham, Esq., President, in the chair.—Dr. W. Carr was elected a Fellow.—Dr. Prior exhibited a piece of oak, from a fen in the parish of Halse, near Taunton, and for the sake of comparison, a specimen of oak obtained from the submarine forest on the north-west coast of Somerset, opposite Stogursey.—Mr. A. G. More exhibited specimens, found by him at Arklow, Ireland, in August last, of *Scirpus parvulus*, a species originally discovered by the Rev. Gerard E. Smith, at Lymington, Hants, but which Mr. More believed had not been met with in England for the last thirty years.—Mr. Collins exhibited specimens of rope made from the fibre of *Adansonia digitata*.—The following paper was read: 'On the Geographical Origin and Relations of the chief Coleopterous Faunæ,' by Mr. A. Murray.

Jan. 21.—G. Bentham, Esq., President, in the chair.—Dr. R. F. Ainsworth, T. H. Farrer, M. A. Lawson, J. T. Moggridge, H. Ramsden, S. Saywell, F. Stratton, Dr. S. T. Taylor, J. H. Wheatley and H. S. Worsley-Benison, were elected Fellows.—Dr. Masters exhibited a spray of holly with orange-coloured berries, on a scion of a yellow-fruited variety, grafted on a red-berried stock, from Mr. D. T. Fish, Hardwicke, Bury St. Edmunds.—The following papers were read: 'Palmæ Amazonicæ; sive Enumeratio Palmarum in itinere suo per regiones America Equatoriales Lectarum,' auctore Ricardo Spruce.—'The Lichens of Ceylon,' collected by Dr. Thwaites, examined and determined by the Rev. W. A. Leighton.—'Notes on the Lichens of the Island of St. Helena and on *Sphaeria tartaricola*, a New British Fungus,' by the same.

ENTOMOLOGICAL.—Jan. 25.—Annual Meeting.—Mr. F. Smith in the chair.—The Report of the Council for 1868 was read by the Secretary.—The following gentlemen were elected Members of the Council for 1869:—Messrs. H. W. Bates, Hon. T. De Grey, Dunning, Grut, M'Lachlan, Pascoe, Salvin, G. S. Saunders, F. Smith, Stainton, S. Stevens, A. R. Wallace and Wormald.—The following officers were re-elected:—Mr. H. W. Bates, President; Mr. S. Stevens, Treasurer; Mr. Dunning and Mr. M'Lachlan, Secretaries; and Mr. E. W. Jansen, Librarian.—An address by the President was read (in his unavoidable absence) by the Secretary; and votes of thanks to the Officers and Members of the Council for 1868 were carried unanimously.

METEOROLOGICAL.—Jan. 20.—J. Glaisher, Esq., President, in the chair.—The following papers were read: 'On the Weather in Connexion with the Hop Crops in the year 1868,' by Mr. F. W. Doggett; 'On the Graduation of Spirit Minimum Thermometers,' by Mr. Pastorelli; 'On Reducing Barometer Readings to the Sea Level,' by the Rev. W. Previté; 'Meteorological Observations at Sombrero in October, 1867, with reference to the Hurricane of that date,' by Mr. R. H. Twigg, C.E.; 'A brief Review of the Meteorology of Greenwich in 1868,' by Mr. Glaisher. It appeared from this Paper that the highest shade temperature registered during the year was the remarkable one of 96°.6 on the 22nd of July; the lowest was 22°.8 on the 3rd of January—thus giving a range of 73°.8 for the year. The peculiar warmth and wet of December were dwelt on at considerable length, and some very clear explanatory diagrams were exhibited. Referring to the period from the 12th of January to September 30th (263 days), Mr. Glaisher remarks that "in no year back to

1771 has the excess of temperature been so large as this (34°) for so long a period. At the conclusion of the paper, Mr. Glaisher was asked to prepare a still more detailed paper on the subject; as for many reasons the year 1868 must stand out as a very peculiar one in a meteorological point of view, and for such times a trustworthy record is a most valuable and desirable document.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 26.—C. H. Gregory, Esq., President, in the chair.—The paper read was 'Description of the New Ferry and the New Brighton Piers and Landing Stages, on the River Mersey, near Liverpool,' by Mr. H. Hooper.

INSTITUTE OF ACTUARIES.—Jan. 25.—S. Brown, Esq., President, in the chair.—The following gentlemen were elected Members, viz.—Fellow: Mr. M. A. Black; Associates: Messrs. T. W. Peacock, J. C. Proctor, A. F. Margary, T. N. Toller, T. R. Eccles, C. E. Brown, and F. W. Womersley.—The President read a paper 'On the Mortality Experience of Life Assurance Companies, collected by the Institute of Actuaries.'

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Institution, 2.—General Monthly Meeting.
- Architects, 8.
- Society of Arts, 8.—'History of Portrait Painting,' Mr. Hart (Cantor Lectures).
- TUES. Royal Institution, 3.—'Fine Art,' Prof. Westmacott.
- Engineers, 8.—'Mauritius Railways,' Mr. Mosse.
- Anthropological, 8.—'Cleveland Gravichills,' Rev. J. O. Atkinson; 'Cleatham Barrows,' Mr. Peacock; 'Locmariaquer,' Dr. Charneck and Mr. Lewis.
- WED. Society of Arts, 8.—'Application of Waste Products, &c.,' Mr. Simmonds.
- THURS. Royal Institution, 3.—'Involuntary Movements of Animals,' Dr. Foster.
- Chemical, 8.—'Sugar Refining,' Dr. Wallace.
- Linnean, 8.—'Ceylon Araneidae,' Rev. O. P. Cambridge; 'Stone Grasshopper, Graham's Town, South Africa,' Mrs. Barber.
- Royal, 8.
- Antiquaries, 8.—'Danish Bronze Implements,' Mr. Franks.
- FRI. Royal Institution, 8.—'Tree and Serpent Worship,' Mr. Ferguson.
- Philological, 8.—'Sanskrit Prefixes,' Prof. Goldstücker.
- SAT. Royal Institution, 3.—'Hydrogen,' Prof. Odling.

#### FINE ARTS

##### ST. JOHN'S CHAPEL, CAMBRIDGE.

THE magnificent Chapel of St. John's College, Cambridge, probably the best and most original work of its accomplished architect, Mr. G. G. Scott, is fast approaching completion. It is hoped that it will be ready for consecration on the Feast of St. John. Port. Latin, the 6th of May, in this year. This chapel will be, beyond all doubt, the second ecclesiastical building in the University, King's College Chapel standing first, for ever secure from all rivalry. The ground-plan is that of Merton Chapel, Oxford,—a cross church, minus the nave, with a pinnacled tower at the intersection, and an organ chamber projecting to the north-east. A fleche was originally intended; but the munificence of the late Mr. Henry Hoare enabled the College to commence the erection of the tower, which has been completed, since his premature decease, from the College funds. The east end forms a five-sided apse. The style is the Decorated of Edward the Third's reign. The tracery of the windows is varied and rich, and the whole, both inside and out, is profusely decorated with elaborate carvings. The foliage round the apse windows is peculiarly lovely. The chapel proper has a coved ceiling of wood, richly decorated with colour and gilding. It is divided into nineteen bays, which are made to correspond with the nineteen Christian centuries. The bay over the altar contains a representation of Our Lord in Majesty. The remaining eighteen display representative men in religion, science and literature from each century. Those selected for the present century are Wordsworth, Wilberforce and Dean Wood. These, as well as the whole of the internal decorations and the windows, are designed by Messrs. Clayton & Bell. The general effect is of rich but subdued magnificence. The transepts or ante-chapels are vaulted in stone; the lantern, which is very lofty, has a groined ceiling of wood polychromed. There is a great deal of coloured marble used in the interior, in shafts, &c. The old woodwork of the existing chapel is being placed in the eastern part

of the new chapel, as far as it will go. The western part is filled with new stall-work, adorned with graceful statuettes. The archaeologist will observe with interest, in the wall of the apse behind the new arcade, an Early English piscina of intersecting arches, discovered in the chapel of the old infirmary, which had been long converted into rooms, during the progress of the building. Many interesting discoveries of a like nature may be looked for in the demolition of the existing chapel, which was adopted by Bishop Fisher in the sixteenth century, from the original Decorated building of St. John's Hospital. The window-arches are still to be traced where the cement has been removed. We are glad to think that the quick eye of Prof. Willis will watch over the work, and that nothing worth recording will pass unnoticed. The destruction of the Master's Lodge has enabled the College to lengthen their hall and construct a second oriel. It was a somewhat bold experiment; but the result is most happy. The proportions of the room are rather improved than deteriorated, and the two oriels side by side have a singular but very picturesque effect. The long gallery of the Master's Lodge has been converted into a combination room. Mr. Scott has constructed a new lodge, in the Tudor style, to the north-west of the chapel. The design is very pleasing. These alterations in the plan of the College have brought to light some things never meant to be seen, especially the north side of the Library, which cries loudly for a string-course and battlements to relieve its bare brick wall. The building to the south of the First Court, so unfortunately classicized in the last century, must also be brought back again into harmony with the buildings about it. We may safely leave these measures to the taste and good feeling so largely manifested by the existing members of the College.

#### THE SLADE BEQUEST.

WE have received from the Secretary of the Institute of Painters in Water-Colours the following copy of resolutions passed at a meeting specially convened for the purpose of considering the subject of the Slade Bequest, as before referred to in the *Athenæum*.—"Resolved, 1. That the Institute of Painters in Water-Colours acknowledges with deep gratitude the munificent bequest of Felix Slade, Esq., calculated as it is to encourage and elevate Art. 2. That the Institute of Painters in Water-Colours begs to express a hope that the intentions of the testator may be carried out to the fullest extent, in furthering which the society will be proud to give its zealous co-operation." Except the Royal Academy, which, as it keeps a school, could hardly be expected to do so much, the leading Art Societies have, in these columns, now expressed their desire for the carrying out Mr. Slade's intentions, and their willingness to aid in the matter. Every one knows that the mode of applying the benefaction in question as proposed for University College, London, is the foundation of a sort of Art-College, or branch of a university, with special reference to the teaching of artists as well as amateurs. Much may be profitably done in this direction, but we feel that the scheme for the appropriation of the 45,000*l.* which has been recently discussed requires twice that sum for its effectual execution. Also, that travelling scholarships for students in Art are wanted more than a new Art-school, and above all, Art-professorships at the Universities. By professorships we do not mean posts for mere lecture-deliverers, whose occupation in respect to Art seems to us the most fallacious and useless of human employments. We mean thoroughly practical teachers and students of design, who might in their practice illustrate the principles of Art. Such men placed at the universities would become nuclei for Art-teaching to our "educated" and wealthy classes, whose ignorance of design is amazing, perfect, and humiliating. Teach the buyers of pictures and we shall soon lose the flashy painters, and get those better men appreciated whose work is good art. The artists will contrive to teach themselves, or, by means of the Royal Academy and Department of Art, obtain all that they need. We are not, be it understood, saying that a complete Art-university might not be



useful, but confessing our opinion that what are at present most wanted are travelling studentships for artists and university professorships to bring design within the scope of a gentleman's education. Art is not to be learnt in lectures, but, on the contrary, that mode of teaching is injurious because it is apt to give windy notions of their attainments to mere listeners. *Art education lies in the province of the eye, not in that of the ear.* Could we teach music by means of pictures?

#### DECORATIONS OF THE GAIETY THEATRE.

MORE than passing notice is due to the well-directed efforts of the proprietors of the Gaiety Theatre to introduce art of the better sort in the decorations of that house. As we stated some weeks since, Mr. Marks has executed the frieze of dancing and other figures which now surmounts the proscenium and forms, although at great height from the stage, the most attractive as well as the most important of the decorations of the interior. The carrying out of such an extensive work as this upon those architectonic principles which are alone apt to the situation was the real difficulty to be encountered by the artist, who, had he been less loyal, might have dispensed with law, and produced a picture of that kind which is ordinary in such places, and to artistic eyes as worthless as it is ordinary.

Truth of representation within the scope of nature not being obtainable even approximately to the ordinary limit of pictorial craft, the resource of the true artist is in the employment of so much of convention as architectonic laws wisely prescribe in such circumstances as those in question. Natural laws of representation must, according to these decorative ones, be left aside to a certain extent, and the great, ever-consistent, and inviolable logic of Nature dispensed with, in order that the thing desired might at least be consistent with and truthful to itself. If complete within itself and to itself loyal the result would not be untrue; and the deeper, more thoughtful purposes of design as well answered as by any other mode. Thoughtful art does not depend upon any particular mode of representing Nature: hence it is that if thought, pathos, or beauty are present in design the art so employed must be good and high. Without them design is, however pretty or pleasing to the eye, merely decorative, if not mean and low. The severest and earliest application of these architectonic principles is, of course, to be found where every other quality of the art is discoverable at its best, to wit, in the Panathenaic frieze by Phidias, or Alcámenes, which is now in the Elgin Room, British Museum.

The student will see that, of course, with a certain freedom, allowable in painting if not in sculpture, Mr. Marks has, in the frieze in question, illustrated the principles of the Hellenic sculptors. There is in his work but little relief attained or aimed at by means of light and shadow: what modelling appears is purely and strictly localized and proper to the respective figures; hence what are called accidental shadows, such as are cast by one object on another, although very important elements in an ordinary painting, are few and unimportant. In conformity with the architectonic law the composition of the figures has been, as nearly as the artist could contrive, effected upon a single plane, and this plane is that of the canvas itself. Of course there is nothing represented in front of the figures; there is but little to be included in their rear.

We have thus far dealt with this remarkable picture with regard only to the principles which presided over its design and composing: we have done so with great pleasure because, although by no means faultless, the result of the application of such principles is at once instructive and beautiful, whereas merely to attempt to be loyal in design is rare in this country, where an ignorant preference is often observable for foreign blunders in principle, to wit, the picture-glass of the Munich glass-painters, so much admired in Glasgow. Mr. Marks with, as they appear to us, certain shortcomings, has achieved his aim to produce a fine work, the execution of which is consistent with its office and place. So much for the prin-

ciples of this example of his ability; now for the subject, design, and manipulation.

Mr. Marks has wrought out his purpose with rare carefulness, giving good drawing, apt expressions, graceful attitudes and pleasant colouring to his work. The sole fault in the composition appears to us in the disposing of the dancers in a sort of circle, so that more than one plane or line of figures was unavoidable; it is evident that the danger of such a disposition presented itself to the artist, for his figures are disposed, so far as was practicable, in a simple order and relieve each other by darker and lighter coloured dresses, instead of by means of lights and shadows. Two minor pictures, placed as wings over the stage-boxes, and on a level with the frieze, seem to us to err greatly in having figures of a much larger size than in the central composition. These are excellent works in themselves, and represent, first, a pastoral scene with a shepherd, a piper, a lady and dog—in which last the humour of the artist is apparent by its listening air. The figure of the lady is very graceful and broadly painted. The other composition is courtly, a minstrel performing before a lady and a knight. We cannot admire the general scheme of decorations to this interior, with which Mr. Marks had nothing to do: it is sadly in want of repose and breadth.

#### FINE-ART GOSSIP.

ON the 1st of February a meeting of the Institute of Painters in Water Colours will be held, in order to ballot for the admission of a candidate to the body.

Mr. Woolner has received a commission to execute the large marble statue of the late Sir Bartle Frere, which is to be placed in the Town Hall at Bombay.

The private view of the General Exhibition, Dudley Gallery, takes place to-day (Saturday). The Exhibition will be opened to the public on Monday next.

The private view of the Society of Female Artists will be held on Saturday, Feb. 6th.

The colossal bust of Clytie turning to the Sun, by Mr. Watts, which we described some months since, will shortly be placed in the South Kensington Museum, on loan.

We stated some time since that Mr. F. Tayler had received the order of Leopold from the King of the Belgians, being President of an artistic society which contributed to the Belgian Exhibition of last year. We should have added that Mr. H. Warren was similarly distinguished for a similar reason.

In the North Court, at the South Kensington Museum has been placed a statue in marble, rather larger than life, of the late David Sassoon, the munificent Persian merchant, of Bombay. This figure, which is the work of Mr. Woolner, is finally to be set up in a great hall which has been erected to the honour of the subject in Bombay, where, as at Poonah, he built schools and hospitals with a portion of his enormous wealth,—doing such good works during his life, as well as by testament after death. The attitude in which the statue is placed is that of Oriental thanksgiving, as if for wealth of Divine benefits. The arms are placed close to the sides, and bent at the elbows, the palms of the hands are turned upwards and the fingers free. The face is slightly raised, the eyes looking forwards. This attitude is eminently sculptural and simple, and in thorough accord with the costume in which the statue appears: this comprises the turban, cloak, voluminous girdle, and soft-textured inner robe. The whole is so simple, graceful, and thoroughly reverential in its expression that it at once arrests the attention of the passer-by with the charm of complete elegance and thoroughness of elaboration, which last is dignified in perfect breadth of treatment; so that with all the sculptor's obvious avoiding of effort to produce what is called effectiveness, the statue is more effective than a commonplace "sensational" figure. Differing in this manner from the mass of modern English sculptures, this figure of Mr. Sassoon has the extraordinary merit of looking well all round; being thoroughly

wrought out for all points of view, composing well, and being expressive in all aspects. The ease of the attitude and simplicity of the design are as well marked in the draperies which fall from the shoulders backwards in the long, full, and rich folds of woollen cloth, as in the front of the effigy. These seem to have a human form instinct with life within them, and not, as is common, a wooden frame. The hands are wrought with rare care and learning; the face is thoroughly modelled, and apt in its expression. The beard—that seldom happily treated feature in a statue—is beyond challenge here, and the manner in which it is brought in contact with the dress on which it lies is worthy of study. Skilfully wrought and gracefully disposed as are the folds of the cloak, its texture and its contours are hardly more expressive and faithful than those of the thinner body-vestment and the ample sash. We commend to the student the management of the turban, in its apparently infinite involutions, compactness, and oval outline.

We have been asked to add to our account of the exhibition rooms, in the new Royal Academy building in Burlington House Gardens, something about the at least equally important new schools of the institution. The most interesting fact in this matter is, that the schools will in future be open all the year, not, as now, closed during the Exhibition. There are six schools in all—five on the north side of the basement, one at the south-eastern angle, of the new structure. The former are connected by a common corridor, and lighted by similar means throughout, an upright clerestory, 9 ft. high, the sill of which is 11 ft. 6 in. from the floor, is formed in the north wall, and a lean-to roof of glass, of about 15 ft. wide, slopes from that top to the wall of the building above. It must be understood that, for the sake of space and lighting, the basement on the side in question has been extended beyond the wall of the building by some dozen feet, and that the superincumbent weight is borne on piers and iron pillars in the schools below. In plan, the schools are about 40 ft. by 38 ft.; the height of their ceilings is about 19 ft. Of course, the top of the lean-to skylight is higher than this ceiling. The north-east school and its adjoining neighbour are open to each other by an archway in the intermediate wall; so that both may be superintended from a single point. Only one of the schools has a graded platform. The south-east school, which is removed by the width of the block from the other places of study, has, of course, a brighter but less steady light than theirs. It appears that at present no arrangements are made which promise separation of the male and female schools in the Academy. The officers' residences, new quarters for the library and diploma pictures, cannot yet be adapted in the existing Burlington House, or the new works proper to them constructed, until the learned Societies, which are accommodated there, are better suited than at present.

The obituary of last week notes the death of Sir William J. Newton, Miniature Painter in Ordinary to Her Majesty. This event happened on the 22nd inst. Sir William Newton was then eighty-four years of age.

#### MUSIC AND THE DRAMA

MR. HENRY LESLIE'S CONCERTS.—ST. JAMES'S HALL. FOURTEENTH SEASON, 1869.—Four Choral and Two Orchestral Concerts, THURSDAY EVENINGS, Feb. 4 and 18, March 4 and 18, April 15, May 6.—Madame Schumann will appear at the first Concert (orchestral), and Herr Joachim at the Beethoven and Mendelssohn night (orchestral), on March 4. Mr. Sims Reeves is engaged for the last three Concerts.—Stall Subscriptions: Conductor, Mr. Joseph Barnby. Doors open at Seven; commence at Eight.—Stalls, 10s. 6d.; Balcony, 5s. and 3s.; Area, 5s. and 2s.; Admission, 1s. Tickets at Novello, Ewer & Co.'s, 1, Berners Street, W., and 35, Poultry, E.C.; the principal Music-sellers; and Austin's Ticket Office, St. James's Hall.

ADOPTION OF THE FRENCH PITCH (le Diapason Normal).—ST. JAMES'S HALL.—THE FIRST OF THE ORATORIO CONCERTS, FRIDAY, February 5, Handel's JEPHTHA, with additional accompaniments by Arthur S. Sullivan. Miss Banks, Miss Mayfield, Mlle. Drasill, Mr. Sims Reeves and Signor Foli. Conductor, Mr. Joseph Barnby. Doors open at Seven; commence at Eight.—Stalls, 10s. 6d.; Balcony, 5s. and 3s.; Area, 5s. and 2s.; Admission, 1s. Tickets at Novello, Ewer & Co.'s, 1, Berners Street, W., and 35, Poultry, E.C.; the principal Music-sellers; and Austin's Ticket Office, St. James's Hall.

MR. SIMS REEVES AS JEPHTHA.—Mr. Sims Reeves will make his FIRST APPEARANCE in London this Season, at St. James's Hall, on FRIDAY, February 5. Tickets at Novello, Ewer & Co.'s.



SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA.—FRIDAY, February 12, Handel's SAMSON.—SUBSCRIPTION CONCERT. Principal Vocalists: Mdle. Licht, Madame Sainton-Delby, Mr. Vernon Righty, Mr. Winn and Mr. Lewis Thomas. Band and Chorus of 700 Performers.—Tickets, 3s.; 5s.; and Stalls, 10s. 6d. each, at No. 6, Exeter Hall.

#### A BUNDLE OF INSTRUMENTAL MUSIC.

*Gavotte in G*, by J. S. Bach, arranged for piano by Agnes Zimmermann.—This gavotte is taken from the sixth suite for violoncello. It was originally written in D for the instrument with five strings, but having been transposed by Herr Grützmacher, as we learn from a note, to fit it for the cello now in use, it has been kept in the latter key in the present arrangement. The bold, healthy energy that characterizes both the strongly marked theme and its interesting treatment may be advantageously contrasted with the weakness of most writers of our day. Miss Zimmermann has done good service in bringing a fair specimen of Sebastian Bach to a knowledge of many who would otherwise have never met with it. In a *Gavotte* (Op. 14), from her own pen, she has still more efficiently proved her sound admiration for the grand old master, not by plagiarism, but by a singularly successful imitation of old-fashioned figures, and of their close working. The movement in D minor is particularly happy. As for a *Barcarolle pour Piano* (Op. 8), its unnecessary difficulty is not to our thinking redeemed by any intrinsic beauty. *Transcriptions for the Piano-forte from Mendelssohn's 'Elijah'*, by J. B. Calkin. 6 Nos.—The arranger has here attempted a task in which it is impossible to succeed to the satisfaction of any one who is familiar with the score of the most popular of modern oratorios. He has endeavoured to give the most important airs and choruses with all their elaborate accompaniments, and at the same time so to dispose the pieces that each of the six numbers shall be an effective pianoforte solo. To attain this object Mr. Calkin has not scrupled to transpose whenever it seemed good to him to do so, and has altogether disregarded dramatic sequence. Thus, the trio of angels, 'Lift thine eyes,' is transposed from D to B flat, in order that it may be inserted in the middle of the 'Baal, we cry to thee,' chorus. No admirer of Mendelssohn can reconcile himself to this strange medley. But, nevertheless, we must concede that care has been expended on a thankless and hopeless task, and that these transcriptions may with advantage replace the weak music which makes an English "Sunday at home" in a "serious family" so unspeakably wearisome. The above music has all been received from Novello & Co.

From Schott & Co. we receive a *Mélodie Religieuse, Réponse à la Méditation de C. Gounod*, composée pour piano et violon solo, avec violoncelle et orgue-mélodium, par B. Tours,—the long title of which sufficiently explains its character. The melody is graceful, but the composer has acted too sedulously on the principle that "imitation is the sincerest flattery."—The same publishers also send a *Gavotte et Passepied pour piano à quatre mains*, par E. Silas.—There is much more character in the *Passepied* than there is in the *Gavotte*, and the second movement of the former is conducted with remarkable vigour.

In *Oft in the stilly night*, for the piano, by E. de Paris, the simple melody is tormented out of all recognition. There is no excuse for the continued perpetration of this easy trick, "how to make a plain theme difficult." *Désespoir*, morceau dramatique pour piano, composée par J. Romano, shows in like manner how a very small idea may be worried into the unhappy state referred to in the title.—*Robin Adair*, transcription pour piano, by Boyton Smith, and *The nearest way home*, L. Arditi's ballad, transcribed for the piano by E. L. Hime, sufficiently speak for themselves. The above music is published by Duff & Stewart.

*The March and Select Movements from 'Alceste'*, arranged by Josiah Pittman (Lonsdale).—It is a relief to turn from the above-mentioned massacres of innocent airs to this plain straightforward musician-like adaptation to the piano of orchestral movements from Gluck's neglected opera. Quaint and old fashioned in style though they be, both the marches are singularly spirited, while all four movements afford capital practice for pianoforte learners.

Appropos of this arrangement, we may ask how it is that the success of the revival, at the Paris Opera, of 'Alceste,' some two years ago, has not emboldened Mr. Mapleson to follow up 'Iphigenia' with the former work? *The Chevaly Valse*, by Mrs. F. Ford (Lonsdale), is only noticeable for that being in B flat it is introduced, without modulation, by eight introductory bars in E flat—a device much more original than satisfactory.—*A Galop de Concert* for the pianoforte, by J. Davenport Chatterton (Hutchings & Romer), needs no further notice than the mere transcription of its title-page.

#### MUSIC IN SALT LAKE CITY.

By letters received from Madame Parepa-Rosa, dated from Salt Lake City (which are kindly placed in our hands for public use) we learn that, in company with her husband, Carl Rosa, violinist, and Messrs. Bowler and Ferranti, vocalists, she has traversed the mountains from San Francisco to Salt Lake. Madame Parepa wrote, towards the end of last November: "We arrived here after four days and nights travelling in a stage-coach. There were relays of beautiful horses at every fifteen miles from Virginia city to Salt Lake. We stopped an hour for meals three times in each day; and though not very nice, they were sufficient and eatable. The town here is charming, beautifully clean, and with bright running streams down the sides of the roads. Brigham Young is a very hale, healthy-looking elderly gentleman, very courteous and unassuming in his manners. They are very nice to strangers here, and make one very welcome. They have a splendid theatre, where we have given two concerts. Both were crammed. I enclose a programme of one. We are the first opera-troupe that has ever performed here and in other towns we have passed." The writer goes on to say that the operatic campaign in San Francisco has been a most successful one.

#### MUSICAL AND DRAMATIC GOSSIP.

Mr. Burnand's new burlesque, 'Claude Du Val; or, the Highwayman for the Ladies,' played for the first time on Saturday at the New Royalty Theatre, is a rapid production. It has one tolerably good scene, ridiculing the kind of effects on which writers of "sensational" principally depend. This scene depicts a fight by moonlight upon the roofs of houses. The music is less common-place than that in many of Mr. Burnand's previous compositions. But the dialogue is without point, and the stage business, which with Mr. Burnand is often comic, is in this instance tame and flat.

The new burlesque at the Globe Theatre 'Brown and the Brabmins,' is a rhymed and slightly altered version of an old farce, 'The Illustrious Stranger.'

Miss Nelly Moore, an actress of much taste and promise, died on Friday night, in last week, in her twenty-fifth year. Miss Moore was the best *ingénue* our stage possessed, and had tenderness and a command of pathos which rendered her a valuable interpreter of domestic drama.

In consequence of delicacy of health, and consequent inability to face an audience, Miss Glyn finds herself compelled to discontinue her dramatic representations and her public readings. Miss Glyn will, in future, devote herself to the instruction and preparation of pupils for the stage. For this her wide experience and her great talents pre-eminently fit her.

Advices from Boston remind us that in that cultivated and Art-loving city the practice of good music is eagerly persevered in. The programme of the fourth Symphony Concert of the Harvard Musical Association, for instance, was framed with the design of presenting in historical succession examples of the four great masters of orchestral composition. Haydn was represented by his Symphony in B flat, of the Salomon set; Mozart by his duet piano concerto in E flat; Beethoven by his Symphony in D, and Mendelssohn by his Overture to 'A Midsummer Night's Dream.' These orchestral pieces were relieved by songs of Sebastian Bach, including the cradle-song from the Christmas Oratorio. This was truly a splendid programme

for Christmas Eve, one to which no parallel could on such an occasion be found in England.

An important decision upon the vexed question of international copyright has been pronounced by the New York Superior Court at special term. The case, *Palmer v. De Witt*, was a motion to dissolve an injunction restraining the defendant from printing and selling copies of a play by Mr. T. W. Robertson called 'Play,' of which the plaintiff claimed by virtue of an assignment from the author to be the proprietor. Justice Garvin declared that "the author of an unpublished manuscript has at common law an exclusive right of property therein, the violation of which may be justly protected by injunction. But this exclusive right pertains only to the unpublished manuscript, without copyright protection. After unrestricted publication to the world, neither the author nor his assignee, whether a foreign or domestic writer, can assert an exclusive right to property in the future use and publication of the composition. Unrestricted representation upon the stage is a publication, and if spectators carry away in their memory the whole or any part of the play they cannot be restricted by an injunction from printing it." The Judge admitted that the case might be one of great hardship for the plaintiff, but said the remedy is to be found in national legislation with regard to an international law of copyright.

Madame Bärndorf, a German actress, has made a successful *début* at the Union League Club Theatre, New York. Her latest appearance was as the widow in Dr. Töpfer's comedy 'Der Beste Ton.'

'Les Huguenots' is still being repeated three times a week at the Grand Opéra. Madame Sass being seized with sudden illness one evening last week, the part of *Valentine* was assigned at a moment's notice to Mdle. Hisson, who was to have sustained the character when the opera was recently reproduced. Mdle. Hisson is still altogether a novice, but she was so successful, that when the opera was repeated two days later in presence of the Emperor she was chosen to represent the heroine.—'Faust' is to be produced about the 15th of February.

M. Offenbach has completely transformed the character of the *répertoire* of the Variétés. Nothing succeeds there but his musical farces. An attempt made, when Mdle. Schneider left the theatre a fortnight ago, to restore the old-fashioned *vaudeville* has utterly failed, and two new pieces from the inexhaustible pen have already been put in rehearsal.

'Daniel,' a cantata which gained for M. Rabuteau the *premier prix de Rome*, was brought out at the Opéra Comique a few nights ago. There is more of future promise than of present fulfilment in the laureate's work. The cantata by M. Wintzweiler, who was bracketed with the above-named author, has been produced at the Lyrique. There is no lack of encouragement to young composers in France.

At the Théâtre Lyrique, Mdle. Orgeni is to appear soon as *Violetta*, and Signor Verdi's opera is to be quickly followed by 'Rienzi' and 'La Fiancée.'

Herr Wagner has arrived in Paris for the purpose of conducting the rehearsal of his 'Rienzi.' A malicious journalist reports that on the day of his arrival the street-organs made as much cacophony as possible in compliment to the composer of the future.

Mdle. de Murska has appeared as 'Lucia' at the Italiens, where she astonished the audience as much, and satisfied the critics as little, as in London.

Musical readers who intend to visit Paris for a few days may like to know that a solemn Mass, with full orchestra and chorus, by the recently deceased Léon Kreutzer, will be executed at the Church of La Trinité on Tuesday next.

A new *Salutaris* for chorus, with harp accompaniment by the veteran M. Auber, was recently performed, at the Tuileries Chapel, it is said with great effect.

Not often does a piece appear on the French stage so openly profligate as 'La Roulette,' a new comedy by MM. Delacour and Ermy, produced at the Variétés. Plays on the subject of gambling are



not uncommon at this house, which witnessed the first performance of 'Trente Ans de la Vie d'un Joueur,' and 'Beverley d'Angoulême.' But nothing in 'La Roulette' recalls the lessons taught in these dramas. Oscar, its hero, is about to marry, but is induced to accompany to Homburg Duperron, a swindler who professes to have discovered an infallible martingale. Oscar has a second companion, Chinchilla, a lady whose connexion with him is to cease with his speedily approaching nuptials. At first all goes well, and money is easily made. Oscar accordingly presents Chinchilla with fifteen thousand francs. But shortly afterwards he is cleaned out and unable to fulfil the contract on which his wedding depends. Then Chinchilla shows her magnanimity, returning him the money he has given her, and disembarassing him of her presence by eloping with a rich Turk, who is one of the gamblers. This precious production is followed by 'L'Architecte de Ces Dames,' a one-act comedy, by M. Henry Bocage, scarcely more satisfactory or more decent.

In addition to the two comedies announced in last week's *Athenæum* as having been played at the Odéon, a third novelty has been produced at the same house. This is a three-act comedy in verse, entitled 'Les Droits du Cœur.' Its author is M. Léopold Laluyé, whose 'Au Printemps,' a pleasant little piece, is included in the repertory of the Comédie. It shows the struggle between a benevolent doctor who has nourished for sixteen years a girl he has found, and the father who late in life retraces her and endeavours to secure over her rights of heart as well as those of law. In the conclusion the doctor wins, but he is backed up by the influence of a lover, and the fight is accordingly not fair.

The French Society of Dramatic Authors uses its powers in a very spirited manner. M. Fischer, the director of the Châtelet, refused to fulfil the engagements with regard to pieces made by his predecessor M. Hostein, pleading that M. Hostein's failure had put an end to all contracts entered into by him. The society now forbids the performance, at the Châtelet, of its pieces, and M. Fischer, though protesting against the injustice to which he is subject, is obliged to capitulate.

M. Amédée de Jallais is engaged upon a drama in eight tableaux, founded upon the adventures of the Count of Saint Germain.

At the Théâtre Beaumarchais a melo-drama, adapted by M. Lebeau from a romance of M. Ch. Deslys, has been produced with the title of 'La Revénante de Minuit.'

A new experiment, to which considerable interest is attached, has commenced at the Galté. It consists of a series of mid-day performances of classical French dramas, accompanied by illustrative essays from well known writers. 'Le Ciel' was chosen for the opening representation; M. Chavée delivering the prefatory address. Principal parts in the performance were allotted to Mdlle. Debay and MM. Ballande and Dumaine. The scenic decorations were faded and shabby, and the lecture had no great interest. A large audience, mainly composed of the pupils of the various schools, assembled.

Le Vicomte Arthur Kalkbrenner, son of the Kalkbrenner who wrote a history of music, died on Sunday last in Paris, suddenly, while in the act of lighting a cigar. He was known only as the composer of trifles; but he is said to have left an opera, 'L'Amour,' of which he wrote both the words and the music. He has also left a million of francs to a daughter twelve years of age.

The new vaudeville-revue, at the Variétés, is by MM. Clairville and Siraudin, and bears the title of 'Le Mot de la Fin.'

Baron Wolzogen, whose interesting monograph on 'Don Juan' must be remembered by many readers, is going to superintend a model performance of Mozart's masterpiece, to be brought out at Schwerin on the 27th of March, the birthday of the Salzburg composer. New scenery is to be painted in accordance with Da Ponte's scenario, and the original sequence of the pieces is to be restored.

Herr Pixis has completed twelve drawings illustrative of Wagner's operas, for the King of

Bavaria, whose admiration for the author of 'Lohengrin' is quite insatiable.

Gluck's 'Iphigenia in Aulis' has just been revived at Munich, revised and re-orchestrated by Herr Richard Wagner!

At the thirteenth Gewandhaus concert, Herr de Abna, of Berlin, played the first movement of Herr Joseph Joachim's Hungarian concerto, but found his greater comrade's work somewhat beyond comfortable attainment. Is it not strange that only in unmusical England is there any insuperable objection to the giving fragments of large works? At the Leipzig Gewandhaus, as at the Paris Conservatoire, single movements are perpetually performed. The rest of the above-mentioned concert was unexceptionable.

The operatic season in Rome was opened by the 'Ballo in Maschera' and 'Don Carlos.' It is amusing enough to remark that the censorship which insisted on the alteration of the title and of the names of all the characters in 'Lucrezia Borgia,' the relative of a Pope, permits the production of one piece having for its subject the assassination of a Protestant prince, and of another which shews the ill consequences of disobedience to the commands of the Holy See.

M. Offenbach's 'Périchole' has found its way to Rio Janeiro.

# MISCELLANEA

*Contraction of Igneous Rocks on Cooling.*—In reference to my note in the *Athenæum*, No. 2147, and the reply from Mr. David Forbes, in No. 2149, will you permit me to say a few words on the article to which that gentleman referred me in the *Chemical News* of October 23rd, 1868. I can gather answers to all questions with the exception of the fourth; but I can arrive at conclusions on the subject of the granite and basalt rocks which we find upon the face of this earth without a categorical reply. The experiments described were entered upon with the view of discovering the amount of contraction on the cooling of stony substances from a molten condition. I apply the result to a very different purpose. We learn by these experiments that granite and basalt can be melted by the heat of furnaces into glassy and crystalline conditions; and I will place the analysis given to us by Mr. David Forbes, with an analysis of lava by M. Silvestri, printed in the *Times* of October 16th, 1868, side by side:—

	Lava by Silvestri.	Plate Glass (Dumas.)	Dublin Granite (Haughton.)	Rowley Rag-stone or Basalt.
Silica.....	89	73.83	73.00	49.86
Lime.....	18	5.60	0.11	8.71
Alumina.....	14	3.50	13.64	12.75
Magnesia.....	3	..	5.43	4.39
Protoxide of iron.....	13	..	..	11.38
Potash.....	1	..	..	0.57
Soda.....	10	..	..	5.25
Water.....	2	..	..	2.56
Phosphoric acid.....	..	..	..	0.58
Sesquioxide of iron.....	..	..	..	3.36
Titanic acid.....	..	..	..	1.33
Alkalies.....	..	17.55	7.54	..

Although the analysis of no two rocks of the same name would give an exactly similar composition, yet I have in the above a sufficient similarity to say that natural basalt rock contains the substances which are found in crystalline granite, in plate-glass and in lava. Now our granite and basalt rocks upon the face of the earth are said to have been emitted from the depths of the earth in a molten condition; it is proved by Mr. David Forbes that these rocks, on being melted by fire, become converted into glass, or into crystalline conditions; I therefore ask science to explain to me why these rocks are left in a condition neither crystalline, glass or lava. Mr. David Forbes tells us in your number 2149, "I feel quite satisfied that we have now overwhelming evidence, physical, geological and chemical, to prove that they (the rocks referred to) must have once been in a fluid condition." I cannot concur in this verdict, unless the above and some other questions I am offering to the public are answered in a way which I do not calculate

upon. It is all very well for Mr. David Forbes to tell us that M. Delaunay has explained away the theories of Archdeacon Pratt and Profs. Hopkins and Thompson, but the upsetting of one hypothesis appears to me a very different thing from proving another, so that I still adhere to the opinion expressed in the *Athenæum*, No. 2147.

H. P. MALET.

*Historical Costumes.*—I notice in your last number (23rd Jan.) that Mr. Shirley Brooks puts this very pertinent question, "Why cannot we have an exhibition of our ancestors in domestic life?" I have often asked the same question of myself in an educational point of view. Pray consider how you, Mr. Brooks and others have had to unlearn what had been imbibed in early youth from the so-called historic prints in the various histories of our native country. In childhood, a print of whatever character, of either good or bad taste, leaves almost an indelible impression on the mind; if therefore no attention, which is too often the case, is paid to the costumes of the period which ought to be delineated, a chaos of periods is jerked into one picture, confusing instead of assisting the incipient student. For the last thirty years I have been collecting illustrations for the plays of Shakspeare, and it is a marvel to see the various modes in which the historical plays have been portrayed. Now if such an exhibition as Mr. Brooks desiderates had been long in existence, how many false historic representations would have been spared to the various rising generations! Our stage ought to be made in this respect a grand instructor for students, as is the case in Germany and France, and had the managers of our theatres access to such a series of tableaux as Mr. Brooks proposes, public opinion would force them to be historic. The Crystal Palace has set a good example in its various groups, and the Historic Portrait Gallery has lent its aid, to be followed, I trust, more *in extenso*. The Meyrick Exhibition, at the South Kensington Museum, is likewise a step in the right direction, but, as Mr. Brooks says, we know a good deal about the outward appearance of the belted knight, but what we do not know, and what we ought to have before us in our national depositories, is a portraiture of the every-day life of our countrymen from as remote a period as possible. Our youth and old age could then read and understand history properly. I hope therefore Mr. Shirley Brooks will not be daunted by any opposition, but will persevere in his laudable object.

H. R. FORREST.

*Portraits of Cardinal York.*—I read with much interest the account of the recently discovered portrait of Cardinal York, the last of the Stuarts, in the *Athenæum* of Jan. 16, page 97. It may not be out of place to put on record that there are certainly two original portraits of his Eminence in existence in Scotland—one painted by the celebrated Jacobite painter Gavin Hamilton, presented originally to the Scots' College at Paris, and now in the possession of Mr. Drummond, of Edinburgh; the other at St. Mary's College, Blairs, on Deeside, in the county of Aberdeen, the only Roman Catholic College in Scotland, originally presented by Cardinal York to the Scots' College in Rome, and a copy of this is in the possession of a lady, a friend of mine, in Aberdeen. The Cardinal was born in 1725, and after the failure of his brother's invasion and defeat at Culloden in 1745, he decided on an ecclesiastical life; so after he had taken this step by renouncing the world and by being bound with the vows of celibacy, the hopes of his party were more than ever crushed. His brother, Charles Edward, died in 1788, without legitimate issue, and then Henry, Cardinal of York and Albany, became the last of that unfortunate house. He died on the 13th of July, 1807, having for years received an annual pension from the English Government of 4,000*l*. Rome—the Eternal City—is appropriately the grave of the three last of the Stuarts. In 1819, by the orders of George the Fourth, then Prince Regent, a stately monument to their memory was carved by the cunning hand of Canova, and set up in that most magnificent of Christian temples, St. Peter's, at Rome. Upon it is inscribed an epitaph which it is said that no Englishman can read without either a smile or a



sigh. On it are in bas-relief the effigies of James, Charles Edward, and Henry. We recollect what Lord Byron said of another church in 'Childe Harold':—

In Santa Croce's holy precincts lie  
Ashes which make it holier; dust which is  
Even in itself an immortality.  
The starry Galileo with his woes,  
And Machiavelli's earth returned to whence it rose.

JOHN PICKFORD, M.A.

*Spenser.*—With reference to Mr. Payne Collier's answer (*Athen.* p. 58, col. 3), our Correspondent says that his reason for supposing that that gentleman did not know of the first edition of 'The Shepherd's Calendar' was, that on page 4 he reads "compaste" instead of *compasse*; page 6 "cleare" instead of *cleane*; and on page 69, line 20, omits the following words after "country,"—without giving the reader notice of their omission—"of whom may bee that hil had his denomination) brother to Prometheus," which are in the editions of 1579 and 1581, but are omitted from the third edition, 1586. The natural conclusion was that Mr. Collier knew the third edition, or one printed from it, but had overlooked the first. About Mr. Collier's overlooking the first edition of 'Daphnaida' there can be little doubt. He edits this work from the second edition of 1596, while in the Grenville collection (as well as the Bodleian—Bohn's 'Lowndes') there is a copy of the first edition, "printed for William Ponsonby, dwelling in Paules Churchyard at the signe of the Bishops head 1591." Mr. Collier's edition has ('Daphnaida,' p. 250, lines 436-7)—

I will withdraw me to some darksome place,  
Or some dreere cave, or solitaire shade.

Upon which Mr. Collier remarks—most decidedly puzzled—"We more than suspect the omission of the letter *r* in *dreere*, and that Spenser wrote "Or some dreere cave, &c." *Dreere*, the reading of the second edition, is followed by all subsequent editions, ancient and modern. But the first edition of 1591 sets the matter at rest, by reading *deeper*: which is, no doubt, what Spenser wrote. F.

*Drinking from a Lady's Shoe.*—Mr. Burrell cannot have read of the doings of the "bucks" about town a century ago when he writes "the idea that a lady's slipper is capable of being filled brimful with wine at all is one which it strikes me 'will not hold water.'" It was no uncommon practice on the part of the "fast men" of the above period to drink bumpers to the health of a lady out of her shoe. The Earl of Cork, in a very amusing paper in the *Connoisseur* (No. 19), relates an incident of this kind, and, to carry the compliment still further, he states that the shoe was ordered to be dressed and served up for supper. "The cook set himself seriously to work upon it; he pulled the upper part (which was of fine damask) into fine shreds, and tossed it up in a ragout, minced the sole, cut the wooden heel into very thin slices, fried them in batter, and placed them round the dish for garnish. The company testified their affection for the lady by eating very heartily of this exquisite *impromptu*." But within the last score of years, the writer was present at a dinner of Irish squires, when the health of a beautiful girl, whose feet were as pretty as her face, was drunk in champagne from one of her satin shoes which an admirer of the lady had contrived to obtain possession of. W.

*Furness.*—With that deference due to the fair sex, I have endeavoured to fall in with the views propounded, and apparently also approved, by your correspondent as to the origin of this name; but, after a careful perusal of the quotations at page 138 of the *Athenæum*, I elect to side with Camden. The word is certainly Norse, not British, the apparent resemblance of Furness to Fruderyns being, in my opinion, only a coincidence, not a true derivation. Furness is most probably the Fore-ness: *fore*=anterior, in the front: compare Foreland; *ness*=nose, or naze, a promontory: compare Bowness, Walton-on-the-Naze. There is a Foreness on the extreme north of Thanet.

A. H.

TO CORRESPONDENTS.—L. E. P.—Alpha—Kappa—J. E. R.—L. E. G.—A. B.—J. D.—T. C.—received.

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 20, Wellington-street, Strand, London, W.C.  
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# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2154.

LONDON, SATURDAY, FEBRUARY 6, 1869.

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Secretary to the Council.

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The subsequent Lectures will be as follows:—  
—Third Lecture, March 9, by John Ruskin, Esq. Subject: The  
Myths of Storm in Greek Legends.—Fourth Lecture, April 13, by  
the Rev. J. E. Thorold Rogers, M.A. Subject: Sir Robert  
Walpole.—Fifth Lecture, May 11, by Prof. T. H. Key, F.R.S.  
Subject: Some Leading Principles in Etymology.—Sixth Lecture,  
June 8, by Michael Foster, B.A. M.D. Subject: Organs and  
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The Tickets are transferable, and will admit either Ladies or  
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proceeds will be paid over to the Fund now being raised for erect-  
ing the South Wing of the College.  
JOHN ROBSON, B.A., Secretary to the Council.  
January, 1869.

**INSTITUTION OF NAVAL ARCHITECTS.**  
NOTICE.

THE NINTH ANNUAL MEETING OF THE INSTITUTION  
OF NAVAL ARCHITECTS will take place at 12 o'clock,  
THURSDAY, FRIDAY AND SATURDAY, the 18th, 19th, and  
20th of March, at the Hall of the Society of Arts, John-street,  
Adelphi, London. There will also be EVENING MEETINGS  
on THURSDAY and FRIDAY, at 7 o'clock.  
Papers on the Principles of Naval Construction, on Practical  
Shipbuilding, on Steam Navigation, on the Equipment and  
Management of Ships for Merchandise and for War, will be read  
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Secretary, William Simms, Esq., Linero Hall, Belfast, who will  
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W. J. C. ALLEN, Secretary.  
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**SOCIETY OF FEMALE ARTISTS.**—Gallery,  
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THE EXHIBITION of Works of this Society will OPEN to the  
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The COSTUME LIFE ACADEMY will re-commence TUES-  
DAY, February 16. Instructor, W. H. Fisk, Esq. Visitor,  
George D. Leslie, Esq. A.R.A.  
All particulars to be obtained at the Gallery. Inquiries, by  
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**ROYAL ACADEMY OF ARTS.**—At a General  
Assembly of the Members, held on Saturday, January 30th,  
GEORGE MASON and EDWARD J. POYNTER, Esquires,  
were elected Associates.  
JOHN PRESCOTT KNIGHT, R.A., Secretary.

**MUSICAL UNION, 1869.**—Twenty-fifth  
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TIONS to Lamborn, Cock & Co., Bond-street, or by Cheque to the  
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**SOCIETY OF PAINTERS in WATER-  
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LONDON, SATURDAY, FEBRUARY 6, 1869.

## LITERATURE

*Lives of the Tudor Princesses.* By Agnes Strickland. (Longmans & Co.)

THERE is a kind of satisfaction in turning over the leaves of a bad book, when it is thoroughly and beyond redemption bad. The encounter is somewhat rare, for almost every work of man's wit has merit of some sort. Miss Agnes Strickland has provided for her readers this unusual treat, in the hotch-potch called 'Lives of the Tudor Princesses'; a work, the perfect badness of which may safely defy competition from all other volumes of the past season. We notice that the title-page is dated 1868, and we must, therefore, class it with the failures of a departed year.

The Tudor Princesses, Mary Tudor, Jane Grey, Catharine and Mary Grey, Elinor Brandon and Arabella Stuart, are not bad subjects for literary treatment. Unhappily for Miss Strickland, the story of these Princesses has all been told in recent years. Mrs. Everett Green has written the tale of Mary Tudor with a fullness of knowledge to which her follower can make no claim. Mr. Howard has told the story of Lady Jane. Prof. Craik has given us ample details on 'The Sisters of Lady Jane Grey.' Miss Cooper has written two volumes on Arabella Stuart. All these writers have gone over the ground with some sort of care and thought; in a critical spirit, more or less; and with due respect to readers who know that the history of their country is not an old woman's tale.

Why does the new adventurer come upon their ground? She has no new fact to tell. She has no new argument to offer. She has no new portrait to paint. In the mere reading for her work she is twenty years behind her time. Of the daily discoveries made in the State Paper Office she is absolutely unaware. Nay, it is doubtful whether she has ever heard of the great series of Calendars published by our Master of the Rolls. In this volume there is one reference to these papers; where we are referred to the Calendar by Mr. Simon. No calendar has been made by Mr. Simon. We presume the lady means the well-known antiquary, Mr. Lemon. Miss Strickland, we may add in this connexion, is uncommonly wrong in names. She mis-spells Burghley throughout Burleigh. She turns the noble name of Grey into Gray. With her, Father Persons is Father Parsons. She changes Doleman into Dolman; and is unaware that Doleman is but a name of the pen for Persons. With her Prince Henry is always the Prince of Wales, though every school-girl knows that Henry was not created Prince of Wales until 1610. But the most amusing point of all, is the system of reference here employed. The use of reference is an open question. A good writer, like Palgrave, may drop it altogether, and ask his reader to follow him in faith. A bad writer, like Stevens, may clip out pages of authorities from any book at hand and paste them into his own as foot-notes. Lastly, a man may cite the books he really uses, giving the editions and the pages on which he relies for facts. Miss Strickland has a way of her own, differing from all these known practices. She quotes authorities on almost every page; but her references are of little service to her reader, since they sometimes take the compendious form of "Speed," "Erasmus," and the like; occasionally varied by "Cott. MS.," "Harl. MS.," and their like also. Generally, however, Miss Strickland's references are to herself. See Miss Strickland's 'Lives of the Queens of England'; see Miss Strickland's 'Lives of the Queens of Scotland'; this is the

burthen (in foot-notes) of nearly every page. Now and then, the phrase is varied, and we are sent to 'The Pictorial History of England,' or some such modern compilation, as the voucher for a fact occurring in the life of a Tudor Princess! Perhaps it was from some "Pictorial" history that Miss Strickland copied her curious fact of Mary Tudor being the *second* daughter of Henry the Seventh. We had always counted her the third.

To give the reader some quick idea of the way in which this book has been compiled, we take one life out of the series—that of Arabella Stuart; not because it is worse than that of Mary Tudor, that of Elinor Brandon, that of Jane Grey, but because it is one of the shortest in the volume. The blunders committed in this brief memoir are of every conceivable kind.

Miss Strickland begins her account of Arabella by saying that she was the daughter of Lord Charles Stuart; a title given to her father a score of times; so that it cannot be set down as a misprint. Now, the father of Arabella never bore the name of Lord Charles Stuart. His elder brother, Henry, had the courtesy title of Lord Darnley; but Charles, the younger son of an earl, had no claim to the name of Lord. The Queen of Scots made Charles Earl of Lennox; but her son James, the reigning king, refused to ratify her grant; and Charles Stuart, the father of Arabella, lived and died plain Mr. Stuart, in spite of his being the grandson of a queen and the uncle to a king.

Two or three pages later on, we have a charming bit of historical confusion. Lord Burghley (always written Burleigh) and Lord Robert Dudley figure in the same letter; a fact which must have greatly astonished the heralds, seeing that Lord Robert Dudley had been created Baron Denbigh and Earl of Leicester eight years before Sir William Cecil obtained his peerage. On the same page with this droll conjunction we read that "in the spring of 1577," Margaret, Countess of Lennox, died, "not without suspicion of poison," and that Queen Elizabeth "seized upon all her property, leaving Arabella destitute." Now Margaret died on the 10th of March, 1578-9, two years later than Miss Strickland fancies. Nobody ever thought of poison in her case. Why should they? Margaret was an aged lady, full of sorrows and of years. On the edge of seventy, a woman who has lived poor Margaret's life—who has been a prisoner in the Tower for years at a spell, who has seen a betrothed lover pine to death in a dungeon, who has seen her husband and her son assassinated—need not call in the poisoner's aid. But the Queen seized her property! Reference to Miss Cooper's biography would have shown Miss Strickland that Margaret had no property to seize. The crown took possession of her personal effects, in order to deal justly by her many creditors; but the royal lady left the world so poor that the expenses of her magnificent funeral in Westminster Abbey had to be borne by the Queen. Nor was Arabella left by her grandmother destitute. Margaret, it is true, had no money to leave her; but Margaret had married her son Charles to Bessie Cavendish, and the Cavendishes were already becoming, under the thrift of Bess of Hardwick, one of the wealthiest families in England.

Miss Bessie Cavendish, who married Charles Stuart, is called by Miss Strickland "the Countess Elizabeth Lennox," a title which she never bore and never could have borne. Her husband's father had been Earl of Lennox; but her husband was a younger son, and younger sons do not in England inherit their father's rank. The title would have come to Darnley had Darnley

outlived his father; and when both were gone it descended to Darnley's son, King James the Sixth. Mary took the title from her son, and gave it to her uncle; but she had no right to do this act; and the transfer was never ratified in either the English or the Scottish court. When James the Sixth parted with the Earldom of Lennox, he bestowed it on his cousin, Esme Stuart. Even if Mary's grant had been valid in law, and accepted in usage, Charles's wife would have been styled the Countess of Lennox, not the Countess Elizabeth Lennox.

Miss Strickland's confusion of names and dignities is marvellous. While Arabella is yet a baby she betroths her to Leicester's son; "this was the Earl of Denbigh, the son of the Earl of Leicester by his Countess Lettice Knolles." Of course, the boy never was Earl of Denbigh; and of course his mother was Letitia Knolles, not "Lettice Knolles."

When we come to the really important part of Arabella's life, that of her appearance in public, in connexion with what Cecil called the Arabella Plot, the bewilderment as to time and place is wonderful. On page 358 we find Arabella living at Winchester, in "the antique Castle." The only "antique" castle at Winchester was Wolvesey Castle, an ancient stronghold of the bishops; and Arabella was not there. But let this blunder pass. On the same page we find her brought to London for Raleigh's trial. We thought it had been the other way; and that Raleigh was taken down from London to Winchester for trial. Raleigh, we read, put "a personal insult on Lady Arabella," saying "she was a woman with whom he had no acquaintance, and of all whom he ever saw he liked her the least." No such words were uttered by Raleigh. In the very next line, we read "Lady Arabella was also present at Garnet's trial;" by which it is clear that Miss Strickland supposes Raleigh and Garnet were tried at the same time, in the same place, for the same offence! For in the next succeeding line, we read "at the approach of Christmas"—that is, the Christmas of 1603; a month after the trials at Winchester.

It is Miss Strickland's pleasure to represent King James as behaving well to Arabella, in order to raise a parable against the mercy of Elizabeth, and to this end she has no scruple in borrowing from Capt. Marryat's inexhaustible treasury any amount of fortune that may be necessary to make a heroine happy. In one place she makes the King grant Lady Arabella a pension of 16,000*l.* a year, together with a patent for the sale of wine! Sixteen thousand a year! Does Miss Strickland know how much money that sum would stand for in the coin of Victoria? It would be very nearly 100,000*l.* a year. Yet, a few pages further on, we find that Arabella is very poor.

Miss Strickland speaks in so many places of the Queen having robbed the Lennoxes of their English property, that it is needful to warn her readers that the Lennoxes never had any English property of *their own*. Lennox lost his Highland estates through a political revolution. He came to London a penniless fugitive, and received some bounty from King Henry, in order to attach him to English interests. The Crown which gave had clearly a right to take away. No property was seized from the Earl and Countess of Lennox which was not truly property of the Crown. Nor has Miss Strickland any true conception of a political escheat. She talks of robbery. Does she know in what way Lennox came to lose his English lands? Is she aware that he cheated and defied Elizabeth? Has she never heard that Lennox went to Holyrood on false pretences, that he betrayed his trust, that



he renounced his allegiance, that he thwarted the English policy and defied the English power? To speak of the resumption of lands bestowed on such a traitor as "robbery" is sheer nonsense, not to be tolerated even by a party of sentimentalists over tea and toast.

Of the same kind is all the twaddle here poured forth on the hardship of Queen Elizabeth not allowing anybody to marry anybody, under pain of fine and imprisonment. Did the lady never read the Royal Marriage Act? That prohibitive act was not of the Queen's making. Crown and country had found such a law necessary to the public peace; Parliament had passed it; and the Council had to enforce it. Gushing females may think the law a very cruel one; but the law was there, for good and bad; and statesmen, we need not hint, had a good deal to say in its behalf. The law still exists; nay, the romantic folk, who weep over the sorrows of Catharine Grey and Arabella Stuart, would probably think Queen Victoria justified in promptly repressing any tendency towards secret and lawless matches in her own family. Royalty has its duties as well as its dignities; and the first duty of every member of the royal race is to conform to the general law.

On the whole, Miss Strickland has a poor opinion of Queen Bess; and that is just what every one would expect who studies the harmonies of life. She thinks well of Mary, Queen of Scots, and has many a good word to say for James. In one place, she condoles with Mary over "her murdered husband"! Lower than this it is impossible to sink.

#### *On Molecular and Microscopic Science.* By Mary Somerville. 2 vols. (Murray.)

It has long been a reflection on science that, while its votaries were proudly boasting of having, by mind and method, bridged over millions of miles in space and determined some of the great phenomena of distant worlds, they had failed to elucidate the mysteries of a molecule. This is humiliating enough to the philosopher, but how much more sensibly is he brought to feel his weakness, when he reflects that he has not yet determined with precision the meaning of the term he uses! What is a molecule? asks the acolyte of the priest whom he serves. If he be a chemist, he will reply—The smallest quantity of a *compound body* that can take part in any chemical reaction; a molecule of water being an atom of hydrogen united with its necessary atom of oxygen. If he be a votary of physical science, his answer will be—The molecule of an element is the smallest group of atoms which can exist in a free state; a molecule of either hydrogen or oxygen may be an aggregation of many atoms. We were, at first, in some difficulty as to the meaning in which Mrs. Somerville uses the term "Molecular Science." The earlier sections of her work deal with the elementary constitution of matter, and the influences of the physical forces in determining the laws of combination. This necessarily led us to believe that the purpose of that lady was to discuss the involved phenomena of the combination of atoms, under the direction of the forces, Light, Heat, Electricity, and probably Life; and we are, even now, disposed to think that this was her first idea. Advancing carefully into the body of the book, we discovered, however, that Mrs. Somerville's molecule was the smallest particle of matter visible in the microscope, and that the first four sections had really but very slight connexion with the remaining portions of the work. We cannot but regret this. Mrs. Somerville is a woman gifted by nature with mental powers of a high order and of a rare character.

We learn that mathematics never presented a difficulty to her. We know that she could embrace with remarkable facility all the physical sciences. We have evidence in her works, not merely of that deductive power which Mr. Buckle declared to be peculiar to women, but of an inductive tendency which is rarely found amongst them. In evidence of this we have her investigations on the influence of light on magnetism, and on those peculiar heat rays—named, by Sir John Herschel, parathermic rays—to which, in all probability, belongs the power of ripening the fruits and grains, and which are certainly very intimately connected with that beautiful tinting which autumn gives to tree and shrub. In 1831, under the title of 'Mechanism of the Heavens,' Mrs. Somerville gave the world her admirable summary of the 'Mécanique Céleste' of Laplace; and, in 1834, she published 'The Connexion of the Physical Sciences.' Thus, for forty years, we have the evidence that this lady has unceasingly been studying the advance of human knowledge by the aid of scientific investigation. Therefore was she peculiarly fitted to produce a work which might have really dealt with the influences of the physical powers on the ultimate atom, and on the combination of atoms into the primary molecule or the primordial cell.

Although our science does not enable us to say how the molecules of carbon are aggregated into that light-refracting gem, the diamond, or how the organic molecules—the primordial cells—are built up into fruit-bearing trees, or developed into self-moving animals, yet has it told us something of molecular science which it is well the world should understand. For example, we know that by heat, and by electricity, the atom of oxygen can be made to take another condition, and to assume, as ozone, chemical relations which it did not possess as oxygen. We have learnt that the atom of phosphorus, which was a poison, can by light and heat be changed into phosphorus which is nearly inert. Thus are we instructed on the influences exerted by those solar energies in changing the forms of matter. Again, we are taught the great truths that every form of chemical combination is directly regulated by the atmosphere of physical energy which involves every atom and interpenetrates each molecule. Beyond this we see, perhaps dimly, but yet clearly shadowed out, the existence of some all-pervading mechanical power antagonistic to gravitation, showing itself in cohesive and capillary attraction, and in all the varied phenomena of "osmose," as an energy peculiarly residing upon the surface of every material atom. Again, even beyond this, molecular science appears to instruct us that those forces or energies which perform so important a part in the construction of inorganic masses, are powerless to produce a *living* organism. There is scarcely any doubt that the force which is concerned in the aggregation of atoms into a mass requires the aid of magnetic or some form of electrical force to resolve the same atoms into the geometric arrangement of a crystal, which has been regarded by the poet as a mute image of the coming vegetation. Both molecular and microscopic science fail to convince the thoughtful mind that any combined or separate action of the physical forces is sufficient to build up even a vegetable cell, much less to kindle within it the spark of life.

Life—vital energy—with the phenomena of which, as developed by the microscope, Mrs. Somerville deals so largely and so well, is neither light nor heat nor electricity, but a principle or power superior to them all; claiming and obtaining the assistance of each, yet holding them in slave-like subjection. Mrs. Somerville might

have guided the student well and safely in his examination of the evidences which appear to show the operation of those forces, originating in the sun, in influencing the change of the inorganic atom into an organized molecule. The green slime which forms on the surface of water exposed to light, is the primordial cell in its earliest form. "The slime that covers damp walls or stones and moist cliffs or rocks in the sea, also the slime or mucus that sometimes swims on the surface of water, are said by M. Bory de St.-Vincent to be provisional creations waiting to be organized." May not the slime which has recently been discovered spread over the bottom of the deep Atlantic sea, and which has been somewhat hastily called *Protoplasm* (a formed work), be regarded as the first step rather towards organization, waiting for the touch of light, to develop it into the simplest form which appears capable of holding life?

It is here, however, that we notice some missing links. Indeed, the connexion between Part I. of this work, which concludes with Solar Spots, and of Part II., which commences with Vegetable Organism, is very obscure. Mrs. Somerville, as we have already intimated, intended to show that science has almost proved that the physical forces can resolve into forms of beauty the brute atoms, and that they have the power of producing new states in elementary matter—the allotropic condition—by which the number of chemical compounds in nature are infinitely increased. She has then, with wonderful industry, traced the "indefinitely small in the vegetable and animal creation" through all their varied, often beautiful, and frequently most intricate, organizations, for the purpose, as she writes, of showing "the relation between the powers of Nature and the particles of matter." This has not, however, been effected; and although a most instructive book has been produced—one from which a very large amount of real knowledge can be gained—it does not satisfactorily sustain the argument upon which it is based, and it is therefore left in a state of incompleteness. The connexion of molecular and microscopic science is, it is true, ever and anon cropping up—as in the following passage, which is both beautiful and true:—

"The incredible multitudes of the lowest grades of vegetable life, the rapidity of their growth, the shortness of their existence, and their enormous fruitfulness, make them powerful agents in preparing soil for the higher classes, which are nourished by their decay. But no sooner do even the monarchs of the forest fall than the work of destruction begins: the light and heat, which in their chemical form brought them to maturity, now in their physical character accelerate their decay; the moss and the lichen resume their empire, and live at the expense of the dying and the dead—a cycle which perpetuates the green mantle of the earth. Notwithstanding the important part these inferior beings perform in the economy of Nature, they were imperfectly known till they became a test for the powers of the microscope. Then, indeed, not only were the most wonderful organisms discovered in the ostensible tribes of the Cryptogamia, but a new and unseen creation was brought under mortal eye, so varied, astonishing and inexhaustible that no limit can be assigned to it. This invisible creation teems in the earth, in the air and in the waters, innumerable as the sands on the sea-shore. These beings have a beauty of their own, and are adorned and finished with as much care as the creatures of a higher order. The deeper the research, the more does the inexpressible perfection of God's works appear, whether in the majesty of the heavens or in the infinitesimal beings on the earth."

Our examination of 'Molecular and Microscopic Science' has been careful and earnest; and while we regret the failure in connecting the one with the other, to which we have directed attention, we strongly recommend



these volumes to the thoughtful reader, who desires to make himself acquainted with all that the microscope has discovered amidst the infinitely small organizations, which play so important a part in creation. The motto, chosen from St. Augustine, on the title-page, "*Deus magnus in magnis, maximus in minimis*," is pleasantly illustrated on almost every page; and every one will rise wiser and better from the attentive study of these volumes.

*Krilof and his Fables.* By W. R. S. Ralston, M.A. (Strahan & Co.)

WITH justice, Mr. Ralston speaks of the common people of Russia as "those many millions of fellow-Europeans of whom we know much less than we do of the Chinese or the American Indians." But every fresh year, by enlarging our knowledge of their literature, lessens our somewhat scandalous ignorance of the temper, genius and aspirations of the humbler classes of the race for whose amusement and moral guidance Krilof wrote the thoughtful and pungent fables which Mr. Ralston—a scholar whose familiarity with Russia and the Russians is rare in an Englishman—has translated closely and conscientiously from their original language. In this respect, the present volume differs from several of our English renderings of Russian books, which, whilst professing to have been made from the original tongue, have been nothing else than translations of translations—English reproductions of French and German renderings—in which the finest qualities of the first writers are but faintly discernible. Had Mr. Ralston wished to work in this fashion, he could have easily achieved the inglorious labour of a translator's translator, for the tales of the Russian fabulist have been produced and widely circulated in German and French; but, though he has examined and derived some gratefully-acknowledged assistance from M. Charles Parfait's French version and the German renderings by M. Ferdinand Torney and an anonymous German lady, our countryman's "translations have been made from the original Russian" and have undergone revision by a Russian gentleman, to whom he returns thanks for securing him "against that dread of possible blunders innocently committed, which so often hangs like a dreary shadow about a translator's seldom over-envious path."

Dying at St. Petersburg in 1844, in the seventy-seventh year of his age, Krilof had first seen the light of heaven in an early year of Catherine's reign, when he was born in a social condition which, notwithstanding its comparative humility and abundant hardships, experience has proved to be favourable to intellectual activity. The son of a poor captain of infantry of the line, the fabulist was still in his fifteenth year when he found himself fatherless, and with no grander patrimony than a box of books, which had accompanied the elder Krilof in all his wanderings. On reaching St. Petersburg, whither the boy and his widowed parent migrated from Tver, the only means of subsistence offered to the mother and son was a post from which the latter derived the miserable salary of two roubles (about 6s.) a month—an office which he relinquished in 1788, when Death deprived him of his chief reason for toiling at uncongenial work for such wretched payment. Poverty had only stimulated his intellectual powers and overcome for a time the constitutional laziness which was his chief natural defect, and re-appeared at a later period of his life in grotesque exhibitions of personal slovenliness and uncleanness. Whilst still a

raw youth he had written dramas that were never acted, and started two short-lived journals, which vainly struggled for existence in days that Mr. Ralston briefly describes as "bad days for journalists in Russia." But brighter experiences were at hand for the literary aspirant who, through the intervention of the Empress Maria Fedorovna, obtained in 1801, what is a poor author's chief need in a rude state of society, a wealthy and sympathetic patron. There are many Princes of Galitsin in Russia; "so many, that tradition relates how a nobleman who, one day, attempted to pass over a river in a ferry-boat without payment, claiming exemption on the ground that he was a Prince Galitsin, was indignantly addressed by the ferryman with the words, 'Am not I a Prince Galitsin too?' And on inquiry it was found that the Prince-ferryman's retort was no empty boast. But the Prince Sergius Galitsin, who extended seasonable patronage to the future fabulist, was a very important personage, living in magnificence alternately at Moscow and on his large estates. In the country "Prince Galitsin lived in great state, keeping up a band of forty musicians to play to him, and employing altogether as many as six hundred retainers in his household. The Prince and all his family were very kind to the young poet, who used to teach the children of the house, and get up little musical and theatrical entertainments for the amusement of his hosts. The only things he had to complain of were the gnats and flies, which are certainly very trying in Russia, and particularly in the neighbourhood of the Volga, and which he used to try to avoid by mounting to the top of the village belfry, where he was one day found, fast asleep among the bells." From the date of his introduction to Prince Sergius the poet's worldly career may be described as decidedly prosperous. Having conceived a strong passion for gambling he encountered exceptionally good luck at games of chance, and won enough money at cards to enable him for a time to enjoy the sweets of idleness and extravagance. Returning after awhile to St. Petersburg, he produced two comedies, which were acted with considerable success: and on the approach of his fortieth year, discovering the ground on which his special literary faculties could work with the greatest effect, he wrote the earliest of his fables, the success of which soon rendered him pre-eminent amongst the wits of the capital, and beloved by every class of his fellow-countrymen. The first collection, of twenty-three tales, appeared in 1809; the second, containing twenty-one, was published in 1811; and in the following year their author was appointed to a post in the Imperial Public Library, which had just been organized and placed under the direction of his intimate friend, Olenine. As Mr. Ralston calls this office "a very congenial post," we infer that its duties were light, for, though capable of irregular bursts of laborious exertion, Krilof certainly would have found no place to his taste for any great length of time which exacted from him any large amount of constant toil. That he remained in the library for nearly thirty years is additional evidence that the duties of the post were not onerous. With a comfortable salary, a pension of 60*l.* a-year, and his considerable literary earnings, the poet was henceforth fairly rich, at least rich for a bachelor; and to the last he remained a wifeless and childless man. Those who would know about the social humours and domestic eccentricities of this singular creature, who was at small pains to shine in the brilliant coteries that courted and petted him, and who cared for nothing in the world more than pleasant thoughts and good eating, must peruse the closely and well-written paper

into which Mr. Ralston has melted down whole volumes of biography and gossip.

The quickness with which Krilof's fables passed from the printer's hands to the closet of every Russian reader and the lips of every Russian peasant, was partly due to the patriotic sentiment of those of them that touched on political questions. For instance, this story of 'The Wolf in the Kennel,' written, be it remembered, in verse, like all the other fables, was no sooner printed in 1812 than it became a national song, that struck to the heart and brain of every noble and every peasant in all Russia:—

"A Wolf, one night, thinking to climb into a sheepfold, fell into a kennel. Immediately the whole kennel was up in arms. The dogs, scenting the grisly disturber so near at hand, began to bark in their quarters, and to tear out to the fight. 'Hallo, lads, a thief!' cried the keepers; and immediately the gates were shut. In a moment the kennel became a hell. Men come running, one armed with a club, another with a gun. 'Lights!' they cry; 'bring lights!' The lights being brought, our Wolf is seen sitting squeezed up in the furthest corner, gnashing its teeth, its hide bristling, and its eyes looking as if it would fain eat up the whole party. Seeing, however, that it is not now in the presence of the flock, and that it is now called upon to play the penalty for the sheep it has killed, my trickster resorts to negotiation, beginning thus:— 'Friends, what is all this fuss about? I am your ancient gossip and comrade; and I have come here to contract an alliance with you—not with the slightest intention of quarrelling. Let us forget the past, and declare in favour of mutual harmony. Not only will I for the future avoid touching the flocks belonging to this spot, but I will gladly fight in their behalf against others; and I swear on the word of a Wolf that I—' 'Listen, neighbour,' here interrupted the huntsman. 'You are grey-coated; but I, friend, am grey-headed, and I have long known what your wolfish natures are like, and therefore it is my custom never to make peace with wolves until I have torn their skins from off their backs.' With that he let go the pack of hounds on the Wolf."

The wolf, of course, is Napoleon; the fearless dogs are the Russians, whom the invader expected to find timorous sheep; and the words put into the mouth of the wolf are almost the very words that the Corsican had uttered. "It is said," observes the translator, "that, after the battle of Krasnoe, Kutuzof read this fable aloud to the officers who stood round him, and that, when he came to the words, 'You are grey-coated; but I, friend, am grey-headed,' in which allusion is made to Napoleon's grey overcoat and his own white hair, he took off his white forage-cap, and shook his bent head."

But even finer qualities than patriotism and healthy political sympathies were the chief causes of Krilof's popularity and influence. Men of all grades detected in him a teacher whose voice was on the side of the virtues which conduce to human happiness, and strong against the vices which are most fruitful of human misery; a satirist on whose keen and brilliant blade there was no smear of poison; a fireside philosopher overflowing with manly disdain, but cherishing no spark of malignant animosity, for social pretenders of every shade and degree; a teacher whose lessons were no less intelligible and useful to children at school than to grey-headed elders; an honest and sober citizen, who was just as clever in expressing gratitude for good as contempt for bad men. Mr. Ralston has forbore to give us at full length "the morals" which the fabulist appended to his fables, in deference to the dull, for whom he was more solicitous than for the quick-witted; and in this respect the translator has done well, for the fables explain themselves so completely that no English ploughboy can fail to discover



their principal meanings. And the lessons, thus enforced by humorous anecdotes, are all the more delightful because they are just such lessons as every man amongst us has received in boyhood from the fireside sages of his own home. They are directed against drunkenness, ignorance, ostentatious extravagance, unseasonable parsimony, the officiousness of fools, vain disputes, arrogance, the insolence engendered by favourable circumstances, extortionate usages, stupid governors, and social pretenders. If there is ever a ring of bitterness and personal enmity in Krilof's satire, it is heard when he is laughing at social imposture and the ignorance that presumes to make laws for the wise. A good musician himself, he was apt to be irritable at singers without voices, and he declined to commend their discordant notes in consideration of their private virtues, after the fashion of the sentimentalists of our own country, who speak pleasant things of Charles the First's government because he was a virtuous husband:—

"A certain man invited a neighbour to dinner, not without an ulterior purpose. He was fond of music, and he entrapped his neighbour into his house to listen to his choir. The honest fellows began to sing, each on his own account, and each with all his might. The guest's ears began to split, and his head to turn. 'Have pity on me!' he exclaimed, in amazement. 'What can any one like in all this? Why, your choristers bawl like madmen.' 'It's quite true,' replied the host, with feeling. 'They do flay one's ears just a trifle. But, on the other hand, they are all of irreproachable behaviour, and they never touch a drop of intoxicating liquor.' But, I say in my opinion you had better drink a little, if needs be: only take care to understand your business thoroughly."

The humour of this pleasant protest is akin to the humour of Hood's apology for the ass, "He has not got no milk, but he can bray." In the following fable also we are reminded of an English worthy—the Stuart who could make a man a knight, though he was powerless to make him a gentleman:—

"The Eagle promoted a Cuckoo to the rank of a Nightingale. The Cuckoo, proud of its new position, seated itself proudly on an aspen, and began to exhibit its musical talents. After a time, it looks round. All the birds are flying away, some laughing at it, others abusing it. Our Cuckoo grows angry, and hastens to the Eagle with a complaint against the birds. 'Have pity on me!' it says. 'According to your command, I have been appointed Nightingale to these woods, and yet the birds dare to laugh at my singing.'—'My friend,' answers the Eagle, 'I am a king, but I am not God. It is impossible for me to remedy the cause of your complaint. I can order a Cuckoo to be styled a Nightingale; but to make a Nightingale out of a Cuckoo—that I cannot do.'"

Against the assumptions of amateur critics the fabulist was pricked into warfare by a great man who had asked the poet to read him some of his fables. Krilof complied civilly; and when the reading had come to an end, the noble patron of letters said, "That is very good; but why don't you translate, as Dmitrief does?" "I cannot," modestly answered the poet, who forthwith returned to his home, and wrote down the grandee an ass in the following story:—

"An Ass happened to see a Nightingale, one day, and said to it, 'Listen, my dear. They say you have a great mastery over song. I have long wished very much to hear you sing, and to judge as to whether your talent is really so great.' On this the Nightingale began to make manifest its art—whistled in countless ways, sobbed, sustained notes, passed from one song to another; at one time let her voice die away, and echoed the distant murmur of the languishing reed; at another, poured through the wood a shower of tiny notes. Then all listened to the favourite singer of Aurora. The breezes died away; the feathered choir was hushed; the cattle lay down on the grass. Scarcely breath-

ing, the shepherd revelled in it, and only now and then, as he listened to it, smiled on the shepherdess. At length the singer ended. Then the Ass, bending its head towards the ground, observed, 'It's tolerable. To speak the truth, one can listen to you without being bored. But it's a pity you don't know our Cock. You would sing a great deal better if you were to take a few lessons from him.' Having heard such a judgment, our poor Nightingale took to its wings and flew far away."

Of the political fables, one of the most humorous is 'The Elephant as Governor':—

"An Elephant was once appointed ruler of a forest. Now, it is well known that the race of elephants is endowed with great intelligence; but every family has its unworthy scion. Our Governor was as stout as the rest of his race are, but as foolish as the rest of his race are not. As to his character, he would not intentionally hurt a fly. Well, the worthy Governor becomes aware of a petition laid before him by the Sheep, stating that their skins are entirely torn off their backs by the Wolves. 'Oh, rogues!' cries the Elephant, 'what a crime! who gave you leave to plunder?' But the Wolves say, 'Allow us to explain, O father. Did not you give us leave to take from the Sheep a trifling contribution for our pelisses in winter? It is only because they are stupid sheep that they cry out. They have only a single fleece taken from each of them, but they grumble about giving even that!' 'Well, well,' says the Elephant, 'take care what you do. I will not permit any one to commit injustice. As it must be so, take a fleece from each of them. But do not take from them a single hair besides.' He who has rank and power, but wants sense, however good his heart may be, is sure to do harm."

In the same vein was the fabulist's last protest against the busybodyism of fools, who, he was inclined to think, were never so near doing well as when they did nothing:—

"Once, in the days of old, a certain Grandee passed from his richly dight bed into the realm which Pluto sways. To speak more simply, he died. And so, as was anciently the custom, he appeared before the justice-seat of Hades. Straightway he was asked, 'Where were you born? What have you been?' 'I was born in Persia, and my rank was that of a Satrap. But, as my health was feeble during my lifetime, I never exercised any personal control in my province, but left everything to be done by my secretary.' 'But you—what did you do?' 'I ate, drank, and slept; and I signed everything he set before me.' 'In with him, then, at once into Paradise!' 'How now? Where is the justice of this?' thereupon exclaimed Mercury, forgetting all politeness. 'Ah, brother,' answered Eacus, 'you know nothing about it. But don't you see this? The dead man was a fool. What would have happened if he, who had such power in his hands, had unfortunately interfered in business? Why, he would have ruined the whole province. The tears which would have flowed then would have been beyond all calculation. Therefore it is that he has gone into Paradise, because he did not interfere with business.'"

No reader of this charming volume can fail to think that Mr. Ralston acted wisely in deciding to adhere closely to the words of his original, and not to sacrifice the fabulist's thought by throwing the translations into metre and rhyme.

*Who wrote 'Brittain's Ida'? Answered in a Letter to Sir John D. Coleridge, M.P. By the Rev. Alexander B. Grosart. (Ellis.)*

THE Rev. Alexander Grosart, the lucky gentleman who raised and settled the question of the true authorship of 'The Christian Paradoxes,' long assigned to Bacon, has made another venture in literary identification. His second appearance is less imposing and important than the first; yet the question here raised is of literary interest, in so far as it touches the fame of two of our greatest poets. 'Who wrote

'Brittain's Ida'? is the query which he now starts, and in some sort answers.

Every reader of old poetry is aware that this poem may be found in all collected editions of Spenser's works, and that in all modern editions of that poet it appears under protest. "We are convinced," says Mr. Collier, "that Spenser was not the author of 'Brittain's Ida.'" Warton and Todd were of the same opinion. Still, a work which nobody assigns to Spenser's muse is always included in Spenser's works. 'Brittain's Ida' is a piece of some merit. It is sweet in line and strong in flavour. It is full of youth. The poet, indeed, tells us it is an early effort; perhaps a maiden effort of his pen:—

But stay, bold shepherd! Here thy fooling stay,  
Nor trust too much unto thy new-born quail.

It is certainly warm in tone; reckless with the free animal gaiety of twenty-five. The blood is hot; the lilt is quick; and every line is charged with a youthful spirit. Yet this piece, unpublished until 1628, has been attributed to Shakspeare as well as to Spenser; in which case it must have been written in his ripest time.

A careful re-perusal of 'Brittain's Ida' leaves upon our mind a strong impression—we do not like to say conviction—of these two points:—(1) That the poet who composed it was very young; and (2) that the date of composition was close upon that of publication. So far from being a work by Edmund Spenser, it is not in his mood, not in his method. A weak imitator could not call it in Spenser's manner; we do not mean simply as to style, thought and cadence; but even as to period. In 'Brittain's Ida' there is no trace of the great Elizabethan age; and a man who could class the 'Faery Queene' with such a work would not scruple to confuse the Old Red Sandstone with the Chalk. 'Brittain's Ida' belongs in structure and in rhythm to the opening days of Charles the First. If it belongs to the age of James the First, it can only be to the end of that sovereign's reign.

Among the poets to whom 'Brittain's Ida' has been ascribed by uncritical publishers and critical editors are Spenser, Shakspeare and Phineas Fletcher. Wakley, the first publisher, assigned it to Spenser on the ground that he had been "assured it must be" the work of that poet. This was a publisher's trick, to which no weight need be allowed. Bright, the antiquary, assigned it to Shakspeare; an assignment scarcely less absurd than that of Wakley, without having the trade excuse for being wrong. Warton was the first to suggest Phineas Fletcher; and this idea has been growing ever since he threw it out into something like a general opinion on the part of critics. This is the idea taken up by Mr. Grosart, and put before the reader with a lively commentary.

The evidence adduced, we grieve to say, is all internal and unsatisfactory. It is the argument of similarity in words and thoughts; an argument open, as Mr. Grosart must admit, to the rejoinder that it rather establishes *imitation* than authorship. A good poet—and the singer of 'The Purple Island' was certainly a good poet—does not reproduce himself; and similarity of phrase and thought will suggest to most men an argument the very reverse of that which Mr. Grosart presses into his service. Mr. Grosart proves too much. The passages cited from 'Brittain's Ida' are too much like the parallel passages from Fletcher.

The question is, however, to be kept open. Mr. Grosart is engaged in preparing an edition of Phineas Fletcher's works, in which he will include a biography of the poet, containing some new facts which bear, he tells us, on the point. His argument needs these new facts.



## NEW NOVELS.

*Meta's Faith.* By the Author of 'St. Olave's,' &c. 3 vols. (Hurst & Blackett.)

THE steady and quiet pace at which this simple story flows from an unambitious beginning to a pathetic termination resembles the low measure of speed at which Fergus Ellersley, D.D., governor of the new Dissenting College of Carriden-Regis, drove Meta Waldemar, on the first occasion of their being thrown together, "in the doctor's little basket-carriage through the seven miles of moorland and meadowland which lay between the great manufacturing town of Millsmarry and the quiet, secluded, but remarkably aristocratic village of Carriden-Regis." But though a sober and tranquil tale, deficient in action and notably devoid of stirring incidents, it creates strong interest by the naturalness and force of several of its delineations of character, and by the cleverness with which it inculcates certain wholesome lessons respecting the affections and moral life of men and women in the middle and later terms of existence. In their self-sufficiency and selfishness the young of both sexes are too apt to think that romantic love is altogether their affair, and that when human creatures have lost something of their youthful vivacity and exhibit some of the external signs of increasing years, they can care for none but the prosaic concerns of this world, and only render themselves ridiculous when they betray a sentimental tenderness for their associates of a younger generation. On these and other kindred points the lads and lasses differ from the author of 'Meta's Faith,' who insists that a middle-aged widower like Dr. Ellersley, or an outwardly austere old maid like Ann Hacklebury, is as capable of romantic affection as any boy and girl now for the first time plunging into love's sweet madness. In a manner that will win the approval, and in some cases the gratitude of mature novel-readers, this doctrine is very delicately and cogently urged by the scribe who displays her sex in such passages as the one in which she remarks, "Life at Percy Cottage, as is generally the case where a household consists entirely of very moderately gifted women, was rather a *worretting* process. A family without the masculine element is something like an egg without salt, or a dish of trifle without the concealed ring which imparts such wonderful flavour and piquancy to the rest of the compound. Women were never intended to cluster together in close boroughs, paying their own taxes, looking after their own rights, slipping along through the world without that wholesome, disciplinary friction which the presence of the sterner sex is so well calculated to produce. Even if a man can do nothing else in a house, he seldom fails to give the women about him abundant opportunities for self-denial, and so brings out the noblest part of their nature." In the same vein of humour the author observes, "But a man does more in a general way than keep the women about him from having time to think too much of themselves. Though undeniably productive of an untold amount of trouble in the shape of hot dinners and carefully prepared sauces, and various other little gastronomic dainties for which he has a natural aptency; and though when, having seen him safely off to his office or warehouse, after a good breakfast, his wife is conscious of a bounding sense of independence until such time as he comes home again to dine; still a man, if he is worthy the name at all, and not just a mere machine for bread-gathering and rent-paying, does bring with him a waft of clear, invigorating, health-promoting air into

his house. He supplies the needful oxygen without which the light of home life is apt to burn dim, and the atmosphere to become stifling."

The heroine is a pleasant girl, with no more distinctive characteristic than an inconvenient truthfulness, who puts her faith in a rough, honest, manly suitor of her own age, and after pining for him even unto the border of death becomes his mildly exultant wife, to the untold anguish of good Dr. Ellersley, who, finding himself unable to win her affection, goes softly for the rest of his days, and passes to the grave with the secret of his futile love buried in the heart which it has broken. Some of the incidents and characters of the drama are commonplace and feeble. Meta's foolish, scheming step-mother, and Rodney Charnock, the insolent student who leads the fashion of the idler students at the Carriden-Regis dissenting college, are not worthy the pains bestowed on their unsatisfactory portraits. But Ann Hacklebury, the rheumatic spinster of crabbed exterior and gentle heart, is an unusually successful delineation. Nothing is said in the earlier parts of the story to palliate Ann's asperities by assigning them to an early disappointment: but when the good creature, after helping Meta through her troublous love-affairs to a happy marriage, has finished her world's work and suffering, the excuse for the flaws in her goodness is skilfully revealed. "When Miss Hacklebury," says her historian, "knew that all would soon be over—that her days of visiting and herb-tonic making, and vigorous, well-intentioned scolding were at an end, she asked Meta to bring her writing-desk, and took out of it a packet of yellow, faded letters, which she requested should be put into her coffin and buried with her. Then kissing Stephen Garton's wife, she said, 'I am glad I have lived to see you happy, Meta.' And so died good, tender, though rough-hearted Dorothy Ann Hacklebury, and passed away to a sweeter joy than earth had ever given her." 'Meta's Faith' cannot be commended for unusual strength or originality; but its perusal has afforded us a few hours of wholesome pleasure, and some other day we shall be found ready for a similar story from the same writer.

*All but Lost: a Novel.* By G. A. Henty. 3 vols. (Tinsley Brothers.)

THE author of 'The March to Magdala' has made an essay in romantic art that inclines us to predict good things from him. Inferring from the nature of the shortcomings of his story that he is a comparatively young man, we have no hesitation in saying that, should he labour strenuously and fulfil its promise, he will ere long become a successful novelist. The book overflows with evidence that he has a strong head and a fine heart, and is made of the stuff out of which true gentlemen are formed. All that the book lacks is art—not mere literary knack (for Mr. Henty writes vigorously and with unusual cleverness), but the story-teller's special art. The first volume contains a great deal of raw stuff, which leads the reader to form a low estimate of the writer's capacity and worldly knowledge, and raises a transient doubt whether it is advisable to work onwards to the second volume. The scenes of college-life are hackneyed and unalluring; the talk about Chartists is misplaced, and to no good purpose; and all the earlier portions of the narrative are disjointed. But when he has learnt how to handle his tools, the writer makes amends for an unsatisfactory beginning: the faults of his labour disappear, and its merits grow more conspicuous; and placed at his ease, the reader sees that his author has worked from

the first with a definite plan and for a sufficient object.

A bare statement of the plot would result in the inference that 'All but Lost' is a commonplace drama, in which vice and virtue have a smart tussle, to the eventual defeat of evil and the exaltation of goodness. The main incidents of the story have been used repeatedly by writers of romance, and the delineations of character are less remarkable for originality than vigour. There are the choleric uncle, who turns a beloved nephew out of his house and heart on palpably insufficient proofs of the youngster's iniquity; the pretty little girl, who sells newspapers and bad tobacco in the musty shop of her helpless father, until she falls a prey to the seducer's wiles; and the plausible villain, who ousts his virtuous cousin out of the irritable uncle's affections, and escapes exposure and chastisement till the close of the third volume, when, to the intense delight of spectators, he receives a proper amount of horse-whipping and kicks, and is sent to a bad end on the other side of the Atlantic. To bring about the hero's disgrace and banishment from society, the author has recourse to interception of letters; and to restore him to the love of his kindred and to his proper place in society, the girl, whom he is supposed to have ruined and driven to suicide, is recovered at a seasonable moment, and brought upon the stage in perfect health and a suitable condition of penitence for her early misdemeanour. The gentlewomen of the story—gracious, kindly and lovely creatures though they be—are heroines of commonplace types. When the play has been played out, and time has been given for the pulse to recover its customary evenness, the critic is slightly ashamed of himself for having been lured by old tricks into hating a villain whose melo-dramatic wickedness is totally wanting in novelty, and into believing in the reality of a story that is mainly composed of the worn-out and dusty properties of the romantic craft. But to Mr. Henty's credit it must be put, that the interest has been roused, and that the effect endures when the nature of his devices have been recognized and deliberately thought upon.

More than on any other character, the success of the book depends on Frank Maynard, who is a hero of Guy Livingstone's type, so far as courage, physical grandeur, and muscular prowess are concerned, but who combines generosity and manly goodness with thews of steel and a gallant aspect. A manly, cordial young Templar, Frank in the earlier parts of the narrative cannot look on misery without hastening to alleviate it, cannot see weakness without stepping forward to protect it, cannot encounter vice without loathing it; and when he finds himself ruined in purse and cast away by the head of his family, he earns an honest subsistence by such work as offers him the best chance of providing for the wants of his wife and children—work that places him in the position of a servant to his cousin Fred Bingham, who has been the undiscovered and unsuspected cause of his misfortunes. The eventual reconciliation between Frank and his uncle—consummated on board the Tasmania, just in time to prevent the nephew and his family from emigrating to Australia—is capitally managed. When Frank has shaken hands with his uncle, he leaves it to his wife to decide whether they shall proceed to Australia or return to the home from which they have been so long and unjustly excluded. "My Katie's a proud little woman," says the young man, "in her way, and she has been sorely tried. I am quite ready to forget all the past, but I cannot answer for her. She will not move an inch for the sake of position or money; indeed, they will, I know, make her more reso-



lute to go on than she might otherwise be. I shall tell her the story, uncle, and leave it in her hands." He continues: "Mind, uncle, I leave it with Katie; if she is the least sore—and you know she will naturally be less ready to make allowances than I am—if she is the least sore—if she says to me, 'I would rather go, Frank, I go. I shall be very, very glad to know that I go friends with you, uncle—that this miserable misunderstanding is cleared up; but, whatever the pecuniary consequence to me, however much you may be grieved or offended, I abide by Katie's wishes.'" Of course Katie gives the final touch to the peace-making; and after a series of pleasant domestic scenes, the curtain falls between the actors and a house in which there is neither a dry eye nor a heavy heart. Whether Mr. Henty possesses much humour, or the power to depict subtle niceties of character, the present book affords only faint indications, but it shows conclusively that he knows how to stir the deeper feelings of our nature.

*A Thorn in his Side: a Novel.* By Arnold Heath. 3 vols. (Chapman & Hall.)

Most of us can think of some among our friends who have the happy knack of being able to evolve a good story out of next to nothing. It is not that they exaggerate or even distort. Supply them with your own materials, tie them down rigorously to your conditions, fix the precise number of your heroes and heroines, and give them an outline as meagre or as elaborate as you like, and when your friend's turn comes to add his share to the fireside tales you will wonder how your simple little plot can possibly have been enjoyed by everybody so much. It is utterly impossible to explain even to oneself what this wonderful art is. One thing about it is at all events certain—it is no more to be created artificially than a poet is. Give the same materials to a man who does not possess the innate faculty, and give him a week to prepare:—if they are meagre he will be wearisome, and if they are ample he will wriggle into a hopeless tangle. One need only have a fair experience in criticizing novels to be assured of this. We confidently believe that from the first work of any novelist it is possible to predict with certainty whether nature has fitted him for the vocation or not. It may be a failure in other respects, a failure in a dozen respects; but the chances are that practice will improve in all respects except this one—inability to tell a story well. If he cannot do that, he had best give up the attempt at once.

We have said all this because it is the only way we can think of to explain to our readers why Mr. Heath's book cannot be praised. He does not know how to tell a good story when he has got one. He has devised a capital plot,—no man need have a better: ingenious and elaborate, sensational in the extreme, yet not too improbable, and exceedingly interesting. A mere outline of it would warrant one in expecting a first-rate romance. And yet, when the author settles down to the task of filling it up, he only succeeds in spoiling all. Like a clever chamber-lawyer, who can sift and arrange his facts with methodical clearness, and when he gets into Court can no more deal with them than the obtusest tyro behind him, Mr. Heath breaks down almost as soon as he finds himself inside the binding of his three volumes. From that moment all is clumsiness and jerkiness and jog-trot, till at last the book winds up with a series of happy catastrophes which can only be compared to a hop, skip, and jump, or a transformation-scene in a pantomime. The utmost, therefore, that we are able to say for it is, that it is a lamentable waste of very good

stuff, which in these days, when the plot is half the battle, makes one regret that the author could not have induced himself to hand it over to somebody competent to handle it worthily.

The thorn in the side of Mr. Howard, cotton-spinner, of Irton, is a clever, relentless married woman, Ellen Dobson by name, and a she-devil by nature, whom in his youthful, college days he has ruined and abandoned, and by whom he has had a son. His wife also has borne him a son, only a year or two younger, and when the story opens young William Howard is living with his parents, and young William Dobson with his mother. In some strange whim Mr. Howard has had his boy vaccinated in a peculiar way; and in the hope of assisting her deep-set schemes of future vengeance Ellen Dobson, who has somehow learnt this fact, has her child too vaccinated in precisely the same fashion. One day young Howard disappears from his home, and for many years all search for him is fruitless. At length an old friend of the family, chatting with the still disconsolate parent over an after-dinner cigar, confides to him that years ago he adopted a strange child, of whose parentage he knew nothing, and who has ever since been reared by him as his own; and one coincidence turning up after another Mr. Howard inquires about the vaccination spots, and claims his long-lost son, who is thereupon transferred to his paternal home and duly installed in the cotton-mill under the name of William Howard. Time rolls on, with a crowd of minor incidents all good in their way, all worth telling, and, if they were only well told, worth reading. Ellen Dobson's husband is found murdered, with old Mr. Howard's garden-knife by his side. Young Dobson, who has by this time raised himself to a successful position at the Bar, prosecutes the supposed murderer, and he is found guilty and sentenced to death; when just before it is too late Ellen Dobson on her death-bed confesses that she is the culprit, that the pseudo-Dobson is really Howard, and *vice versa*, and of course all ends like a fairytale, with marriages and beatitudes *ad nauseam*.

This is the barest possible outline of a tale which is, as we have said, most ingeniously constructed and most wretchedly told. In two other ways, moreover, Mr. Heath fails. There is a pitiable want of power and finish in every one of his characters without exception; and he is unfamiliar with a good deal that he tries to portray. No writer, for example, and especially a very young one, should venture to give a minute detail of the proceedings of a law-court unless he has either thoroughly mastered the subject or has submitted his ideas to competent revision. One half-hour with any practising barrister would have prevented two or three ludicrous blunders. Nor is this the only instance in which Mr. Heath shows the danger, with "a little learning," of rushing into print.

Two words of well-merited commendation before we lay the book aside. When, a little more than a year ago, we noticed the author's first and only other novel, 'Edith's Marriage,' we were obliged to express ourselves far from sanguine as to his chances of ever achieving much success. We have had to say the same to-day. But in two ways he has acted wisely, and well:—in waiting so long before he made his second attempt, and in successfully avoiding all those very serious faults which we then had occasion to point out. We remember calling special attention to his grammar, his punctuation, and his love of slang. On all three points he has, like a sensible young man, been modest enough to take our hints, and has gallantly conquered his besetting sins.

*English Photographs.* By an American. (Tinsley Brothers).

ENGLISH travellers have so long been lecturing other people on the art of being practical, that this work will prove humiliating to our national pride. The American tells us that our steamers are a quarter of a century behind the age; our railways are almost as bad; many of our institutions are simply ludicrous, the city of London in particular being like Papal Rome planted in the centre of Manchester; our hotels are miserable; our daily newspapers do not know the meaning of news or the existence of telegraph wires; our fires either roast us or leave us shivering; and our statesmen, though they speak well, are few, verbose, and bombastic. As we go through each separate item, we must allow that the arguments are honest and outspoken. Of course, we do not agree with them. The American will never expect that. Neither his dedication to Mr. Dickens, nor his appreciation of the honour of having appeared in a magazine edited by Mr. Yates, can quite reconcile us to his attacks on so many of our national glories. But, at least, he saves himself from the *tu quoque*. If he compares us with America, it is with American defects as well as with American merits. He allows us a pre-eminence in some things. Our mutton-chops are unique; our fish is perfection. London cabs are certainly better than those of New York. The English railways expose their engine-drivers, and do not provide sleeping-cars; but they never run along open roads and through public streets, nor do they shake their passengers to pieces. Allowances of this kind are made throughout, and will ensure the American a fair hearing on both sides of the Atlantic. Had he confined himself to blaming, he would hardly have been read in England. Had he always praised us at the expense of his own country, his fate would have been still more terrible. As it is, half his book may be disbelieved here, and the other half in America; but the praise of our mutton-chops will be welcomed in Fleet Street, and the account of our hotels will make glad the heart of Broadway.

Perhaps the most remarkable feature of the book, and the one that will meet with most general disapprobation, is the protest against canvas-back ducks. But here we must leave the American to fight it out with his countrymen. We may more fairly object to the statement that the London season is made to last through the summer, merely because "it has always been so." The American forgets that the upper classes remain in the country during the winter for the sake of the field-sports, which he admits to be unrivalled, and that Parliament sits till the end of July or the 12th of August. Here is reason enough for the present arrangement; but in olden days this was not so much the case. First of all, the business transacted by Parliament is much greater than it was. The bulk of the volume of Statutes for the year 1867 vastly exceeds that of any earlier years. Then, the meeting of Parliament seems to grow later every year. Now that the House sits at night instead of in the morning, as it did down to the time of Charles the Second, the speeches are longer and more animated. The American admits this when he comes to describe our orators. Mr. Bright he compares to Wendell Phillips. Mr. Lowe's style of oratory, he says, is rather American than English. "Mr. Gladstone," we are sorry to hear, "speaks with great clearness and earnestness; but his manner lacks variety and his voice modulation. Besides, he is remarkably verbose. In the graces of his oratory and the classic coldness of his style, he resembles the late Edward Everett; but his



reputation as an orator seems to me exaggerated." As for Mr. Disraeli, he is often bombastic, and never sincere; but his opponents are afraid of him, and he is popular because he has succeeded. It is significant that the American is not able to find any one to whom he can compare Mr. Disraeli. As a rule, either for praise or blame, resemblances are carefully sought after. Thus, we learn that the city of New York has paid the city of London the doubtful compliment of imitating its municipal government. When we hear that London is "one of the last and most formidable citadels of the worst kind of Conservatism," we can understand that the American is more opposed to the imitation than to the original. Again, in comparing the English and American press, he allows us a superiority in every point but one, that one being enterprise. We do not telegraph our news. The papers in New York had an account of the opening of the Paris Exhibition two days before it appeared in the London papers. The coronation of the Emperor of Austria as King of Hungary, the canonization of saints at Rome, were "cabled" to New York, just as the Washington news is "wired" to the same place, while the Paris correspondence of the *Times* comes by the mail. "Less than the amount now paid in large salaries to Paris letter-writers," adds the American, "would give the English papers all the news and gossip of the French capital telegraphically, and in time for the next morning's issue." We are afraid that our feeble minds recoil from the vision of gossip by submarine telegraph. It might corrupt the morals of the Nereids.

It is well, however, that newspaper conductors, railway companies, hotel-keepers and the public at large should know what the Americans think of our manners and customs. They cannot have a more impartial critic than the writer of this book; and they will profit by his remarks, even if they do not follow his guidance.

*Horsham: its History and Antiquities.* With Illustrations. (Macintosh.)

ALL fair attempts to preserve records of county history deserve encouragement. This modest book is one of them. It goes very far back and comes very late down. One cannot but respect a place which contrived to keep a foundation when the Weald of Kent gradually sank, and which also ranks as one of the oldest representative boroughs in England—first sending to Parliament and paying wages to its delegates in 1295. In Church matters Horsham is not much distinguished. Between 1405 and 1862 no ordinations were held in the church there by the bishops of the diocese of Chichester. The hardest work which some of the old prelates had to accomplish was in constraining the nuns located in Horsham to keep a decent silence. Their *caquet* was as lively as that of the sisterhood which petted *Vert-vert*. The diocessans, however, were mostly very clever people. The author speaks of a Bishop Praty (1438–45), who was an active overseer, and who "never slept two nights in the same place, excepting on Sunday"; in which feat, we venture to say, he has not been matched by any other bishop—nay, not by the Lord Primate himself.

For the manufacture of those English arrows, so terrible to the enemies of England, Horsham was once as famous as Ripon for its rowels. These Sussex men, too, were hard-fighting men in all times, but with now and then an individual exception. When, for instance, this part of the county was raised in behalf of what was called "King and Parliament," we are told by a Horsham contemporary that "as soon as the

drums beat, Capt. Sheppard felt himself not well; his belly ake, as if he feared that the Egyptians would make a drum of it, and he thought but to go to Lewes for some physick." He could not have gone even that distance in those days without difficulty. As late as the reign of George the Second, the Sussex roads impeded the progress of the Judges, and whoever wanted to get to London on wheels had to go by Canterbury. But Horsham people were then home-keeping people, and attended to home affairs. In the seventeenth century they chatted over their ale, or got shaved or blooded, perhaps both, at Pyke's, the barber-surgeon. The vicarage-house must have been the liveliest house in the parish; for early in the following century is recorded the death of the vicar's wife, Katherine Reynell, "who died in childbed of her one-and-twentieth child"; beneath which monumental record is inscribed this rhymed reflection:—

Hard fate of mothers,  
Who receive their death  
By those to whom  
They kindly gave their breath:

—which is a very pleasant way of dignifying this domestic transaction. In a similar case once, an epitaph-maker wrote, "Not always Practyse maketh Perfect." It is satisfactory to find that where one of the original divine injunctions is so strictly obeyed, there is good school provision for the numerous young people. Richard Collyer, more than three centuries ago, left an endowed school for this purpose, with means to furnish 10*l.* a year to the chief master. It is not long ago that the Mercers' Company, too faithful to the letter of their trust, and continuing to pay the 10*l.*, as directed, were compelled, in consideration of the altered value of money and their increased means of providing it from the bequeathed sources, to raise it to 160*l.* per annum. Poor Richard bargained that every scholar, on leaving school daily, should say, "God rest the souls of Richard Collyer and Katherine his wife!" There would be no great harm in wishing that those benevolent souls might be at peace; but words have altered as much as coin; and if a Horsham lad were to do this part of the bargain, the Horsham squires would think the world was come to an end. It is not to be supposed that these Horsham people were otherwise than bargain-keepers. They were as true as they were tender-hearted. This is evidenced by their jail records. The keeper of the prison kept a public-house next door, and his lambs were as much in one fold as the other. Scotch jailers used to lock up their captives at night, and go a mile or two away home to bed. But Horsham jail-birds had a merrier time of it. They were about the town all day, "doing errands." This was something like the fashion at Brest, where, till lately, the *forçats* with genteel professions and good prison characters were allowed to go abroad and pursue their callings. Not many years since there was one of that *bagne* who was a music-master, and gave lessons *en ville*. In token of his forced position, he wore a light iron ring just above his ankle, and if he ever taught a pupil "*Prendi, l'anel ti rendo*," his "*anel*," or ring, probably felt a trifle heavier for the moment. The most amusing incident of the Horsham prisoners at large refers to a man who was sentenced to death; but as no time was mentioned for carrying out the sentence, the matter was overlooked, and the man went about the town daily, for years, carrying messages, returning to durance at night, and quite forgetful at last of what the past had threatened. Suddenly, the books being examined, it was discovered what penalty was really due to the poor fellow. He was looked upon as rather a shabby fellow for never having

mentioned the matter himself; but the authorities would not be unjust to him. He was, at the moment, somewhere "about town," and they sent for him to "come home and be hanged." Being an easy-minded person, he quietly did as he was bidden, and was hanged accordingly! There were many fellows in the neighbourhood who more richly deserved that end. Within remembrance of living men, the Sussex smugglers earned the rope by their deeds, and often avoided it by their wits. A couple of score of them would ride up the avenue to New Lodge, and sit down to the supper put out for them in the servants' hall as a sort of black mail. This was done at other houses too. There was a touch of honour among these fellows too. If they took horses out of a gentleman's stables and rode away on them, they always sent them back, well groomed, when the steeds were no longer wanted. Many a gentleman's cellar in Sussex profited by his winking at such proceedings. The smugglers' "run" contributed wherewith to pay for the *ride*. One might fancy that half the wild legends of the county had been invented by them to affright the folk from watching them, only that the tales are older than the smuggling times. Such is that of the horrible serpent which committed all sorts of devastations about 1614, and which monstrous beast several persons had seen; among others, as the last paragraph of the printed legend says, "the carrier of Horsham, who lieth at the White Horse, in Southwark,"—which he doubtless did, and that often.

For a disturbed locality, the tenacity with which some of the Sussex people have stuck to the soil is very remarkable. The farm called "Normans" (a name, like that of *Normandy* in other counties, indicating land held of the monks who were a branch of the Norman Abbey at Fécamps) "has been held by a family of the name of Mutton ever since the Conquest." It is added, that "the family have still in their possession the chest brought over the water by their ancestor, the Norman who first settled at Rusper." If it only had the original deed of settlement in it, the story would be perfect. "Mutton" is a Norman name.

Of details like these, all more or less worth preserving, this agreeable volume is composed. The most trustworthy portion, perhaps, is the ecclesiastical history, when Puritanism was antagonistic to the old established incumbents. "Mr. Chatfield, a godly and painful preacher" on the Puritan side, had to battle for possession of the church with the ousted incumbent. Parliament supported the painful expounder, who had a prudent lady for wife. In troubled times, she naturally feared hard stones more than satirical verses; and when the town was in an uproar, it is recorded that "Mistress Chatfield advised her husband to withdraw, for fear they should do him more mischief than with songs." She was of as much use to her husband as the goddess to the hero when she saved him from disaster by carrying him off in a cloud.

*The History of the Life and Times of Edward the Third.* By William Longman. 2 vols. (Longmans & Co.)

THE author of these volumes attracted some attention and won some praise, a few years ago, by a Lecture on the History of England which he delivered to the Chorleywood Association for the Improvement of the Labouring Classes. The subject closed with the reign of Edward the Second. The lecturer's attention, with an idea of resuming his useful office, became directed to the reign of the third Edward. "It appeared to me," says Mr. Longman, "so full of interest and importance, so abounding in picturesque



incidents, and so much neglected by historians as to be worthy of further study with a view to the composition of a work especially devoted to it." The result is now before us. Mr. Longman's history of a king who has been reckoned, perhaps too readily, among the most heroic of our monarchs, might not unaptly be called "astudy." He does not extend our general knowledge of this reign of mingled quality, but rather sets before us in simple language and perspicuous arrangement all the knowledge he has himself acquired by steady examination into scattered details. He is a little open to the objection of occasionally going farther a-field than his readers may like to go with him, but he has the merit of not being dull; and the public has something to thank him for, over and above the promise conveyed in his title-page.

With regard to Edward himself, Mr. Longman pronounces a correct judgment when he says—"Manly courage and personal energy are the chief noble qualities that can be assigned to him. He had besides the questionable virtue of indomitable will." His courage and energy, however, brought little more profit to the people than a few glorious and unsubstantial memories. The people themselves, beginning to feel their power, seem to us to have been far more heroic than the king, the real calamities of whose reign have been forgotten in its brilliant but fruitless conquests. The gloom was quite as oppressive as the glory was exhilarating. The reign began while Edward's father and predecessor was being murdered. Its close, when all the glory was extinguished, left the crown to a weak grandchild, whose vicious rule was also to end by a violent death. Mr. Longman challenges admiration for the naval and military glories of Edward of Windsor, but they were purchased at a vast price. His absurd claim to the throne of France, as heir of a woman who, having no right to that throne, could not bequeath any, founded a national and not unreasonable hatred of England, on the part of France, which was made fiercer by the cruel wars carried on to support the unjust claim, and which would have subsided sooner than it did but for the foolish vanity of our later kings. Edward the Third addressed King Philip of France as "Comte de Valois," and Queen Victoria's grandfather, George the Third, was the last of our sovereigns who called himself "King of France," as well as of England and Ireland. At his coronation appeared for the last time the company of masqueraders tricked out as Dukes of Normandy and of Aquitaine to represent lords of localities which owed him no allegiance.

The fact is, that Edward's conquests make us prouder of our countrymen, who achieved them against great odds, than of their King, for rather than by whom the brilliant achievement was accomplished. The record of Edward's victories usually inspires us with no small amount of sympathy for the vanquished. Halidon Hill and the winning of Berwick are, as martial deeds, matter for glorious chronicling. Nevertheless, we feel sorrow for the thousands of gentlemen and common folk among the Scots who fell in defence of their country and its freedom. Moreover, when the survivors recover Berwick, one cannot help mentally exclaiming, "Well won, Scot!"

The English King's ultimate successes in Scotland are at least in this much to be deplored—that they inspired him with the idea of invading France, for which his groundless claim to the throne was the pretext. In the very preparation for the first abortive hostilities, the English purse was almost exhausted. The national pulse was stirred by the naval victory off the mouth of the Sluys, and justly; for our

gallant fathers not only recovered the *Christopher*, which had been previously taken from them by the French, but they nearly annihilated the hostile fleet. It was a fair fight and a great victory. It is well but briefly described by Mr. Longman from Edward's own account, "which is the earliest despatch in existence containing an account of a naval victory." Crecy, the siege of Calais, Poitiers, all these are names as familiar as household words, but their echoes ring less gratefully on the ear when we remember that they represent an unjust cause on our side. To use an old figure, we may say that the cypress which shadowed the beaten foe, fighting in defence of their own hearths and their own king, was as glorious as the laurels which burdened the brows of the victors. What makes our victory at Nevil's Cross, in the county of Durham (whither the Scots had penetrated while Edward was subduing the French), of such untarnished glory but the circumstance that our noble fellows were repelling invaders? The idea that Queen Philippa was present on that field only lives with the romancers who reproduced it for effect. Long ago the accurate Lord Hailes overthrew Froissart on this question. Had Philippa been in that famous onslaught, certainly so gallant a court poet as Laurence Minot would not have forgotten it in his song celebrating the triumph. Just as we, with reason, feel pride at the day of Nevil's Cross do we rejoice in the successes of those stout-hearted Londoners by whom the Channel was swept of the Normans, who had commenced hostilities by landing at and plundering Winchelsea. Edward's hearty thrashing of the Spaniards on the waters is equally a thing to be proud of, as ideas of war and victory go. But we must confess that for the great victory of Navarrete, gained over the Spanish people by the Black Prince in behalf of that Peter the Cruel (a "monster," as Mr. Longman summarily describes him), whom this people renounced, we are almost as much ashamed of it as of the massacre of valiant Frenchmen which the same Prince ordered at Limoges. Observing, by the way, that native Limousin scholars allow that the massacre has been greatly exaggerated, we may ask what came of all the famous victories, gained at the dearest cost a nation could pay, save cost of honour? Why, before King or Black Prince was dead, England retained nothing of what she had possessed over sea, except Calais, Bordeaux, Bayonne, and a few strongholds on the Dordogne. The old king himself was something like his kingdom. He who had sat in honour and splendour, with his wife Philippa beside him, on the throne, rested his white head in the bosom of a heartless concubine who stole from him, as he was dying or lay dead, the rings from his fingers and the jewels out of his caskets! And what an inheritance did this so-called heroic Edward leave to his country! A family who proved a ruinous legacy to the realm; more exhausting wars with France in the old bad quarrel, and those mortal Wars of the Roses at home in which all the English nobility of the old foundation may be said to have perished. In the end there was something like retribution; for the throne became the prize of Henry Tudor, grandson of the French Queen Katherine, whose country the English had unjustly claimed and cruelly devastated.

"A certain priest," as Mr. Longman quotes the "Contemporary Chronicle," was the sole representative of the Church at Edward's side in his dying hour. A harlot who was robbing the King, and a priest who was there by accident—these were all! The "Church" throughout the reign had been an object of dislike to

both sovereign and people; to the latter especially. They execrated the Italianized English clergy who acknowledged a sovereign at Rome before him who was crowned at Westminster, and whom the English laity recognized as their true king, too noble to be the vassal of a foreigner. Their own monarch taxed them heavily enough; but, as their own English Parliament had shown, the taxes levied by the Pope in England were five times as heavy as those levied by the King. That King did wisely and well in confiscating the revenues of the alien monasteries, particularly those of the Clunian and Cistercian orders. Something of what had been seized was returned; but by what Edward took from them were the laity so much the less taxed for war expenses. That laity hailed with patriotic ecstasy the enacting by the Parliament of 1334 of the Statute of Provisors, whereby foreign priests were prohibited holding benefices in England, and the aggressive Papal power was otherwise abridged. King, Parliament, and people united in refusing the demand of the Pope for the payment of the annuity granted him by King John, and the popular spirit further manifested itself in the person of Wycliffe, who preached against Papal supremacy, transubstantiation, and the infallibility of the Church. The antagonism between Church and laity on the question of the administration of canon and common law ultimately led to the formation of Inns of Court, where the civil law could be studied free from the priestly control which prevailed at the university. Mr. Longman, treating of the constitutional struggle of 1370, remarks, "It would hardly be too much to say that from this period the modern political history of England begins." But this history dates nearer to the opening than the close of Edward's reign.

The popular sentiment was all for obedience to fairly-enacted laws—that is, laws to which the people had assented. These resolutely withstood the King when he sought to levy war imposts of his own authority. He condescended to plead that it was a matter of necessity. The people stood upon the fact that there was no law for it; and Edward had to yield. In a hundred different ways the law at last defined where the King used peremptorily to declare or absolutely to decree. Therewith trade and manufactures took favourable impulse. Flemish weavers were encouraged to set up their looms; but "protection" was established also. None but the royal family could wear clothes made beyond sea; no English wool could be exported at all. Tom Blanket of Bristol made his name for ever famous by being the first to weave the woollen bed-furniture which bears that name. The English gold coin he received for the first assortment made by him and his industrious fellows was the first money of that precious metal coined in England. The law would not allow a single piece of it, not even a "farthing noble," to be carried out of England. When a merchant was leaving the country, he found at the port of issue a "royal exchanger," who gave him foreign gold for his English, subtracting a commission which the exchanger divided with his employer, the king. Hence we have the term, and the thing, *Royal Exchange*. One bad sign of the times lies in the fact that soldiers were paid three times as much as agricultural labourers, namely 6d. a day, equivalent to nearly as many shillings now. Moreover, labourers could only toil in their own counties. But exception was made in favour of the men of Craven, in Yorkshire, and the natives of Derbyshire, Lancashire and Staffordshire, and of the Welsh and Scottish Marches, who had been accustomed



from time immemorial to roam over the land in quest of field labour.

If Edward had cared for the healthy condition of his people, or, knowing how to secure it, had given practical application to his knowledge, he would have been as great a benefactor to his people at large (who perished by thousands in visitations of the plague), as he showed himself a friend to scholars by sanctioning the founding of colleges. If he proved himself willing to please the nobility by establishing the order of the Garter, he also manifested his liking for free and fair discussion by setting over the Parliament its first Speaker, Sir Thomas Hungerford. His solemn renewal of *Magna Charta* is still more to his credit. Trial by jury, however, was not what it is now. When a man had to meet a charge the witnesses were the jury. They laid their heads together, compared notes, set down all they knew, and sent the offender to be tried by the Judge, according to their sworn depositions. The establishment of Justices of the Peace was of more benefit to the people than might now be thought from some modern samples of the class; and one other decided benefit is to be noted, namely, that pleas in French were now dropped; barristers pleaded in English, but the record of the matter was entered in Latin. In short, the due process of law was secured to every Englishman, and when we think of what was done in Edward's reign for the welfare of the people, we forget many shortcomings and many oppressions.

#### OUR LIBRARY TABLE.

*The Words of Wellington.* Collected from his Despatches, Letters, and Speeches, &c., by Edith Walford. (Low & Co.)

*Rasselas, Prince of Abyssinia.* By Samuel Johnson, LL.D., with an Introduction by the Rev. William West. (Low & Co.)

THESE are two new volumes of the 'Bayard Series.' Miss Walford's selection from the various utterances of the Duke of Wellington contains many characteristic touches. The Duke's account of his refusal to act as the executioner of Napoleon, brings out some of the finest features of his character. His suggestions about "reasonable charity," originally intended for India, have their lesson for the England of to-day. But Miss Walford has not always been duly careful in editing. Among the short maxims at the end she repeats some which have been published in the early part of the book. She gives two accounts of the Duke's meeting with Nelson which are inconsistent with each other. In the first, the Duke says he knew Nelson at once, and was surprised at the silliness of his opening conversation: in the second, he says he did not know Nelson, but was struck by the clearness and decision of his language.—We need only announce the fact that the Rev. William West has written an introduction to Dr. Johnson's *Rasselas*.

*Pippins and Cheese.* By Joseph Hatton. (Bradbury & Evans.)

MANY of these papers are too slight in texture to demand reprinting, and all of them would have been better for a revision. The story called 'The Memorial Window' is the longest piece in the book, as well as the most elaborate, but this too has the traces of the magazine about it. Perhaps the judgment of some of those editors who rejected Mr. Hatton's early papers was not altogether wrong, though the essay in which these youthful failures are chronicled is too good to share such a fate.

*In Purple and Gold.* By C. B. (Trübner & Co.) THIS is a delicious rhapsody, written by some one who has had an overdose of Shelley, and has never been inside the Divorce Court. The scene in court is, no doubt, the climax of absurdity, as the respondent and co-respondent are called upon to answer guilty or not guilty to the charge of desertion and adultery; and after "the prosecution" has said its say the jury return a verdict with one farthing damages. But the rest of the story is worthy of

this *dénouement*. The wife of a baronet is so deeply moved in her inmost soul by being made the subject of a picture, that she forsakes her husband and turns housemaid. The painter finds her in this capacity, and asks her to give him some sittings, not knowing, at the time when he asks her, that she has already given him a subject. When he discovers that his new model is his old one, of course he falls in love with her: the husband comes in, and finds them together; there is a suit in the Divorce Court, and the marriage is dissolved. As the whole course of the story is interspersed with quotations or adaptations from Shelley, and as the book is dedicated to the memory of "the divinest genius and the sweetest heart these latter days have known," the general effect is overpowering. It is well that Shelley was not spared to read the work of his latest worshipper.

*Wanderings in France and Switzerland.* By the

Rev. Fergus Ferguson, M.A., Glasgow. (Stock.) Mr. Ferguson's wanderings in France and Switzerland were just such wanderings as several thousands of his countrymen make as a matter of course in their autumnal holidays, without thinking it worth their while to bore the public about their dinners and dealings in foreign parts. Having "failed somewhat in health," the Glasgow minister decided to try change of air and scene. So he made the run,—for which Mr. Cook provides voyagers by sea and land with a special sheaf of tourists' tickets,—from Glasgow to Paris, *via* Newhaven and Dieppe; from Paris to Neuchâtel, and round to Paris *via* Geneva. The tourist is a consistent, commonplace observer, and his book is a curious illustration of the way in which a fairly intelligent and educated person may magnify himself and his doings, until he imagines them of interest and importance to the world outside his own walls.

*Practical Falconry: to which is added How I Became a Falconer.* By Gage Earle Freeman, M.A. (Cox.)

MR. GAGE Earle Freeman—better known to the readers of a sporting paper by the name of "Peregrine"—has produced a short treatise on a very alluring and delightful sport, which we cordially commend to the notice of persons with time and inclination to make trial of one of our ancestors' favourite pastimes. "I had the thing born in me, I believe," says the author, recalling his first unskilful attempts at falconry, "for I cannot remember that I read any books on hawking when I was at school; and yet it was then that I was determined, if possible, to train a hawk to fly birds. I had, however, read the 'Swiss Family Robinson,' and thought Fritz a very clever fellow to train the Malabar eagle as he did, though I now know that he did so in a perfectly impossible way. I have not the most feeble notion what is meant by a Malabar eagle, but the flight with the flamingoes must have been a glorious one indeed. I remember the account of it lighted the tinder hidden somewhere in my heart, and it has certainly blazed away since with more than a sufficient flame. My first essay was with a kestrel, which I believed (in common with a good many others, I fancy) to be a sparrow-hawk. I hooded him, poor fellow, with a black velvet hood, manufactured, to my order, by my mother's maid. This hood was little more than a bag tightened by a piece of tape, and it made the bird's eyes water, for it hung upon them. I did not know at that time that hoods must be stiff, and made upon a block. The kestrel disappointed me very much, for he was frightened out of his wits at a live starling, and would not always kill a sparrow. He got tame, it is true; but though I sat up with him surreptitiously, night after night, till I was dreadfully fagged, in order to keep him awake—as I had heard from my friends, and from some book I at this time got sight of, I ought to do—he flew away in the most natural manner the first time I gave him his liberty." The rest of the personal narrative is in the same vein of humour, and comprises a good deal of noteworthy information.

*Nelson's School Series.—History of the Nineteenth Century. For Schools.* By William Francis Collier, LL.D. (Nelson & Sons.)

OF the doings of statesmen, writers, missionaries,

travellers, and mechanical inventors in these later days, Dr. Collier has gathered some particulars into a little volume designed for use in schools. Attempts to convey a great deal of information on various subjects in a small space are usually futile performances; and the Doctor has not gathered his data from the most trustworthy sources of information. After all that has been said about the history of the locomotive, we are surprised to find a literary schoolmaster reproducing erroneous statements which their originator has withdrawn from the more recent editions of his widely-circulated pages. "Turn," writes the author in a sensational style that is new in class-books for pedagogues, "to a tale of the present time, and you find the forger fleeing from justice, or the parent hasting to his dying child by the express train, which shrieks and rattles along the iron road at the rate of fifty miles an hour. To whom is this change—one of the most momentous of our century—mainly due, but to George Stephenson, originally a herd-boy, and afterwards the fireman to the engine of a coal-mine? Born at Wylam, in the shire of Northumberland, George grew up in the poor cabin of his father, &c. . . . His success in repairing an engine at Killingworth raised him in position, and turned his genius more ardently towards invention. The great difficulty, which he had to surmount in the construction of the locomotive, was the formation of a wheel which, when driven by steam, would grasp the rail instead of slipping round." George Stephenson never surmounted this obstacle, for the very sufficient reason that he never encountered it. The difficulty about which our schoolmaster is vaguely thinking was a very different source of perplexity; the difficulty, in fact, which the engine-wrights of sixty years since experienced in discovering that the most common of all wheels, a smooth iron wheel, passing along a smooth rail would produce the measure of adhesion requisite for locomotive traction. When Mr. Hedley had demonstrated that the smooth wheel would grasp the smooth rail with sufficient adhesive force, and had, moreover, constructed, at Wylam, a locomotive which took the place of animal power on the Wylam tramway, George Stephenson copied the Wylam invention. In the whole history of mechanical science there is nothing more certain than that George Stephenson had no part whatever in the invention of the steam locomotive.

We have on our table—*Natal Sermons: Second Series of Discourses* preached in the Cathedral Church of St. Peter's, Maritzburg, by the Right Rev. William Colenso, D.D., Bishop of Natal (Trübner).—*Church Reform: No more Lord Bishops*, by Lay Church (Stanford).—*A Statement on Confession*, made by request, in the Church of St. John Baptist, Kidderminster, on Sunday, Nov. 15, 1868. By the Rev. C. N. Gray (Rivington).—*The Church in Ireland: a Second Chapter of Contemporary History*, by Thomas Andrews, M.D. (Longmans).—*The Church's Creed or the Crown's Creed?* a Letter to the Most Rev. Archbishop Manning, by Edmund S. Ffoulkes, B.D., Eighth edition (Hayes).—*The York Diocesan Calendar, Clergy List, and Church Almanack*, 1869 (Parker).—*The Portuary Kalender*, 1869 (Parker).—*Parker's Church Calendar and General Almanack* for 1869 (Parker).—*The Protestant Dissenters' Almanack and Political Annual* for 1869, with which is incorporated *The Reformer's Year Book* (Freeman).—*The Educational Calendar and Scholastic Year Book* for 1869 (Simpkin).—*The Year Book of Photography and Photographic News Almanack* for 1869; edited by G. Wharton Simpson, M.A. (Piper).—*Discussions in Europe as to Academic Teaching*: being the Inaugural Lecture of James M'Cosh, LL.D., President of Princeton College, New Jersey, U.S. (Macmillan).—*Address to the Students of St. George's Hospital on the Opening of the New School*, October 1, 1868, by Henry W. Acland (Macmillan).—*Life in a Lunatic Asylum: an Autobiographical Sketch*, by John Weston, Second Edition (Houlston).—*The Uses to which Female Schools of Art may be applied*: an Essay to which the first prize was awarded on November 21, 1868, by E. Toulmin Smith (Taylor).—*Flora Discoana: Contribution to the Phyto-Geography of Greenland, within the Parallels of 68° and 70°*



*North Latitude*, by Robert Brown (Neill),—*Gall's Organology*, by T. Symes Pridaux (Reprinted from the *Anthropological Review* for January, 1869, —*The Arabic Language*: a Lecture given on Dec. 3, 1868, by Thomas Chenery, M.A. (Macmillan); and *Invention of the Electric Telegraph*: the charge against Sir Charles Wheatstone of "tampering with the press," as evidenced by a letter of the Editor of the *Quarterly Review* in 1855; reprinted from the *Scientific Review* (Simpkin).

## LIST OF NEW BOOKS.

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## SECRET DESPATCHES FROM THE COURT OF QUEEN MARY.

Rolls House, Feb. 3, 1869.

DURING my official inspection, in the year 1865, of the Archives at Venice, made by the direction of the Master of the Rolls, my attention was called by Mr. Rawdon Brown, who is employed in compiling a calendar of Venetian papers relating to the history of this country, to a volume containing the despatches of Michiel, the Venetian ambassador at the Court of Queen Mary. These despatches appeared to me to be of such an important character, so far as I was then able to judge of them, that I ventured to call the attention of the Master of the Rolls specially to the subject in my Report, published by order of the Treasury in the year 1866. I take the liberty of sending you an extract from the Report in question:—

"Preserved in the Archives of the Frari is a volume containing the despatches of Michiel, the Venetian ambassador at the Court of Queen Mary. Of these, about one-sixth part is written in a cipher that has hitherto baffled the skill of every one who has attempted to explain it. Several of these letters are only partially written in these secret characters; the remaining portion is in the ordinary writing of the period. The context shows that many of the secret passages evidently relate to the release of the Earl of Devonshire from the Tower, and of the Princess Elizabeth from Woodstock. I should recommend that copies or photographs of these letters be sent to England, in order that steps may be instantly taken to decipher them, which will, in all probability, throw light on the events of the reign of Queen Mary. That they are matters of great

secrecy may be inferred from the fact that the despatches in cipher of the Venetian ambassador from England are of rare occurrence."

Lord Romilly adopted my suggestion. Photographs of the despatches, made by Ponti, of Venice, were sent to the Public Record Office, and have been shown by me to various scholars, but without any successful result. I am happy to announce that I have received this morning from Mr. Rawdon Brown a letter stating that, among discoveries lately made at Venice, part of the missing correspondence of Giacomo Soranzo, ambassador in London in 1553, has just been discovered. These letters are in cipher throughout, and they contain an inclosure of a contemporary decipher, describing Soranzo's introduction to Queen Mary. In consequence of the aid afforded by this decipher, Signor Luigi Pasini, of the Library of the Frari, has been enabled to compile the long-sought-for key of the ciphered despatches referred to in my Report. Mr. Rawdon Brown has communicated to me a specimen of Pasini's labours, and I hope to be in a condition within a few days to submit to such of your readers as feel interested in these matters, Pasini's decipher of these important documents. I think English readers have reason to be grateful to Signor Pasini for his skill, ingenuity and patience in accomplishing this difficult task.

Your readers may possibly be aware that a German scholar, of the name of Friedmann, professes to have made a similar discovery, but he has not yet communicated to the public the results of his labours or the method by which he arrived at them so fully as could be desired. It is due, however, to Mr. Friedmann, to say that an article appeared in *Macmillan's Magazine* about three months ago, in which he promises to publish his own decipher of the Michiel Despatches. Should it be shown that Mr. Friedmann has succeeded in deciphering the whole of these documents without the help thus happily afforded to Signor Pasini, he will deserve the greatest praise for his perseverance and ingenuity; and it will be curious to compare the results of two such able decipherers, working by separate and independent methods.

T. DUFFUS HARDY.

## MANUFACTURE OF NEW BOOKS.

192, Piccadilly, Feb. 2, 1869.

Mr. Arnold J. Cooley in a letter to the *Athenæum* complains that his name has been improperly placed to the titles of two books of which he suppresses the names, but refers to page 796 of the *Athenæum*. As on that page only two books are announced with Mr. Cooley's name, I am bound to believe that he refers to 'The Toilet in Ancient and Modern Times,' and 'Instructions, &c., in the Use of Perfumes and Cosmetics,' published by me. In answer to his charge I will content myself by placing the exact facts of the case before you, and sending you copies of the works in question to enable you to judge whether I have either ill-used Mr. Cooley or deceived the public.

Mr. Cooley agreed to write and I agreed to publish a work on 'The Toilet and Cosmetic Arts,' which was to consist of a certain number of sheets sufficient to make a book to sell to the public at 5s. For this he was to be paid a fixed price. Instead of waiting, as I should have done, till he had completed the manuscript, I commenced printing the work on receipt of the first batch of copy, and kept on printing as he sent in manuscript till I found to my annoyance that the work was greatly exceeding my original calculations. I had, however, no alternative but to go on. I did go on, completed the printing, and paid Mr. Cooley not only the agreed price, but a sum beyond that as a remuneration for his extra labour, though I should have much preferred the work being confined to its original limits.

In consequence of the great bulk of the book (304 pages) I was compelled to charge 10s. to the public, and even then to hope for my remuneration in the after-sale of the work as a standard book. I, therefore, knowing that it was a book which would last for years, stereotyped it, and I have now, for the convenience of those who wish to purchase the Historical portion separate from the "Practical Receipts," bound the book in two volumes which

can be had separately; but being printed from the stereotype plates, I have not made any alteration in the text.

I distinctly deny ever having announced them as new books. Their appearing on page 796 of the *Athenæum* arose, as Mr. Cooley well knew, if he had chosen to know, from the fact of their having been subscribed to the trade, just as every fresh issue of a standard book appears after it has been subscribed, though it may be the second, third, or fiftieth time of reprinting.

In conclusion, I may perhaps be allowed to assure Mr. Cooley, though my writing may not be so legible as his, I know how to spell "received" even when applied to an attempted stab in the dark.

ROBERT HARDWICKE.

## THE HODGSON MSS.

Calcutta, January 4, 1869.

My attention has just been called to the inquiry by "A Master of Arts" in the *Athenæum* of the 21st ultimo, and I am very sorry that any "ambiguous passage" in my book should seem to have required so sharp a note. The case is simply this. During the past five years I have been collecting materials in various public offices in India and at home, and while thus engaged in Cannon Row my attention was directed, in the first instance if I remember rightly by Dr. F. Hall, to two trunks of papers which Mr. Hodgson had made over to the library, in order that they might be preserved and some day made use of. After examining them a correspondence passed between Mr. Hodgson and myself, and six months later the papers were, on his written request to the librarian, given over to my custody and sent to my house with a view to their being utilised. In this sense only they "passed into my hands." I on my part gave a formal receipt for them, and had I foreseen that the expression would be construed to mean a permanent transfer of the proprietary right, I should certainly have qualified it by "temporarily," or some such word. I now regret that I did not do so.

Since writing the above, your issue containing the Librarian's reply, has reached me. I can well understand the Librarian's irritation against the author of an "ambiguous passage" which had called forth so trenchant an assailant as the Master of Arts, and I all the more regret it. But when, passing from that subject, a subject in which I should gladly have borne the whole blame, if any blame had to be awarded, he speaks of my obligations to Mr. Hodgson as having been "inadequately and unappreciatingly testified," I must cry Hold! It is possible that the Librarian, regarding my dictionary from an English and scholarly point of view, thinks that Mr. Hodgson's materials have not been sufficiently incorporated in the dissertation; but I repeatedly state that my object was not a philological one, but the political one of rescuing the aboriginal tribes from their present unhappy state. I could, therefore, only use such of Mr. Hodgson's materials as directly furthered that purpose, and my last conversation with Mr. Hodgson before leaving England was upon a project of fully and exhaustively editing his works.

In my dissertation, when I refer to my own work I speak of it as the labour of a compiler and a utiliser; when I refer to Mr. Hodgson, I speak of him as the honoured source of almost the whole materials on which the dictionary is based. Thus, while pleading for the aboriginal tribes, I say (page 8)—"From time to time, isolated administrators, touched by their miseries and rude virtues, have laboured to acquire their languages and to understand their wants; but such knowledge has hitherto been the property of individuals, and has too often died with its possessors. Even when committed to paper, their researches remain buried in the Government archives, or form scattered and scarcely accessible monographs in the proceedings of learned societies. This book endeavours to render these perishable hoards of individuals the permanent property of the Government, and to place what have hitherto been matters of recondite scholarship at the disposal of every Indian missionary or administrator who wishes honestly to do his work."

Further on I say (p. 16)—"In a former work



I endeavoured strongly to individualize a single one of their tribes, and to place in bold relief its ethnical peculiarities, its social necessities, and political capabilities, for evil or for good. In this book I have hastily and imperfectly brought together materials out of which a comprehensive view of the whole may be constructed. Abler hands than mine will build the edifice; for to the Indian official, scholarship and literary graces are as nothing, excepting in so far as they enable him to understand and to interpret the people. In the Grammar now in progress, I hope to supply a more accurate basis upon which European philology may work; but these vocabularies, notwithstanding their defects, will henceforth enable every frontier administrator to hold direct communication with the races committed to his charge."

When I write of Mr. Hodgson (p. 31), it is in another strain: "The construction of a dictionary such as I now submit is a work of compilation rather than of authorship. The main body of the vocabularies are taken from lists printed in the *Journals or Proceedings* of the Asiatic Societies in Bengal and in England, in the Records of the Government of Bengal; all drawn up by or under the direction of Mr. B. H. Hodgson, late of the Bengal Civil Service, Chevalier of the Legion of Honour, &c. Mr. Hodgson also kindly placed at my disposal two large trunks of manuscripts, amassed during his long and honoured service in the East, and subsequently made over for safe keeping to the India Office. In some respects, therefore, I look upon myself as the editor of materials collected by him rather than as the author of an original work." I then go on accurately to state the sources from which I derived other assistance.

It is only by chance that I saw the two hostile letters above referred to; and had I not been in Calcutta, it is most likely that I should have remained under the dishonouring misconceptions to which they have given rise. It is scarcely generous to attack one who cannot answer till the damage of the attack has been done and left its impression. I worked not for fame, but simply to be of use to the people among whom my lot has been cast, and from whom I never looked for thanks. No one was more surprised than myself at the friendly reception my *Annals* received at home; and while I acquit both the Master of Arts and the Librarian of anything like personal motives, it was hardly kind, I think, at the very moment my second and more laborious work was going forth, to make an attack which must have prejudiced every one against it, and which these gentlemen must have known I could not answer till months had elapsed. Work like mine, done after long office-hours in the Tropics, or during the enforced leisure of sick leave, can only hope for a favourable reception at home if looked at with lenient eyes.

I apologize for using so much of your space, and thank you for the opportunity you have afforded me to answer for myself. W. W. HUNTER.

## NATURE-PRINTING.

5, Henrietta Street, Feb. 3, 1869.

In your notice of Mr. Baidon's Nature-Printed Ferns you speak of "the late" Mr. Fitch. We are happy to state that Mr. Fitch is still living, and is as actively engaged on our works as heretofore.

While lending our name as publishers to Mr. Baidon's work, in the production of which we have had no hand, we quite concur in your remarks. Whatever the beauties and advantages of nature-printing—and the latter we think are greatly overrated—they must be limited in their application to such plants or parts of plants as happen to be suitable to the process, and still further by the possibility of procuring perfect specimens of these, while a competent artist, by the examination of several imperfect specimens, can present us with the portrait of a perfect plant, and can so arrange it as to show the form and structure of every part. No nature-printing that we have yet seen has offered any inducement to us to forsake the talented pencil of him whom we may not inaptly style the Sir Joshua Reynolds of the vegetable kingdom.

L. REEVE AND CO.

## OPHIR?

January 29, 1869.

SOME years ago there appeared in, I think, *Notes and Queries* an account of a trip to the ruins of an ancient city in Africa which has since been suggested to be the Ophir of Scripture; and it may be interesting to some of your readers to know such particulars of these ruins as could be ascertained by a traveller who did not actually reach the site himself.

Last June I was at the small town of Leydenberg, in the Transvaal or South African Republic, and showed a copy of the story to the Rev. — Nachtigal, of the Berlin Mission, whose station is there, and who, as the story told, was, with his fellow-missionary, Mr. Merenski, the author of the expedition; he smiled at many of its statements, such as incidents about baby elephants and ill-treated baboons following his party, but told me that the story was founded on fact, and gave me an outline of his journey. From his account, which I had confirmed entirely by one Kafir and in parts by others, I gather the following, the publicity of which may induce future travellers and sportsmen to see further for themselves, and perhaps even leave the South African gold-fields for what would certainly be a most interesting trip.

From Leydenberg an explorer can take his bullock-waggon three days (say sixty miles) in a northerly direction, and must then, with the assistance of Kafirs, travel on foot through the rough country. Nine days' easy walking will bring him to the Limpopo, Oori or Bembe river (better known by the latter name); but before crossing this he will see the ruins of a small town, which, however, have been almost totally destroyed. Two or three days more will take him to another set of ruins of a similar nature. The missionaries passed over these without noticing more than that they had been ancient buildings, and could not have, nor is there any probability that they had, been the work of natives. Their object was to push on to the largest of the ruins known to be in that country, as the short winter season allowed them but a limited time. As, however, fever was very prevalent among the natives, and some of their own party were ill, when they were within sight of these ruins, on the north bank of the Kuisi or Sabia, a river running eastwards, they were compelled to return, but noticed that there were buildings of masonry and cut stonework, with one block like a tower and several other considerable portions standing. The name of these deserted ruins is Bunyoai, situated in about lat. 20° 50' S., long. 32° E., and the people living near them are the Banyai or Quarri-quarri Kafirs; they show no hostility to the white man, unless he is a Dutch Boer, who could not safely venture into their country; and I think it is partly because the Boers, who are as a rule the pioneer hunters of South Africa, and partly because no African traveller happens to have struck this route, that no better accounts have been brought down, and that these ruins have not been examined. The natives are a mixture of different tribes, partaking both of the Basuto and the Zulu type and language, —the two chief divisions in South-Eastern Africa, and which appear to have started from a common origin further north, and migrated southward in two streams, divided by the great range of the Drakensberg, or Katlamba.

I am disposed to draw this latter conclusion from several points in their language, and one is almost inclined to believe that the real digamma of Greek philology is to be found among these savages on the east coast; in such words, for instance, as "to go": among the Amalunga tribe, or Knobosens, *fumba*; in the Suasi tribe, 200 miles south, *iamba*, almost *wamba*; further south, Zulu, *hamba*, more or less aspirated; and in Natal, *amba*.

To a stranger, the language of the Basutos, from the perpetual ringing of the letter "r," sounds peculiarly different from that of the Zulus, who cannot pronounce that letter; but a very short examination shows the close alliance between the two languages—the letter "r" being constantly substituted for the Zulu "l" in such words as (Zulu) *umtilo*, "fire," Basuto *umriro*, and often the change of a "t" into "r," as in (Zulu) *inyati*, "buffalo"; Basuto, *nhari*. Both languages have

also the causative, reciprocal and other formations of the verb.

The existence of the ruins above referred to, or similar ones, has been known for many years, and they have been alluded to in several old travels, and apparently in connexion with the gold trade, but of course such accounts must be taken for what they are worth, as they contain many absurdities. In 'The Modern Part of an Universal History' (London, 1781), the most considerable gold-mines are placed in the district of Manica, the name of either the river Sabia or the Limpopo; and in 'A Collection of Voyages and Travels' (London, 1746), and several other similar works, is an account of a Portuguese journey in 1569, in which reference is made to ruins of "structures built with stone, lime and timber" being met with in different parts of the country, and in one account the name Afur is given as that of one set of ruins, or perhaps of the whole district; but I cannot ascertain whether this name existed there on the first discovery by the Portuguese, or whether they called it Afur because they wished it to be the real Ophir. From this coincidence, however (if it is one), and the name of the river Sabia (*unde* Sheba), combined with the recent discovery of large gold-fields in the same neighbourhood, some persons go so far as to conclude that the Biblical account is but a short history of Bunyoai.

What are these ruins? Are they the remains of defensive buildings, or mercantile emporiums of a past civilization, or the works of some ancient religious order?

As this part of Africa is now being drawn into notice, and many are leaving England—some attracted by the prospects of gold, and others with the idea of a successful sporting or trading venture—it would be well if a traveller could be induced to make notes of, and compare such things as he may observe in, the customs and languages of these tribes, with a view to assisting ethnologists and philologists, rather than swell his published account into what is often little better than a butcher's diary. J. D. R.

## NOTES FROM SOUTHERN ITALY.

Naples, Jan. 29, 1869.

YESTERDAY I had the privilege of wandering through a Treasury of Art in a room which is not open to visitors. Here lie objects so beautiful and precious that they would of themselves form a valuable museum, but which under the old management were not arranged, and were even half hidden away. There are many articles of Byzantine art, crosses and episcopal crooks, and crucifixes, in which the eyes of our Saviour are represented as open, whilst the feet, not crossed, rest both on the *sous-pied*. Not to enumerate objects which make one's mouth water, I will speak more particularly of one which interested me as an Englishman. It is our "lost king." To explain myself, however, it is one of the Kings of Chess, which is missing from the well-known ivory set, I believe, in the British Museum. The carving is rude, perhaps of the eleventh century, and his Majesty, a podgy little man, sits embedded in his chair, which is of the old Gothic form, not high-backed, but cut round, so as completely to embrace the body. The expression of the face is that of age, as is the case with all works of an early period. On the royal head is a crown; the body dress or tunic fits close up to the neck; whilst over all is thrown a royal mantle which envelopes the whole body, and was intended to envelope the chair, the arms of which will peep through. From between the knees rises a pine, which may assist our antiquaries in determining the "belonging" of this curious piece. By the Directors of the Museum it is positively asserted to be the lost king of a set of chessmen in the British Museum: on what evidence I do not know, still it must be strong to justify so positive an assertion. Assuming it to be so, it will be of great importance to us to obtain it, and I could not help sounding the Directors on the subject. For themselves they were willing to yield it on a fair equivalent, subject of course to the approval of the Minister, if I mistake not, of Public Instruction. On my asking what would be considered a fair equivalent, there was some hesitation, when it was



suggested that perhaps casts in plaster of the sculptures of the Parthenon might be given in return. All this, however, would be matter for arbitration; it is of importance to know that the Directors, as far as they are concerned, would be willing to give us up our king, and as such a concession would not be likely to endanger the safety of the throne, probably the subject will be taken into consideration. From this room, so full of the *débris* of the past, now being arranged to decorate other parts of the Museum, I passed to the Sala appropriated to pictures of the Scuola Napolitana. There is a mighty change effected in this room. On one side of it, and standing nearly the whole length of the Sala, the beautiful Armadio, of which I have already spoken, has been placed. You will remember that it was found, about a year ago, in the Monastery of Agostini Scalzi, where it existed useless and unappreciated. Yet, as a piece of carving, it is beyond all price. The wood is of nut, and was carved in the fifteenth century by a Franciscan friar, who passed twelve years on the work. Here is represented the whole life of St. Francis to the hour of his death, and it is difficult to know which to admire most, whether the persevering labour of the worthy friar or the mastership of the artist. The open compartments in the centre have all been covered in with plate-glass through which one gazes on a mine of wealth, all belonging to the Farnese collection, and which once adorned the private chapel of Paul the Third. If his devotions were as rich as the material aids he adopted to awaken them, Paul the Third must be surely a saint in heaven. There are various and numerous sacred ornaments of rock crystal, beautifully cut, and, though intended for a chapel and an altar, not invariably representing sacred subjects. In fact, one witnesses the fashion of the sixteenth century in the designs, which partake as much of the profane as of the sacred. There are *piatte* of ivory carved with mythological subjects, as Jove carrying off Europa, a satyr pursuing a nymph, and Apollo playing Marsyas. I might mention other subjects equally illustrative of the taste of the times and of His Holiness Paul the Third. So one walks round this precious Armadio and looks at all the treasures for the first time brought out clearly to view until his eyes glisten. There is a small ivory crucifix, so exquisite in its workmanship that it is fortunate it is so strongly encased. This is attributed to Michael Angelo. There, too, is a dagger of Cesare Borgia, the blade of steel inlaid with gold, the handle of agate. How many lives were sacrificed with that precious instrument! On the side of the wall of this room are to be erected four columns of marble, and in the central compartment is to be erected the principal portion of the Armadio, which was formerly used by the Augustines as the doorway to the sacristy. The open parts are to be inclosed with plate glass, and the shelves in the interior are to be decorated with the Terraglia which formed a table service of Paul the Third. Between these two splendid pieces of carving the visitor will walk, and whilst on one side he surveys the objects which awakened and assisted the piety of the Pope, on the other he will see those which administered to his creature comforts. What wonders they are of Abruzzi art! To have eaten worthily off such ware, one should have had the taste and appetite of Heligabalus. On leaving this room, and entering another, now dedicated to printed works on Art, we are introduced to a life-size bust of the pontiff who so enriched his altar and his table. He wears his *piviale*, and the decorations on it are singularly characteristic of the time which intermingled Pagan and Christian subjects,—the former, in fact, predominating. Thus, on the *piviale*, a garment of sacred import, we find principally nude figures, as Victory and Justice, and Abundance with a nursery full of children, and Leda and the Swan, whilst Moses and the Law are stowed away in a corner. It would be interesting to know whether the original of this *piviale* was decorated after the same fashion; at all events, it is generally believed that this bust is the work of Michael Angelo, and was made from the life. It is probable that it gave some scandal at Court, for close by it on the other side of the door is another

bust of the Pope, of the same size, and apparently by the same master, in which the *piviale* is represented without any decoration. I have been so interested in the re-distribution and almost reproduction of the works I have been describing that I have not paid attention to the fact that they are no novelties: but who has ever seen them? or who could see them, secluded as they were, in dark or out-of-the-way places? If only that they had brought to light these beautiful works, the Directors of the Museum would richly deserve the thanks of visitors of whatever class or taste. The artisan who visits the Museum on the non-payment days, Thursdays and Sundays, and the rich foreigner or the antiquary who visits it any day, will be equally charmed with this delightful room. H. W.

#### TURKEY AND GREECE.

Jan. 27, 1869.

THE Porte has had greater difficulty with its own subjects under foreign dominion than with its immediate dependents. The greater and more valuable the privilege of protection became by usurpation and abuse the more eagerly was it clung to by the consuls, vice-consuls, consular agents, and consular *employés* great and small, of all the numerous Powers great and small. In one city a native was consul of Portugal with a consular staff, another of Denmark. No native of Portugal had ever been in the place, and a native of Denmark, who did appear, being an incorrigible mendicant and a personal charge to the consul, his departure was rapturously hailed. Trade with Portugal or Denmark there was none; but the consuls were personages, and so were their dragomans and their kavasses. Subjects, however, were to be had for all the consulates. Some got protection as dragomans and kavasses; thieves, fishermen and pirates eagerly paid toll to consul or dragoman for protection. The abuses of the system, even as administered under the English flag, were so extensive that they would require long description. It has been stated, and this is a summary of the system, that each thief had a consul to protect him against the police and the magistracy, while wealthier men were protected against taxes, rates, and the operation of the law. No improvement in the law here has made bankruptcy or liquidation so easy, so pleasant and so lucrative as in the Levant.

All consuls oppose Turkish usurpation and oppression as a matter of course; but the Turks have warily made head against the consuls, and are re-conquering their own subjects. One great help to them has been the unification of Italy and Germany. This has reduced the numbers of their enemies, the unsalaried mercantile consuls born in the country, leaving behind chiefly the paid officials of the great powers. The cession of the Ionian Islands was another chance boon. This transferred another great body of robbers, assassins and keepers of drinking-shops and dens of infamy from the powerful protection of England to the weaker protection of the Greek consuls, and put a last check on forged Ionian passports.

Another measure which has done much has been enforcing against aliens the laws relating to landed property. A number of sham Russian subjects had thus to choose between landed possession in their native country as attested Turkish subjects, or a possible abode in Russia itself. The number of Russian *protégés* has greatly diminished. The French consuls have cleansed their lists of many *protégés*. A further trap for the protected is the extension of mixed tribunals of commerce. Ever and anon some *protégé* breaks down in the proof of his protection, for a passport is not now all-sufficient. The number of people with hats on their heads has a constant tendency to diminish, to the great comfort of both Europeans and Americans. The addition to the taxable subjects of the empire has in the late years become very great, but the country is still deprived of the services of many of its natives, who had or had not a European ancestor in Turkey a hundred or two hundred years ago.

One detail of the present complication, connected with consular protection, has been scarcely seen in its true light. Many writers have lamented that the Turkish Government should be so besotted as to expel from the country a large, industrious, and

valuable population of Greek immigrants. The Turks and Christians are not quite so satisfied that the loss would be very severe even if the threat were enforced to the full. The Hellenic Greeks are rarely agriculturists, and although they include many useful mechanics, yet a larger portion consists of keepers of drinking-shops, persons of bad character, beggars, &c.; and the large body of petty shopkeepers does not enjoy the sympathies of the population. The larger merchants would carry away little capital with them, and the loss would be rather to them than the country. The great concourse of Greek men and women servants would have to depart, and this would be an inconvenience to Greeks and Europeans.

The loss to the productive resources would be very small, the agricultural population would remain the same, and rayah Greeks and Christians would supply the commercial void, but the suffering to the Hellenic Greeks would be great in expulsion from a thriving country to poverty in Greece and the islands. This acts as a salutary threat to men, who have been unmindful of the benefits they enjoy, and have too eagerly countenanced disorder. It puts in their true light men endeavouring to enjoy all the advantages of natives, and who claim to conspire against the common prosperity as foreigners. Where, however, the Turks are making profit out of the occasion is in welcoming back many stray sheep, who for some years had been under the illusion that they were Hellenic *protégés*, and who now find that they are, as their forefathers of old were, good Turkish subjects. The Greek agents try to deter them by telling them they are to be at once called upon to pay up fourteen years' arrears of taxes.

Such is another chapter of history in Turkey, which illustrates the working out of changes in a country, which for half a century has been as much the scene of change as any country in Europe,—and not only of change, but as Palmerston stated, of progress. T. S.

#### OUR WEEKLY GOSSIP.

THE Senior Wrangler at Cambridge, this year, is Mr. N. E. Hartog, Scholar of Trinity College, in deference to whose Jewish scruples a special alteration was made in the form of his admission to the degree of Bachelor of Arts. He is the first of his race who has achieved this high distinction, but we believe a member of the same religious community was second Wrangler thirty-two years ago. The fact that no such indulgence was shown him, may serve as a means of estimating the advance in religious freedom made in the course of a generation.

The authorities of Trinity College, Cambridge, have determined to give henceforth a fellowship for proficiency in natural science, once at least in three years. The examination will be open to all graduates of the University whose standing after the B.A., B.M. or B.L. degree does not exceed three years. It will take place at the usual time of the examination for the fellowships, *i. e.*, early in October.—Clare College offers a scholarship for natural science of the value of 50*l.* a year, tenable for three and a half years. The examination will take place on the 17th of March, and will be open to all students who have not commenced residence in the University. Further information may be obtained from the Rev. W. Baynes, Tutor of the College.

Some time ago we announced the formation of a Masonic Archæological Institute, and it appears that the authorities at Freemasons' Hall have given it the use of rooms for its meetings. The chief papers proposed are on Freemasonry, secret societies, the Druids, mediæval architecture, &c. His Royal Highness the Crown Prince of Prussia has lent for the use of the Institute a MS. Ritual from the State Archives of Berlin, as used by Frederick the Great when Crown Prince.

Mr. Edmund Yates has retired from the post of Editor to *Tinsleys' Magazine*.

The first volume of Sir Edward Creasy's 'History of England,' to be published in a few days, gives a history of the formation of our nation and



constitution down to the reign of Edward the First.

Mr. Hyde Clarke is delivering a course of lectures on Comparative History, at the London Institution. The object is to treat the phenomena of history in their common relations so as to throw light on the events of the pre-historic periods and on the historical problems of the present day.

Messrs. Chapman & Hall have issued the first volume of a new edition of Mr. Carlyle's writings, —an edition which is to be well printed, neatly indexed, and completed in thirty volumes. The first volume contains 'Sartor Resartus,' and contains a good portrait of Mr. Carlyle.

Mr. J. A. Langford is preparing a new edition of his 'Century of Birmingham Life,' which is to be published in monthly parts.

Baron Tauchnitz, of Leipzig, whose name and publications will be known to all our travelling friends, has published a small pamphlet on the project of a copyright law for the North-German Confederation. We gather from his pages that the proposed copyright is to last thirty years from the author's death. The Baron's chief suggestions are, that the copyright of German works should not be confined to the subjects of those States which form the Confederation, and that the Confederation should set an example to foreign countries in the matter of international copyright. These two proposals go beyond the ideas of legislators, to judge from the sections of the projected law which Baron Tauchnitz quotes, as well as from our own Acts on the subject. But the last decision of the House of Lords (*Routledge v. Low*) accords with Baron Tauchnitz's second suggestion, and makes it all the more valuable.

A committee, of which the Principal of Brighton College is the chairman, has been formed for the purpose of placing a memorial window in Trinity Chapel, Brighton, to the Rev. F. W. Robertson. The chapel being now in course of enlargement, an excellent opportunity presents itself. It is proposed that a painted window in medallions, representing Scripture incidents referred to in Mr. Robertson's discourses, be placed over the communion-table with a brass at the foot bearing this inscription: "To the glory of God, and in memory of Frederick W. Robertson, who preached in this chapel from 1847 to 1853."

An Antipodean banquet is to be held next week on a large scale, in the Great Hall of the Cannon Street Hotel, when the leading Australians will feast on meat and other provisions from their favoured lands, and attempt to demonstrate to some of the benighted Londoners the alleged juiciness and superiority of Australian beef and mutton, as preserved. Kangaroo is not mentioned.

During the recent vacation considerable alterations and improvements have been made in the great school-room at Westminster. The time-honoured "shell," which has given a name to forms at so many of our public schools has ceased to be, the space occupied by the semicircular recess, together with the ominously named "Rod-room" behind it, have been thrown into the school, and the whole roofed over at the same elevation. The timber roof has been continued, but in a less clumsy fashion; and new windows constructed in an appropriate style. The part of the work most interesting to archaeologists has been the clearing out of several of the Norman windows of the Dormitory of Edward the Confessor's Foundation, which occupied the site of the school-room, and the opening of several ancient doorways, one opening into Abbot Sittington's Tower. The rude masonry which blocked them up has been removed, and they stand forth nearly as perfect as they were 800 years since. It is curious to note that a portion of the shrine of Edward the Confessor retaining some of the original mosaic, and a richly carved fragment of the reredos of the Abbey were discovered during the progress of the repairs. The former will be replaced in its original position. The works at the Chapter House of Westminster are progressing favourably. The tracery is fixed in all the windows, and looks very striking in its grand simplicity. The flying buttresses are all re-

stored, and the stone-work is made good. The vaulting is awaiting the completion of the high-pitched roof which is to cover it. Turkish marble has been chiefly used for the internal work; but for outside mouldings and shafts a far superior and more durable material has been found in Derbyshire. The fresco paintings on the walls have been carefully covered over to preserve them from injury. The restoration of the Cloisters is going on, somewhat slowly, but surely, and with admirable fidelity. Mr. Scott is now employed in replacing the tracery of the windows of the North Walk, beneath the great buttresses of the Abbey. The South Walk continues in a deplorable condition.

Mr. Henry Huth has just printed, privately, fifty copies of a 'Narrative of the Journey of an Irish Gentleman through England in the year 1752.' It is a pleasant, lively account of the Cork narrator's trip to London and back, sketching his companions in his coach-rides, saying that our women were handsome but not vivacious, that the stage coaches had no windows to look out of, that the roads were awful, Miss Burchell at Vauxhall inimitable, &c. The MS. was well worth putting into print. We suspect that it is by the same writer as the Additional MS., 27,951, lately added to the British Museum collection, though this latter, consisting of four little rough note-books, is in the writer's own hand, while Mr. Huth's seems to be in that of a copier. The Museum MS. is called 'The Journal of an Irish Clergyman on his Visits to London in 1758, -61, -72'; and the first note-book in the packet begins with a visit to and description of Windsor and Eton. In London the writer met Sheridan and other persons of note.

Gold diggings in the north of Scotland will be a surprise to many persons; but there they are, in the shire of Sutherland, and with a number of diggers who are collecting alluvium from the borders of the Holmsdale river, and washing it in the stream. The quantity hitherto collected is not great, perhaps 200*l.* worth, but the quality is described as good, and the colour bright: and diggers who have worked in Australia are of opinion that when proper means are taken the yield will be something considerable. Are we about to witness a "rush" to the Sutherlandshire diggings? and shall we see the wild strath in which the gold lies buried, sprinkled with tents, and noisy with the eager labour and outcry of an excited population? That would indeed be a novelty on this side of the globe.

The Manchester people are already providing for the interior of their grand Town Hall, when built. A large subscription was made last year for a picture by Mr. G. E. Tuson of 'The Presentation to the Sultan in Buckingham Palace of the Mayor and Corporation of Manchester and the Cotton Supply Association.' This is now nearly finished. Another subscription is being raised for a Portrait of Mr. Heron, the first and present town clerk, which is to be entrusted to one of four leading artists.

Messrs. De La Rue & Co. have issued a whist-marker, constructed in a simple manner, with a series of slides. It is called the "Cavendish," and of course does away with counters. It looks as if it would work well.

The distinction between the *vero* and the *ben trovato* made by the Italians is that of truth and good fictitious description. The stories of the two classes only differ in this, that the first often have an improbability which the second dare not reach. The true stories of absent men cannot be exceeded. We know the man who has—more than once or twice—put on his spectacles to help him to look for them. We know the man who had forgotten the name of—say A, and the first time he met a man who knew it, burst out with "I have forgotten A's name; what is it?" We are inclined to believe, from the manner in which it first reached us, the anecdote of Sir Thomas Strange, the Indian judge, who found, on paying a visit, that his friend was not in, and that he had forgotten his own name. I'll call again; never mind my name.—Sir! master always likes to know the names of gentlemen who call.—Why, to tell the truth, I have forgotten my name.—That's

strange, Sir.—So it is, my man. You've hit it!—and he went away, leaving the servant quite in the dark. But we suppose the following anecdote of Robert Simson must be *ben trovato*; though the tradition is strong. He used to sit at his open window on the ground-floor, as deep in geometry as a Robert Simson ought to be. Here he would be accosted by a beggar: he would rouse himself, hear a few words of the story, make his donation, and dive. Some wags one day stopped a mendicant on his way to the window with "Now! do as we tell you and you will get something from that gentleman, and a shilling from us besides. He will ask who you are, and you will say Robert Simson, son of John Simson of Kirktonhill." The man did as he was told: Simson gave him a coin and dropped off. He soon roused himself and said, Robert Simson! son of John Simson of Kirktonhill! why, that is myself! that man must be an impostor! Lord Brougham gives this anecdote, with less detail than in the version received by us.

A reader of a very old astronomical book was puzzled—and rather frightened—by finding that the moon went round the earth in something between four and five minutes. He had to ponder until he found out that the minute mentioned was the *minute of a year*. In the old sexagesimal division, the sixtieth part of anything was called its *minute*; the sixtieth part of the minute was called the *second*; and so on. Thus the minute of a year is a little more than six days: the minute of a mile upwards of 29 yards. The circumference of a circle, the diameter being 1, was often represented as 3 8' 29" 44", &c. In 1581 a certain Maurice Bressius published his 'Metrice Astronomica,' in which sines are sexagesimally represented. His radius was 60°, and so his sine of 76° 20' was 58° 22' 57".

Brigham Young has had an attack of apoplexy, but has rallied from it.

Ehrenberg has communicated to the Academy of Sciences, Berlin, of which he is a member, a short notice of the specimens brought up from the sea-bottom by soundings during the North-German Polar Expedition of last season. The specimens are thirty-nine in number, collected from lat. 73° to 80° north—an area extending from the Bear Islands and beyond Spitzbergen to the coast of Greenland. Six of them were taken, it appears, between 80° and 81°, and in long. 13°, 14°, 15°, and 16° east from Greenwich. As regards depth, thirty-two of the specimens were brought up from less than 100 fathoms, four from 135 to 170 fathoms, two from 240 to 250 fathoms, and one from 300 fathoms. This latter was in lat. 76° 36' N. and long. 15° 52' E. These depths, though not great, have, as Prof. Ehrenberg remarks, the advantage of certainty, which cannot always be claimed for soundings at 1,000 or 2,000 fathoms. The scientific character and value of the specimens have yet to be made out, and for this they must undergo a rigorous cleansing from the tallow of the sounding-lead by which they were lifted. But after Ehrenberg has had them under his microscope, we shall not have long to wait for explicit information on these points; and further light will be thrown on the question, which, in his opinion, is the most important of all, namely, whether the six classes of microscopic creatures already described in 'Micro-géologie,' are found unmixed or mixed with other, hitherto unknown, forms within the Polar Circle? To obtain conclusive proofs of the relations of organic life in its minutest forms throughout the globe would be worth all the cost and labour bestowed in obtaining them. Moreover, according to the nature of the specimens brought up, whether fine or coarse, slimy or powdery, will, as is thought, be the evidence of streams, swirls, or quietness in the depths of the ocean. Should Mr. Petermann and his friends attempt another expedition in the coming summer, it is to be hoped they will rely more on the dredge than on the sounding-lead for specimens from the bottom. Taken in connexion with the results obtained by the expedition under Drs. Carpenter and Wyville Thomson (an interesting Report of which has been printed in the *Proceedings of the Royal Society*), a higher value attaches to the specimens brought home by the German ex-



plorers, and expectations of Ehrenberg's descriptions can hardly fail to be lively.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES by the MEMBERS is NOW OPEN, 5, Pall Mall East. Ten till Five.—Admission, 1s. Gas on dark day.

WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS, 53, Pall Mall, WILL SHORTLY CLOSE. Exhibition of Sketches, &c.—Admission, 1s.; Catalogue, 6d. Daily from Nine till Six. JAMES FAHEY, Sec.

SIXTEENTH ANNUAL WINTER EXHIBITION OF PICTURES by BRITISH AND FOREIGN ARTISTS is NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Half-past Five o'clock.—Admission, 1s. Lighted by gas.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION is OPEN daily, from 10 till 6.—Admission, 1s.; Catalogue, 6d. Gas at dusk. GEORGE L. HALL, Hon. Sec.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Clarkson Stanfield, R.A.—Meissonier—Alma-Tadema—Gérôme—Frère—Landelle—T. Faed, R.A.—John Philip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersgill, R.A.—Erskine Nicol, A.R.A.—Le Jeune, A.R.A.—Ansdell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Liddell—George Smith—Linnell, sen.—Peter Graham—Onkes—H. W. B. Davis—Barter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

## SCIENCE

### SOCIETIES.

ROYAL.—Jan. 28.—General Sabine, President, in the chair.—The Marquis of Salisbury was elected a Fellow.—The following papers were read: 'Results of Researches on Luteine, and the Spectra of Yellow Organic Substances contained in Animals and Plants,' by Dr. Thudichum.—'On Hydrofluoric Acid,' 'On a Molecular Change in Iron Wire,' and 'On the Development of Electric Currents by Magnetism and Heat,' by Mr. G. Gore.

GEOLOGICAL.—Jan. 27.—J. G. Jeffreys, Esq., Treasurer, in the chair.—Mr. A. Lupton and Dr. G. Rogers were elected Fellows.—The following communications were read: 'Notes on Graptolites and allied Fossils occurring in Ireland,' and 'Notice of Plant-remains from beds interstratified with the Basalt in the county of Antrim,' by Mr. W. H. Bailey.—'Remarks upon the Basalt Dykes of the Mainland of India opposite to the Islands of Bombay and Salsette,' by Mr. G. T. Clark.—'On Auriferous Rocks in South-eastern Africa,' by Dr. Sutherland.

SOCIETY OF ANTIQUARIES.—Jan. 28.—J. Winter Jones, Esq., V.P., in the chair.—Notice was given that the President had nominated the following gentlemen as Auditors for the year 1869:—B. Ferrey, Esq., Col. A. L. Fox, A. Nesbitt, Esq., and W. Tite, Esq.—Mr. A. W. Franks exhibited fine bronze implements from Cameuz, and Mr. H. Westropp and Mr. A. Nesbitt communicated papers on the material of the ancient Murrine Vases: the former contending that they were made of fluor spar, the latter that the material was a kind of onyx. In this latter view Prof. Maskelyne, who addressed the meeting on the subject, expressed his concurrence. Mr. H. C. Coote read a paper, 'On an Agrimensorial Arca.'

ZOOLOGICAL.—Jan. 28.—J. Gould, Esq., in the chair.—A letter was read, addressed to the Secretary by Prof. Reinhardt, containing some remarks on *Potamochoerus porcus* and *Pteronura Sandbachii* with reference to previous communications of Dr. Gray upon these subjects to the Society.—Dr. J. Murie exhibited and made remarks on some malformed hoof of cattle from the Falkland Islands.—Mr. Blyth exhibited and made some remarks upon a pair of horns of one of the new antelopes (*Strepsiceros imberbis*) described by him at the last meeting.—A communication was read from Prof. Owen 'On Dinornis,' forming the 14th part of his series of memoirs on this subject. The present paper related chiefly to the craniology of the genus, but contained also the description of a fossil cranium from the London clay of Sheppey, in the collection of the Earl of Enniskillen, which Prof. Owen consi-

dered to present combinations of dinornithic and modern struthious characters, and which he characterized as belonging to a new genus and species of fossil birds, under the name *Dasornis Londinensis*.—A communication was read from Capt. T. Hutton, containing notes principally upon the habits of certain Indian mammals.—A communication was read from Mr. H. Pease, containing descriptions of the animals of certain genera of Auriculidæ met with in the Sandwich Islands.—A communication was read from Mr. G. Nevill, containing notes on the land shells of the Seychelles.—Dr. J. Murie read a report on the skulls of the eared seals (*Otaria*), collected by Lecompte, the Society's keeper, in the Falklands, which were shown to belong to two species, *Otaria jubata* and *O. nigrescens*.—Mr. Kent exhibited and made remarks on a new British nudibranchiate mollusk, found in the Victoria Docks, which he proposed to call *Embletonia Grayii*.

CHEMICAL.—Jan. 21.—Dr. Warren De La Rue, President, in the chair.—The Secretary announced that at the next meeting a lecture would be delivered by Dr. Wallace 'On the Chemistry of Sugar Refining.'—The following papers were read: 'On the Chemical Composition of Canaúba Wax,' by Mr. N. S. Maskelyne.—'On the connexion between the Mechanical Qualities of Malleable Iron and Steel, and the amount of Phosphorus they contain,' by Dr. B. H. Paul.—A discussion followed the reading of this paper, in which Dr. Miller said he had found very unusual quantities of phosphorus even in samples of high class iron. The experiments proved that the presence of from two to three parts of phosphorus in 1,000 of iron was not so detrimental as was generally supposed.—In reply to the President, Prof. Miller said the phosphorus probably existed as phosphide. It was most certainly eliminated in the form of phosphate.—Dr. Price has yet to learn that 24 per cent. of phosphorus could be present in steel without injuring the metal. He believed the method by which the phosphorus was separated as phosphate of iron and then determined with magnesia was absolutely correct and less tedious than the molybdate method.—Mr. Forbes could not agree with Dr. Miller, that the amount of phosphorus in iron was underestimated. The molybdate process was thoroughly understood in Sweden, where they would not receive for making steel iron that contained 1 per cent. of phosphorus.

ETHNOLOGICAL.—Jan. 26.—Prof. Huxley, President, in the chair.—Capt. L. Brine, R.N., and Dr. J. Lamprey, were elected Members.—Col. L. Fox exhibited a remarkable Stone Armlet, found at Lukoga, on the Niger; and also a very fine bronze Spear-head, with its original shaft, believed to be of bog-oak, obtained from Loch Gur, co. Limerick.—Mr. W. H. Black exhibited a very curious collection of Chinese Coins and Medals, used as talismans and charms.—Mr. Hyde Clarke read a paper 'On the Proto-Ethnic Condition of Asia Minor, the Chalybes, Idæi Dactyli, and their Relations with the Mythology of Ionia.' He defined four strata of population: 1, the Hellenes, or Greeks; 2, the Iberians; 3, the Amazons, connected with the present Lazians and Georgians, and thereby with the Tibeto-Caucasian group; and, 4, the Hill-Tribes, Chalybes, &c. He connected with the eastern Chalybes the other smelting and mining populations in the mountains of Asia Minor, historical and mythical, and pointed out their devotion to Cybele, the mother of the gods, of whom their representatives were in after ages the priests. He included the Idæi Dactyli, Corybantes, Curetes, Cabiri, Telchines, Cyclops of Asia Minor, Crete, Cyprus, Rhodes, Lemnos and Samothrace, and pointed to the possibility of their having extended into Europe. The Dactyli he derived, not from Mount Ida, but from the original colony between Ephesus and Magnesia, not Mæandrum, south of the Mæander river. These mountains are now worked for iron by Gypsies, and are called in Turkish Besh Parmak, and in local Greek Pende Daktuloi, or Five Fingers, from their five peaks.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 2.—C. H. Gregory, Esq., President, in the chair.—The following Candidates were elected: as Members—J. H. W. Buck, T. Dale, P. Greck, and H. J. Wylie; as Associates—J. Bowden, A. M. Fowler, C. Hart, B. M. de Michele, J. Musgrave, E. W. Preston, A. L. Sacré, H. T. H. Sicama, A. H. Strongitharm, and J. W. Wilson.—The Council had admitted Mr. J. P. Van der Meulen a student of the Institution.—The paper read was 'The Mauritius Railways—Midland Line,' by Mr. James R. Mosse.

ROYAL INSTITUTION.—Feb. 1.—W. R. Grove, Esq., in the chair.—Messrs. E. Armitage, G. Bevington, F. Leighton, The Master of Lindsay, F. Nettlefold, P. J. Toulmin, R. O. White, W. E. Wilson, and P. Wright, were elected Members.

SOCIETY OF ARTS.—Jan. 27.—G. Godwin, Esq., in the chair.—The paper read was: 'On Xylography, or Printing and Graining from the Natural Surfaces of Woods,' by Mr. W. Dean, sen.

Feb. 1.—'On Painting' (Cantor Lecture), by Mr. S. A. Hart.—Lecture I. 'On the History of Portrait Painting.'

ANTHROPOLOGICAL.—Feb. 2.—Dr. Beigel, V.P. in the chair.—Messrs. M. D. Conway, J. M. Moir, A. Moir, and V. J. Lane, were elected Fellows.—The following papers were read: 'Cleveland Gravehills,' by the Rev. J. C. Atkinson; 'Barrows at Cleatham,' by Mr. Edward Peacock; 'Flint Arrow-heads from Lake Erie and Northern California,' by the Rev. J. G. Wood, and 'A Kitchen-midden in the Island of Herm,' by Mr. J. W. Fowler.

### MEETINGS FOR THE ENSUING WEEK.

MON.	Society of Arts, 8.—'Practice of Portrait Painting,' Mr. Hart (Cantor Lecture).
—	Geographical, 8.—'Soundings in Gulf Stream,' Comm. Chimino.—'The Gulf-Stream,' Mr. Findlay.—'Confluence of the Mantaro and Apurimac, Peru,' Prof. Raimondy.
TUES.	Royal Institution, 3.—'Fine Art,' Prof. Westmacott.
—	Photographic, 8.—'Anniversary.'
—	Ethnological, 8.—'Childbirth Ceremonies, Australia,' &c. Dr. Hooker.—'Plagues from Cape of Good Hope,' Sir J. Lubbock.—'Crustaceans,' &c. Mr. Westropp.
—	Engineers, 8.—'Lagoons of the Shores of the Mediterranean,' Prof. Ansted.
WED.	Society of Arts, 8.
—	Geological, 8.—'Lower Carboniferous Rocks crossing Cheshire,' Mr. Hux.—'Red Chalk, Hunstanton, Rev. T. Wiltshire.—'British Postglacial Mammalia,' Mr. Boyd Dawkins.
—	Archæological Association, 8.—'MS. on Ludlow Church,' Mr. Wright.
—	Microscopical, 8.—'Anniversary.'
THURS.	Royal Institution, 3.—'Involuntary Movements,' Dr. Foster.
—	Mathematical, 8.—'Logarithmic Waves,' Prof. Sylvester; 'Cubic Curves of the Third Class,' Mr. Walker.
—	Zoological, 8.—'Abyssinian Expedition Report,' Mr. Jesse; 'Solomon Islands Birds,' Mr. Slater; 'Asturina,' Messrs. Slater and Salvin; 'Rare Parrot, Solomon Islands,' Dr. Finsch.
—	Royal, 8.
—	Antiquaries, 8.
FRI.	Astronomical, 3.—'Anniversary.'
—	Royal Institution, 8.—'Coast Defences,' Col. Jervois.
SAT.	Royal Institution, 3.—'Hydrogen,' Dr. Odling.

## FINE ARTS

### GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.

Mr. E. Clifford's *Head of an Angel* (No. 19) is noteworthy for a certain amount of power both in painting and conceiving the large face in profile, with a flaming sword in the background; but the result is feverish in expression, and therefore insufficient to answer so ambitious an aim as that of the artist. Miss M. Fowler's *Landship at Branscombe* (23)—a fine study of rent and fallen chalk, with curves of cliffs receding, and bays indented on a sandy shore—is noteworthy for the fine sense of atmospheric vastness it evinces and its cleverly-drawn coast lines. The sea, with purple reflexions in clear green depths, is not a little hard, but by no means flat.—Among the few really poetical pictures here is Mr. W. Crane's painted day-dream of a student who lies at length upon the banks of a lake, and reading, sees the tall fair youths and white horses of his imagination pass in a long procession on the farther margin. Some defects of execution, as in the drawing of the prone figures of the reader and of the vision, might be pardoned for the sake of the rare spirit of the conception, which is happily expressed in the accompanying landscape and effect.—Mr. C. Earle's *Aventine Hill, Rome, from the Ponte Rotto* (41) is excellent in many qualities, but rather



flat and chalky.—Another landscape next attracts us, being Mr. L. C. Livett's *Meadow near Henley* (61), a capital study of a sober effect upon water, meadows and scattered elms. It is, however, defective in recalling the characteristics of nature; a piece of tapestry rather than the breadth and richness of a picture.—Mr. H. C. Herries has been eminently fortunate with *Beachy Head from the Shore near Eastbourne* (73). This is grandly treated and very true in colouring and atmospheric qualities.—Mr. Luxmoore's damsel choosing such a ribbon as might please her lover (81) is extremely pretty, in the better sense of that term, with some refined feeling for grey tints; yet it needs solidity and something of richness as well as thoroughly good drawing; excellence in the latter respect is seemingly challenged by the crispness of the execution.

Of Mr. S. Solomon's three pictures we shall notice first that which is the most complete, being No. 88, *A Saint of the Eastern Church*: a half-length of a crowned youth holding a flowering branch, and habited in gorgeous Byzantine vestments, and having the long, over-refined face and almond-shaped eyes, to which the artist has often applied his skill. There is a look of luxury about this work which is almost sensual, and is strangely at variance with the assumed monumental character of the ruling idea. If Byzantine art were so voluptuous as this illustration would suggest the face and expression would be apt to the title; as it is, we must accept it, with certain reservations, as a charming study of splendid robes and accessories, with a figure which is almost "sensational." It too obviously lacks manliness to satisfy us, even in respect to Art: yet it is very beautiful. *Sacramentum Amoris* (111), a nearly nude figure, does not approach the merit of the last.—Mr. H. S. Marks has several pictures here which show how admirably a figure-painter can deal with landscape. His *Seaford Cliff* (103) is a real picture, with fine broad colouring and rich lighting. For like excellencies see also *The Road over the Downs* (601), and *Cuckmere* (652).—Mr. H. Moore has rarely been happier in his many coast scenes than with *Thunder-Clouds—Evening* (104), a picture of vast masses of cumuli rising behind strata and through a brassy glare above a wilderness of hopeless-looking sea.—An architectural subject by Mr. Luxmoore is distinct enough from his above-named work to come under another category. This is *Study—In the Earl of Leicester's Hospital, Warwick* (158),—a fine little picture of its kind, rich in colour and deep in tone, aptly rendering a sombre, grave old chamber, with a Jacobian cabinet standing against the wall among shadows which seem coeval to it: see also another capital study, *The China Shelf* (291), by the same.—Miss J. Russell's picture (175) of an old subject, which is now painted rarely enough to seem almost new, represents the Vicar of Wakefield's wife and daughters, rehoused in their once-abandoned finery. This is a cleverly-treated picture, but rather French in character and execution. How little apt to the subject is this sort of treatment the reader may guess. He must, however, allow credit to the artist for a certain good quality of spirit and much technical dexterity which appears in her picture. The mother's is the best of the three figures. Strange that the artist should have spent more pains in painting the dress of this figure than on any of the faces. The pattern of the dress is not "accounted for" on its folds; it is out of drawing.

A group of capital, highly-refined landscapes, which is a little mannered withal, proceeds from the hands of Mr. J. C. Moore. Of this group the first to catch our eyes is No. 184, *An Autumn Morning on the Pincio*—a capital portrait of the bald, sunny boulevard of Rome, the atmosphere of which is admirably rendered. Next is *The Yellow Tiber* (326)—a very broad, rich and grave study of a twilight effect on the trench-like river-bed. *Chiswick* (482) is not quite faithful in detail of the old river-side church and little bay, with red brick houses, sheds, and sparse trees, but it is, nevertheless, a charming picture: see also and admire *Riverside Buildings* (658) and *A December Morning on the Campagna* (667). Mr. Moore's utter neglect of local and peculiar colour gives to his works more

of the look of mannerism than they deserve.—Widely removed in respect to heed for local colour are the drawings of Mr. A. Ditchfield: see *The Thames at Sonning* (191)—a sleepy-looking effect on the Thames. Here are much beauty expressed and technical skill employed.—*La Fileuse* (207) is the ambitious work of Mr. Calderon—a cleverly-wrought fresco-like picture of a girl reclining backwards, day-dreaming, and holding a distaff. The face is pathetic, the whole dashingly put together, and only to students obviously in error in drawing: see the weak foreshortening throughout, and the absurd treatment of the stripes on the petticoat.—Mr. G. Pope's *Hours of Leisure* (232)—some monks resting in their garden-work; one plays on a flageolet to his companion. The faces of this pair are the better portions of a very good picture, the comparatively novel subject of which is by no means its strongest merit.—Miss P. Taylor's *Shells* (250), Mr. Whiteford's *Autumn Fruit* (443), Mr. D. Williamson's *Apple and Faded Leaves* (298), and *Leaves of Wild Cherry-Tree* (300), are capital works of their order, rarely diverse in their colouring, and strangely remote from each other. The richness of the last, and the modes of handling the hard surface and intense and brilliant colour of the first, and its careful modelling, are enjoyable by most. Artists will appreciate the pictorial qualities of the second, and revel in the broad, rarely powerful, painting and sound knowledge which are evinced in the pair of works by the last-named artist. These we commend to the student.

Mr. E. J. Poynter contributes many excellent studies of a character which is as much scientific as artistic.—*The Dogana, and Island of St. Giorgio, Venice* (261), is a brilliant and vigorous drawing of this class.—*Boats at the Dogana, Venice* (554) has a novel effect for the subject.—*Moonlight on the Grand Canal, Venice* (570) less antipathetic than the above-named, has the element of grandeur latent in it.—The study of the gold mosaics in the central dome of St. Mark's (585) is architectural drawing at perfection.—The portrait of a lady (317), as a picture, we do not applaud, the flesh is grimy and opaque, characteristics which may be needlessly faithful in a picture; as a portrait it concerns few.—Mr. Roget's capital landscapes are seen at their best in *Sand and Chalk—Swanage Bay* (289), a fine sweeping panorama of those elements, which, except as to the painty sky, is most praiseworthy in drawing, colouring, and rendering of air.—*Durleston Head—Dorset* (313) is broad, artistic, and, in its kind, inexhaustible of interest and expression: a bay with fallen rocks in the sober grey sea, and light falling on the cliffs and hill-tops above them. See also, *Swansea* (662).

Among the few humorous pictures here,—it is wonderful how rare such works are in this country, which is supposed, by some, to be the home of humour,—is Mr. B. Riviere's illustration of fox-life, *A Game of Fox and Geese* (360), Reynard sleeping "with one eye open," on a green, his victims approaching; here, notwithstanding some thinness of execution, are several valuable technical qualities.—The student will not overlook Mr. C. Richardson's *Sunrise—Tynemouth* (370), Mr. T. White's *Sketch of Vesuvius during the late Eruption* (405), Mr. P. Marshall's well-lighted study from nature, *Chingford Mill* (454), Mr. Oakes's *Town and Castle of Flint* (517), and his *Valley Mill, Newlands* (526).—Madame Bodichon's *Aloes* (565) is admirable, but so truly repeats in most of its good qualities scores of other pictures by the same as to justify the assertion that the artist can paint nothing but aloes. We have had enough of them.—Also Mr. Redgrave's rich landscape sketch, styled "Lonesome Valley" (525).—Miss Seddon's *Yew Wood* (628) is poetic.—The rare qualities of Mr. Inchbold's sketches, *Tell's Valley* (502), "In Memoriam" (520), and the sunny *Town Hall, Valentia* (527), need only attention to be appreciated.

## FINE-ART GOSSIP.

THE election of two Associates of the Royal Academy, which was made on Saturday evening last, will give pleasure to all who desire the incorporation with the institution of the more refined and

higher-aiming of our painters. The first balloting was in favour of Mr. George Mason, who received, we understand, the extraordinary number of forty favourable votes. The second choice fell upon Mr. E. J. Poynter. It would have been difficult to have better results than these to the first elections in the new quarters of the Academy.

Mr. Mason has in hand, besides other pictures which may reach the Royal Academy Exhibition, two works, one of which represents a rustic party taking refuge beneath a great tree while a sudden hailstorm pours its fury on woods and pastures. The party comprises a man, woman, and young girl: the first is placed close to the tree, whilst the third, having her bonnet off, shakes hailstones from the tangled masses of her hair. In the middle of the picture, for the above group is placed slightly to its left, is another young traveller, who is pursued by the wind, drenched in the torrent, and buffets the former as well as tossed garments will permit. The second of Mr. Mason's pictures represents evening on a moor, with a large single-arched bridge, carrying a road across a stream. On the road are travellers, one leading a horse in the shafts of a cart. Women and children accompany this group. The bright light of the glowing sky is reflected in water on one side of the bridge. A dog drinks as he passes on the further side of the stream.

The Meeting of the Institute of Painters in Water Colours, which was held on the evening of the 1st instant, for the election of Members, was, like the one before, fruitless, although eighteen candidates presented their works. As the Institute is in a state of transition, after including several merely flashy artists and "popular favourites," to that state which better becomes a professional society, it is undoubtedly wise not to elect members at all rather than introduce more of the objectionable element. No artistic association has so markedly improved in the quality of its exhibition and the honourableness of its distinctions as this Institute; a false step, however, will upset the scheme of advancement, and deter desirable artists from becoming members. Of course there are enough good painters in water-colours to amply supply the Institute with new members; it seems, however, that the older Society of Painters in Water Colours generally commands the better order of candidates, to the exclusion of the junior body.

Pictures for the spring Exhibition of the Institute of Painters in Water Colours will be received on the 6th of April next. The private view will take place on the 17th of that month, and the public opening be made on the 19th of the same.

Mr. Watts has in hand, and probably intends to send to the Royal Academy Exhibition of this year, the following, if not more, pictures. The great symbolical composition which has been seen by some in this artist's studio, and was destined to accompany those other pictures we have now to describe, and which was intended for a cemetery chapel, will not, we fear, be completed in time for exhibiting ere it goes to its destination. The other pictures are: 1. *Diana and Endymion*, the goddess in a halo of her own light stooping in a flood of cloud-like draperies to kiss the sleeping shepherd, whose form her soft radiance illuminates. 2. A single figure, larger than life, of Hyperion sitting on clouds just ere the sun breaks forth upon the night; he is looking upwards grandly, and has a dart in his hand. 3. *Una and the Red Cross Knight*, a design similar to that which has been familiar to the painter's friends during several past years. The pair, he on his war steed, she on her lowly ass, are riding with sweet gravity, sobriety and grace. The faces are highly chastened and refined. The notion of the colouring, which is a tender, fine grey, warm and silvery withal, as it should be, in keeping with the chaste and chivalrous ideality of the subject. 4. A portrait of a lady, which is more than worthy of the painter.

We give the following note from Mr. Svoboda; though the "error" to which he alludes is not, we think, to be found in our pages:—

"52, Welbeck Street, Feb. 4, 1869.

"As the author of the new work on 'The Seven



Churches of Asia,' illustrated with photographs, and published by Messrs. Sampson, Low & Co., will you allow me to correct an error which appeared in your notice in the *Athenæum* of the 16th ult., where Mr. Tristram is mentioned as the author of the history, and myself as the artist who took the views. I beg now to state that, excepting the very appropriate and enlightened introduction of Mr. Tristram, the whole and entire work is of my own composition. The itinerary as well as the historical part (as is clearly seen on the title-page of the work), which, as you justly observe in your notice, has taken me a great deal of time and trouble in researches and study, combined with my own explorations and experience of that classical country, I have, with my feeble efforts, written in the English language. I am, &c.

"A. SVOBODA."

Mr. Telbin is painting scenes at Her Majesty's Theatre, in preparation for the coming season.

Some rare and interesting books have lately been presented to the library of the Institute of British Architects, one of which is the '*Civitates Orbis Terrarum*' (first edition, 1572; the Grenville Collection, British Museum, has another copy, but the book is generally rare. The impressions of the plates, chiefly views of the principal cities in Europe, are brilliant, followed by a descriptive text.

Loitering in the North Court of the South Kensington Museum the other day, we came upon a copy in electrotype of a certain two-handled cup which Flaxman designed for George the Fourth, when Prince Regent. This is in one of the cases that stand near the south-east angle of the court. The cup is composed of gold and silver halves, united in the middle vertically and through the handles, and bears upon its respective halves appropriate subjects illustrative of the golden and silver ages. Apart from the barbarism of uniting two metals in this fashion upon one object, nothing could be more admirable in design and fitness as a drinking vessel than this simple, almost Etruscan, ovoid cup. Its contours are so pure that a Greek artist might have produced them as a result of centuries of æsthetic training on the part of his people, and exquisite taste of his own. Now here is a perfect model, not better than hundreds which are afforded by the wondrous store of vessels in the Etruscan Room at the British Museum, but undoubtedly modern. Nevertheless, it seems that we are in want of good models for drinking-cups, state cups, challenge cups and vases, to be won as prizes for shooting, rowing, riding, swimming, sailing, and what not else?

#### MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA.—FRIDAY NEXT, February 12. Handel's SAMSON.—SUBSCRIPTION CONCERT. Principal Vocalists: Mdlle. Liebart, Madame Sainton-Dolby, Mr. Vernon Kirby, Mr. Carter, Mr. Winn, and Mr. Lewis Thomas. Trumpet Obligato, Mr. T. Harper. Band and Chorus of 700 Performers. Commence at Half-past Seven.—Tickets, 3s., 5s.; and Stalls, 10s. 6d. each, at 6, Exeter Hall.

CONCERTS.—It is long since the subscribers to the Sacred Harmonic Society have had a programme so "rich and rare" as that of Friday last. It was rich indeed to extravagance. Either of the two parts would have been amply sufficient for one evening's entertainment. The concert was opened by the imposing overture to Handel's 'Occasional Oratorio,' an interesting example of musicianlike skill, although like all the orchestral preludes of the time, it has no relation to the work it was intended to introduce, and has therefore no special meaning. The first part comprised a hymn and two psalms, which exhibit the versatility of Mendelssohn in a striking light. It is scarcely possible for music to have a more Catholic colouring than the hymn 'Lauda Sion,' which the author, while actually engaged upon his masterpiece, 'Elijah,' wrote to order for a special festival of the Church with which he had the least personal sympathy. In effective contrast to the sumptuousness of this song of praise, is the sustained grandeur of the 114th Psalm, the elaborate eight-part writing of which is remarkable for seeming simplicity and

freedom. 'As the hart pants'—the 42nd Psalm—is better known than 'When Israel out of Egypt came,' and being much less difficult it was far better sung. Indeed, in this alone of the works already mentioned was the choir at all commendable. Spohr's 'Last Judgment,' which filled the second part of the overgrown concert, was as welcome for its novelty as Mendelssohn's 'Praise Jehovah,' and its execution was less open to reproach. Spohr's sacred music soon cloy the palate, but, heard occasionally, it commands admiration for the skill with which it is put together. None of the works performed at this concert make great demands on solo singers, but all that there was to do was satisfactorily done by Madame Sherrington, Madame Dolby, Mr. Cummings and Mr. Thomas. "It is an ill wind that blows nobody good," and the loss of Mr. Sims Reeves seems to have stimulated the Sacred Harmonic Society into activity without precedent. 'Samson' is announced for next Friday, the 12th.

Schumann, the spoilt child of the Crystal Palace musical directors, was prominently represented on Saturday last, by his Symphony in B flat, the earliest of the four. It is clearer and brighter than most of the author's works, and as full of earnest intention as any. But yet it evidently did not touch any hearers outside the small circle of Schumann's exclusive worshippers. On the other hand, the natural, unconstrained, untormented beauty of Dr. Sterndale Bennett's F minor concerto appealed with success to every ear. The Barcarolle, about which Schumann himself wrote so tenderly, must always most delight a general audience, but the vigour of the first and last movements is at least as remarkable as the grace of the second. Madame Arabella Goddard played the concerto as though she loved it. She does well to bring forward the works of her gifted countryman; they remind us of what Dr. Bennett did thirty years ago—of what he might yet do. Full amends were made to Cherubini, who has been somewhat neglected at the Crystal Palace, by a splendid performance of his fine overture to 'Faniska.' The singers were Mdlle. Carola and Mdlle. Drasdl, whose efforts merit no further mention. On the preceding Saturday the feature of the concert was Handel's 'Ode to St. Cecilia's Day,' performed, for the first time in England, with Mozart's additional accompaniments, copied expressly from the autograph in the Berlin Library. We shall have something to say about these additions when the work is next repeated; for the present it is enough to state the general impression that the accompaniments are such as Handel himself would have written could his spirit have been commissioned in Mozart's time to perform such an office for his former self. The symphony of the day was Haydn's in E flat, No. 10 of the Salomon set.

The Saturday Popular Concerts, as the afternoon performances are now for the first time called, have been recommenced for the season. At the first Madame Arabella Goddard was the pianiste, the programme on this occasion having no novelty in it; and at the second Madame Schumann made her first appearance this year. She chose for her solo Chopin's Scherzo in B flat minor, and took part in her husband's Quintet, perhaps the finest example of his labours in chamber-music. The best thing in the brief concert—the afternoon programmes are shorter than those of the evening—was Herr Joachim's playing of Tartini's notorious 'Trillo del Diavolo,' a much over-praised piece of display. The two ladies named above have also taken part in the corresponding Monday Concerts. At the former Madame Goddard renewed the attractiveness of the famous 'Plus Ultra,' the most elaborate and masterly of all Dussek's Sonatas,—and at the latter Madame Schumann introduced the first of the clever and original Noveletten, the eight solos in which Robert Schumann's fantastic and unequal genius is seen at almost its brightest. She also played with immense fire Schubert's Impromptu in F minor. At this concert a Sonata, by Marcello—the Venetian nobleman whose settings of the Psalms were once widely known as well as generally praised—was brought to light. Trifling in itself, it was yet made acceptable by the rich tones of Signor Piatti's violon-

cello. Better ballad-singing than that of Miss Edith Wynne, at the same concert, has not been heard for years.

The second experiment made by Mr. Martin of lowering the pitch by an entire semitone, was far more satisfactory *quoad hoc* than the first. There was no lack, so far as we could trust our own sensations, of the "brilliance," the loss of which has been prophesied, the various instruments harmonized well, and except that the organist, shirking the difficulties of certain transpositions, sometimes omitted the organ part, the dreaded lowering of the pitch had no perceptible effect on the performance. This should be distinctly understood, for the rendering of 'Judas Maccabeus' was extremely imperfect, and the faults of the performance may possibly be attributed by unthinking persons to the lowering of the pitch. Bad as the performance was, it would probably have been worse if the high pitch had been maintained. At no imaginable pitch could it have been good. In comparison with the number of basses there were scarcely any contraltos, while the sopranos were out of all proportion to the sound they produced. To judge from the effect, we should imagine that not one in ten opened her mouth. When the trebles were divided, as in the five-part chorus 'Tune your harps,' the female voices could scarcely be heard at all. Whenever a high A had to be sung, the few trebles who sang became still fewer, and as this note was literally A flat at the ordinary English pitch, we are justified in concluding that the performance would have been still worse had the diapason not been lowered. Again, Miss Arabella Smyth, who sang several of the *soprano* solos passably well, made more than one blunder in the duet, 'We never will bow down,' and it was only the steadiness of her partner, Miss Palmer, that saved her credit with the audience. Mr. Leigh Wilson, again, was most unsatisfactory in the great tenorsong, 'Sound an alarm.' It is fortunate that we can give some encouragement to Mr. Lander, "a new bass," who was introduced with too much of the "puff preliminary." He has a fine voice, and has learnt how to use it. We shall be able to say more about him after the performance of 'Elijah,' announced for the 17th.

ST. JAMES'S.—Stage traditions are among the most inflexible of things. Incidents once probable are repeated upon the stage long after their probability, or even their possibility, has departed; satire is preserved after its sting has been drawn, and caricature of speech and manners is continued when the modes of life in which it originated have passed away and been forgotten. One of the commonest of incidents in a modern melo-drama is an event with difficulty conceivable in real life—the theft of a child. In Greece, with a large sea-board and with inhabitants a large portion of whom have in all ages been corsairs, the loss of a family, seized and sold into slavery, was a conceivable calamity. Hence the discovery that a slave was a "long-lost child" was a common conclusion to a Greek comedy. But the frequency with which this device is employed in England speaks little for the ingenuity of our dramatists or for the intelligence of our audiences. In 'Red Hands,' produced at the St. James's Theatre on Saturday last, one more is added to the long list of plays founded upon the adventures of stolen children. Mr. Gilbert & Beckett is the author of the piece, which is in a prologue and three acts. A drama adhering more slavishly to precedent or possessing fewer claims to literary merit is seldom produced. Actions and characters are all the stereotyped property of writers of melo-drama, and the only attribute the work can fairly claim as its own is its incomprehensibility. A girl, who afterwards becomes the heroine, is stolen by a squire, who is a distant relative, and knows her to be entitled to a large fortune. What, at first, he purposes to do with her is not much plainer to the audience than the reason why immediately after her abduction her mother is found guilty of a murder which she has not committed. When we next see the heroine she is in Australia, has arrived at womanhood, and has provided herself with a lover. But the squire, herself-appointed guardian, desires to marry her, and determines to take her back to England out of the way of his



rival. Before he can do this she is again stolen, this time by her step-father. This ruffian, one Walter Harman, learns that on her death her property reverts to him. He endeavours accordingly, with the aid of an associate, rejoicing in the unenviable name of Black Hulks, to murder her. He thrusts her adrift in a boat, without oars, upon a river, which a little below hurries over some dangerous falls. The boat is whirled over the rapids, but the heroine seizes upon a jutting piece of rock, and so is saved. Her step-father fires at her, but does not disable her; and her mother, who cannot render her any assistance, goes distracted, in due fashion, upon the river bank. In the last act, the marriage between the squire and his wife is at hand; but Harman appears, and demands, as the price of secrecy, the moderate sum of 50,000*l*. This unpleasant adversary is induced to trust himself upon a rotten staircase, which gives away beneath him, and sends him over a precipice. The wedding festivities are resumed; but the mother who, footsore and weary, has dragged herself to the churchyard, after a fashion recalling Leah, forbids the marriage. With the ultimate humiliation of the wicked squire, and with the union of mother and child, the drama ends. Poor as all this is, and it could scarcely be more commonplace, it has not the merit of novelty. Its "sensational" scenes, like its characters, are old-fashioned. Many years ago, the incident of a girl being whirled over the rapids, was represented upon the boards of one of the minor theatres. The manner in which Harman meets his death is too absurd and improbable not to have been used once and again by purveyors of this class of literature. In other respects, the play was equally poor. Where motives were exhibited they were always inadequate to account for the deeds by which they were followed. Much of the action of the play, moreover, could only be understood by aid of a series of gratuitous assumptions upon the part of the audience. Miss Rushton played Rachel Harman, mother of the stolen child. This is one of those *larmoyante* parts which actresses misguidedly choose. Miss Marston enacted the heroine with taste. Mr. Coghlan, as Harman, made the most of an ungrateful part. Mr. Gaston Murray presented, in customary form, the accepted stage type of aristocratic villany. The reception of the drama was in the main favourable, though signs of disapproval were occasionally heard. A large proportion of the applause was bestowed upon the scene-painter.—A new *ballet*, entitled 'Arda,' in which Mdlle. La Ferté re-appears, is announced for to-night (Saturday).

#### MUSICAL AND DRAMATIC GOSSIP.

Mrs. Howard Paul will shortly play Lady Macbeth at Drury Lane Theatre, and will double the part with Hecate.

Miss Lydia Foote has accepted an engagement at the Globe Theatre, commencing from Easter.

Mrs. Charles Barnard, a lady whose pseudonym of "Claribel," has appeared on the title-pages of many songs, and on many programmes, died on Monday after a short illness. This is not the moment to speak of her compositions.

Miss Annie Collinson, a young actress of some promise as a *soubrette danseuse*, is dead. She played at the St. James's, and subsequently at the New Royalty Theatre.

The thirteenth banquet of the Dramatic, Equestrian and Musical Sick Fund is fixed for Wednesday next. Lieut.-Col. Addison in the chair. Ladies are admitted to the dinner, which is followed by a ball.

A correspondence in the *Times* concerning the originality of 'School,' proves Mr. Robertson to have borrowed a small portion of his plot from 'Aschenbrödel,' by Benedix, a play mentioned in the *Athenæum* as bearing some resemblance to Mr. Robertson's comedy. Mr. Robertson's indebtedness to the German author is not great, but such as it is it ought to have been acknowledged, and should not have been left to be detected by the ingenuity of critics or the recollections of those who had seen the earlier work. Whence comes the modern dramatist's strange reluctance to be per-

fectedly candid concerning the sources from which his plot is drawn?

All who read the Lord Chamberlain's recent circular to the managers of theatres may not know whence his power as licenser of plays is obtained. By custom, the Lord Chamberlain has for a long period had the power of prohibiting plays "offensive to public morals or obnoxious to public policy." But until 1737 his jurisdiction had never been declared or defined by positive law. On Friday, the 28th of May, 1737, a bill was brought into the House of Commons to explain and amend so much of an Act made in the twelfth year of the reign of Queen Anne, entitled, "An Act for reducing the laws relating to Rogues, Vagabonds, Sturdy Beggars, and Vagrants, into one Act of Parliament; and for the more effectual punishing such Rogues, Vagabonds, Sturdy Beggars, and Vagrants, and sending them whither they ought to be sent, as relates to Common Players of Interludes." This Act, which was intended to protect Sir R. Walpole from the satire of Fielding, though it met with great opposition, was hurried through both Houses, and received the royal assent on the 21st of June following. Lord Chesterfield's speech in opposition is one of his happiest efforts. He stigmatized the measure as an attack upon property. "Wit, my lords," he said, with grave and polished irony, "is a sort of property. It is the property of those that have it, and too often the only property they have to depend on. It is indeed but a precarious dependence. Thank God! we, my lords, have a dependence of another kind; we have a much less precarious support, and therefore cannot feel the inconveniences of the bill now before us; but it is our duty to encourage wit, whosoever's property it may be. . . . I must own I cannot easily agree to the laying of a tax upon wit, but by this bill it is to be heavily taxed—it is to be excised; for if this bill passes, it cannot be retailed in a proper way without a permit; and the Lord Chamberlain is to have the honour of being chief gauger, supervisor, commissioner, judge and jury." See 'Life of Fielding,' by F. Lawrence, and 'Lord Chesterfield's Works,' edited by Lord Mahon.

'The Home Wreck,' a new drama, in rehearsal at the Surrey Theatre, is by the late Mr. J. Stirling Coyne. This play, the only posthumous work of Mr. Coyne, was not quite complete at the time of his death, and has received from his son, Mr. Denis Coyne, the necessary additions.

A visit paid by Dr. Sterndale Bennett to Sheffield, his native town, has been made the occasion for a graceful and appropriate compliment. He was invited by an amateur society to a concert in which his own compositions—comprising 'The Woman of Samaria,' the *F minor* Concerto, and the 'Naiades' overture—were alone performed. There is a touch of German sentiment about this which was scarcely to be expected in the home of hardware.

Mr. Halle still perseveres in his successful search after novelty. At his last Manchester meeting he introduced an *Overture Solennelle* in *E flat* by Ries, and himself played, for the first time in Cotonopolis, Hummel's Concerto in *A flat*. The Monday Popular quartet, including MM. Joachim and Piatti, assisted by Madame Schumann and Mr. Sims Reeves, have also recently performed at a thoroughly classical concert in the same music-loving city.

From Dublin we hear of two unknown cantatas being lately brought to public hearing. One is a new sacred cantata, entitled 'God is love,' by Mrs. Joseph Robinson; the other, 'Myra,' by Mr. John Dunne, had already been given, some two years since, in the Exhibition building.

A Mr. Gilmore, of Boston, is going to give a concert, in June, which will put all European getters-up of monster concerts to the blush. The orchestra is to consist of 1,000 performers, and the chorus of 10,000 singers. These figures prepare one for the further announcement that the choir will be "supported" by a battery of cannon. To parody Rossini's account of 'Suoni la tromba,' we may say that it will not be necessary to go to Boston—the concert will be audible in London.

At the fifth Symphony Concert in Boston, U.S.,

the first movement of Beethoven's Violin Concerto was played by a lady, Madame Camilla Uro! It is said by a trustworthy critic that extreme delicacy was the only fault in her performance. Late arrivals caused so much annoyance at the concert in question, that it was resolved to keep the doors closed in future during the performance of the first piece. So that a simultaneous move in the same direction is being made on both sides of the Atlantic. The best plan is that adopted at the Paris Conservatoire of admitting late-comers only in the intervals between works or their various movements.

A dramatic version of 'Enoch Arden' is the latest novelty at Salt Lake City.

New York does not keep the lead in theatricals that might be expected from its size and importance. More new plays were produced during the past year both in Boston and in Chicago than in New York.

Rossini's *petite messe*, known by the name of the Count Pillet-Will, at whose house it was first given, has been bought by M. Strakosch, who intends to have it performed simultaneously in the chief cities of Europe. We are at a loss to conceive what purpose is to be served by the carrying out of this original idea.

'Don Juan,' one of M. Carvalho's restorations, has been revived by his successor at the Théâtre Lyrique; but Mozart's opera is now indifferently supported.—Mdlle. Orgeni has appeared in 'La Traviata'; but her nervousness was so great on Tuesday, the night of her *début*, that she was unable to do herself justice.

No new pieces have been produced in Paris during the past week. The only novelty is 'Marie-Jeanne,' a five-act drama, by MM. D'Ennery and Maillart, revived at the Prince Impérial. This drama is scarcely likely long to remain in favour. It is an exceedingly lachrymose production, which owes the success it first obtained at the Porte St.-Martin to the splendid acting of Madame Dorval. The introductory portion of its plot furnished the opening scenes of 'Janet Pride.'

It is said that the Pope has commissioned the Abbé Liszt to prepare a scheme for rescuing sacred music from the state of degradation into which it has fallen in Italy. It seems that Pius the Ninth would like to be the Pius the Fourth of the nineteenth century. We fear that Liszt will not prove to be its Palestrina.

Madame Lucca, whose sudden death was vaguely rumoured some weeks ago, is reported to be fast recovering. She is soon to re-appear at the Berlin Opera.

The death is announced at St. Petersburg of Alexander Dagomirsky, a native composer, known by the operas 'Russalka' and 'Esmeralda.' He has also left an incomplete 'Don Juan,' founded, like 'Russalka,' on a dramatic sketch by Pushkin—the 'Russian Byron.' He was buried in the cemetery of the Newsky Kloster, near the grave of Glinka; and at the funeral service, celebrated in the St. Simeon Church, the Imperial choir sang impressive selections from Bortniansky's works. Even in Russia a composer is lowered into the tomb to the strains of national music. Is this always the case in England?

#### MISCELLANEA

Lord Lyndhurst.—In the last number of the *Athenæum*, Lord Campbell's assertion, that Lord Lyndhurst was ashamed of his father having been a painter, is well met by the remark that Lord Lyndhurst, as Chancellor, continued to live in the very house which his father had occupied throughout his artistic career. But a still stronger disproof of Lord Campbell's story was afforded by the fact of Lord Lyndhurst having sent to the International Exhibition of 1862, the large and very interesting picture, representing Copley, the artist, and his father in a family group, the youngest member of which is a little child, who grew up to be Lord Chancellor of England. J. D.

Masonic Archaeological Institute.—On Friday evening, Jan. 29th, a meeting was held at Freemasons' Hall, Mr. James Glaisher in the chair.—The inaugural address was delivered by Mr. Hyde



Clarke, Treasurer, who pointed out as subjects for investigation the history of Freemasonry in the last century and Middle Ages, its relations to secret societies and guilds and associations of working men, the possible influence of Gnosticism and the ancient mysteries on the symbolism of Masonry, and its place in the history of the philosophy of the human mind. He referred to the illustrations given by Mr. Hepworth Dixon, of the use of secret signs among the American Indians.—Mr. Grissell gave a like example from personal communication with a Dervish in Constantinople.—Mr. C. H. Gregory and Mr. Spiers referred to the researches of Prof. Rawlinson and others at Oxford, among the masonic records in the Ashmole Museum.

*Combe as the Name of a Hill.*—Further facts may be given illustrative of the use of Combe as the name of a hill. When words fall into disuse in daily life, but are still retained as the names of localities, they lose their significance, and lapse into mere names, and nothing more. For instance, children hear their fathers refer to a distant tract of country toward a certain quarter as "the combe." The fathers may attach to the word its proper meaning, but it having passed out of ordinary use the children know only that the "combe" is the "combe," but whether it means the hollow, or the adjacent hills, or both together, they cannot tell. An instance of an inversion in the application of a term, analogous to that in Cumberland, occurred in Cornwall. A Cornishman, named Scawen, who—according to Prof. Max Müller, from whom I quote—wrote, about 200 years ago, in correcting the heraldic errors of his countrymen, and especially that of representing "Ross" as if it meant a "rose," states that "Ross in Cornish means a vale or valley." Now, it need hardly be said that "ross" really means "a head" "a promontory." Thus, while we have in Cumberland the old Celtic word for "a hollow" used to designate a mountain, we find there were Cornishmen who referred the old word for "a head" to the subjacent valley. But this word is interesting on another account, in connexion with the paper of the Astronomer Royal. This also points to the east as the native sea of the Celt. I hold it to be unquestionably identical with the Hebrew *rosh*, Arabic *ras*, a word which, like our own "head," is used in many senses, and amongst them, like it, in that of a promontory. As another instance in point, I think I may adduce "Combe Hill," near Croydon, situate between Addiscombe on the north-west and Addington on the south-east. This combe has within its hollow Combe House and Combe Farm, and evidently gave its own name to the hill which forms its southern side. W. B.

*Local Words.*—Rarely, or ever, are the following Dumfriesshire words heard in Renfrewshire, nor are they found in 'Burns': *pingie*, pan; *liggat*, gate; *lunkie*, hole in the wall; *lauchter*, eggs under a sitting hen; *caum*, slate-pen; *kinvaig*, tippet; *reeve*, sheepfold; *gellie*, pinch or lever; *girlings*, nestlings; *crook*, an old ewe; *gill* (g hard), leech; *tammock*, knoll; *nap*, dish; *peust*, well to do; *bask*, dry; *fremet*, not blood-related; *peefor*, long-winded, tedious; *douth*, shady; *to stell*, to stand; *chun*, sprout; *jib*, to overmilk; *trone*, to play the truant; *stole*, fill; *gairy*, precipice; *yim*, small quantity; *widdershins*, to go the wrong way, or turn against the sun (which is considered unlucky), &c. On the other hand, some Renfrewshire words could be given quite unknown further south. Most of the words you noticed in your review of the Cleveland dialect I have heard here. J. S.

*Childer.*—The peasantry of the south-east of Ireland invariably use this form in place of "children," giving it, however, a guttural sound—*childher*. Many Saxon words are in use in co. Kilkenny, as "schat," for land ploughed in broad sets (each set being called a "schat"); "swarth," for the row of grass or corn after the scythe, &c.

JAMES GROVES.

TO CORRESPONDENTS.—E. W.—A. H.—W. H. F.—G. G. J.—E. D. D.—H. P. M.—S. M.—B. E.—S. S.—J. H.—D. W. D.—received.

*Erratum.*—In our notice of Mr. Woolner's statue of Sir Bartle Frere, last week, the reader will please supply the words *Governor of Bombay*, after "the late."

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193, PICCADILLY.

Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 20, Wellington-street, Strand, London, W.C.  
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# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2155.

LONDON, SATURDAY, FEBRUARY 13, 1869.

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JOHN ROBSON, B.A., Secretary to the Council.

January 25, 1869.

## ROYAL SCHOOL OF MINES, Jermyn-street.

—Prof. RAMSAY, LL.D. F.R.S., will commence a COURSE of Thirty-two LECTURES on GEOLOGY on MONDAY NEXT, the 15th of February, at Two o'clock, to be continued on each succeeding Tuesday, Wednesday, Thursday, and Monday, at the same hour. Fee, for the Course, 3l.

Prof. GOODEVE, M.A., will commence a COURSE of Thirty-six LECTURES on APPLIED MECHANICS on TUESDAY, the 16th of March, of which further notice will be given.

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JOHN FRESCOTT KNIGHT, R.A., Secretary.

## GEOLOGICAL SOCIETY OF LONDON.

The ANNIVERSARY MEETING of this Society will be held at the Society's Apartments, Somerset House, on FRIDAY, February 19, at 1 o'clock; and the ANNUAL DINNER will take place the same Evening, at WILLIS'S ROOMS, King-street, St. James's, at 6 o'clock.

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W. J. C. ALLEN, Secretary.

Belfast, 2nd February, 1869.

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## ANTHROPOLOGICAL SOCIETY of LONDON.

LONDON, 4, St. Martin's place, Trafalgar-square. TUESDAY, 16th inst., at 8 p.m. Papers to be read:—'Locomotion'—Dr. Charnock and Mr. Lewis. 'Physical Characteristics of the People of Bretagne'—Dr. Beddoe, F.R.S.E.

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FELLOWS of the ROYAL SOCIETY are hereby informed that the Second Part of the PHILOSOPHICAL TRANSACTIONS, Vol. 159, for the Year 1868, is now published, and ready for delivery on application at the Office of the Society in Burlington House, daily, between the hours of 10 and 4.

WALTER WHITE, Assistant Secretary R.S. Burlington House, Feb. 11, 1869.



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LONDON, SATURDAY, FEBRUARY 13, 1869.

## LITERATURE

*Vesuvius.* By John Phillips, M.A. (Oxford, Clarendon Press; London, Macmillan & Co.)

We are living in a period of great volcanic and earth-shaking disturbance. Volcanoes are active, and there are "earthquakes in divers places." Therefore, a scientific and comprehensive account of Vesuvius by the veteran Professor of Geology at Oxford is timely.

Vesuvius has a threefold interest—historic, scenic, and scientific,—and these three are intimately associated. It has the historic interest of eighteen centuries, during which its near neighbours have regarded it with curiosity and watched it with alarm. In eruption, it is a formidable and uncertain foe. It has buried two cities in ashes, and has destroyed many lives. It stands like a huge and lofty tumulus over the lava vaults which itself has made and filled with corpses. Its records are written in fire, its voice is thunder, and its familiar work is desolation. What it has done it may again and at any time repeat. In menacing proximity to a great and populous city, it stands as a melancholy memento of the past and a sombre warning for the future.

Forget its desolations, and it is a scenic object. The blue dome, when crowned with white cloud and seen from afar, rises over the sunny plain and blue sea like a form of poetry and a dream of fancy. It is the subject of many paintings, the theme of many songs, and the long-desired vision of many a far-travelled tourist. None who see it in calm and in smiles could believe in its frowns and terrors; none who view its terrible eruptions, its showers of ashes and batteries of hot stones, could credit that for centuries it only sleeps and sends forth a gentle, curling, fleecy cloud as a foil for the glittering sunlight. It is, however, with the eruptions and with the geology of this scenic and historic volcano that we are now principally concerned.

Prof. Phillips introduces his volume with an historic account, and narrates the chief facts connected with the death of Pliny and the destruction of Pompeii and Herculaneum. Afterwards, we have a long but instructive chapter—the Third—on Vesuvius in eruption to A.D. 1800. The fourth chapter shows us Vesuvius in the nineteenth century, and now we arrive at details relating to our own days. On the 8th of December, 1861, after severe earthquakes, eleven small cones, less than half a mile from Torre del Greco, and ranged in a fissure 2,000 yards in length, threw out clouds of ashes, and one of them gave vent to lava. The town was shaken to fragments, and the ground fissured in all directions; while the adjoining sea-coast was raised three-and-a-half feet.

That may be taken as the beginning of a long period of disturbances, extending to the present day. Earthquakes prevailed in Southern Europe and the north of Africa in 1865, 1866 and 1867, and upon these followed eruptions of Vesuvius and Etna, Pantorino, the Azores and Hecla. In April, 1868, there was a great outflow of the Hawaiian volcano, and recently we have learnt the terrors of that terrible earthquake on the coast of Central America. Vesuvius, indeed, is now seldom quiet, and there are notices of minor disturbances from February, 1865. In our own columns a Correspondent has given a history of the recent eruption in letters from Naples on the 7th of January and the 21st of March of last year. On the 16th of March, Prof. Phillips and a

friend arrived in Naples during a lull of the volcanic action, and when a future of troubled repose was expected. From this date, and the page of the present volume announcing it, we have a more lively personal narrative by the Professor, illustrated with several small but effective diagrams.

On the evening of the 21st of March re-kindled fires began to blaze at intervals from the mountain. But the grandest of all the exhibitions of that time was witnessed on the 27th of March. Let the Professor describe it as he saw it from Naples:—

"One long, burning stream down the whole north-western slope of the great cone, quite reaching into and spreading across the Atrio del Cavallo. On the top, fitful bursts of clouds of fiery bombs and wide-spread ashes, below just where it appeared last night, but now far brighter, and glowing with a full steady eye of light, the second great burst of light and motion. Now, it spreads a bright cloud above; then down to the valley, knots and lines, sometimes double, of sharp white or reddish fire, swelling into considerable masses, and broken into many gleaming points. Towards the base, a wild cataract of fire is pouring towards us, and is stretching its red fingers over the elder lava. Now and then a star-like point in advance seems to beckon onward:—

Der freien Tochter der Natur.

Finally, on the deepest part of the whole visible horizon, a horizontal row of fourteen small bright star or gem-like fires marks the conquest of the current over the flat space of the Atrio [del Cavallo], and seems to unite again the long-separated masses of Somma and Vesuvius,—parent and child, the far-descended progeny of the struggling Titans."

The Professor and his friend made two ascents of the mountain, though not to the summit edge of the crater. Cold and heat were both against them. A storm of thunder, hail and snow, followed by heavy rain—a storm likewise of ejected stones;—all these at one time prevented access to the summit. Batteries of hot stones are frequent missiles from the mountain, and our columns record their ejection so lately as August 8th, last year. Thus the Professor missed the impressive look down into the crater from its edge; the rolling dense clouds of white fume covering the surface of the bottom, almost concealing the black sides. But he examined lavas and dykes, and did the work of a philosopher, if not of a mountaineer.

Of the outward form of this volcano and its periods of rest and activity, we have no space to say anything in detail; but we must refer to what is more instructive—namely, its internal structure. On this subject we listen to the Professor with fixed attention. The volcano is seen to consist of conical stratifications, which everywhere dip away from the axis, excepting only within the central funnel. The laminations increase in steepness as we ascend the mountain up to an angle of about 30°; beyond which the inclination is not augmented, except for short distances. Wherever natural sections can be examined, the determining elements of this conical stratification are a mass of what was once volcanic dust, or *lapilli* (small stones), or lumps of scoriæ, just such as fall in the showers of every eruption, and in all directions around the funnel. These materials, collected under the force of gravity, and the coherence arising from their various figures, settle at any slope less inclined than the angle of rest, which does not much exceed 30°, the maximum slope for any considerable length.

Mixed and alternating with these higher and looser deposits are sheets of solid rock, more or less parallel with, but less extensive than, the other layers. These are the lavas, the once liquid streams, very similar to the products now

poured out from the top or sides of the volcano. The so-called *dykes* cross the strata and lava sheets in various and irregular directions, and seem to have been pressed or melted into fissures of previously consolidated lava and layers of lapilli and dust. In the central funnel there is a parent stem of all these dykes, continuing deeply downwards. With this central lava-stem all the dykes were connected at the time of their injection amongst the other materials.

By vertical sections parallel to the axis of the Vesuvian cone, and by sections through the axis itself, all the layers are shown as level, or as approaching to the level position. By an ideal horizontal section at right angles to the axis of the cone, we observe the general concentricity of all the layers of lava of the deposits of loose material, and we may safely infer the original connexion of all the fissures which cross the laminae with the central pipe. Every reader may thus frame a conception of the whole mass, and its mode of gradual accumulation into its present conical coherence.

The different lava currents of various ages form a study by themselves, and require a large coloured map for their illustration. A small map is prefixed to this volume; but all visitors to Vesuvius should previously procure the map of M. Le Hon, published in 1866, which represents, on a large scale and in colours, all the known currents to A.D. 1861, as well as the frequent superposition of one upon another will permit. As our author says, this map was hardly to be procured in Naples in 1868; we may add that it may be obtained in Brussels or Paris for six francs; as well as a complete history of the great eruption of Vesuvius in 1631, by the same author.

Many interesting questions arise in connexion with the consideration of volcanic energy. For instance, in relation to Vesuvius, what is the magnitude of the principal eruptions as partly represented by the mass of ejected lava? In A.D. 1737 the mass of lava was estimated at 10,237,096 cubic metres, and in 1794 the still larger quantity was estimated at 20,744,445 cubic metres. Take the latter separately, and it would give ten inches in depth over the whole surface of Paris. The mass of Vesuvius itself is a measure of energy according to the idea of its construction above suggested, and the opinion of Seneca seems probable, viz., that the ancient Vesuvius (including Somma) has thrown out much more than its own bulk. Since Seneca's time, and during the course of 1800 years, the modern Vesuvius has ejected lava and ashes to the amount of thrice its own bulk.

Could we rightly interpret the mechanical phenomena of eruptions, we might hope to arrive at a knowledge of the mass-forces causing them, and at an estimate of the productive energy. Could we interpret the chemical phenomena, such as the constitution of lava and ashes, the evolution of steam, the sublimation of metals, metalloids and metallides, the outpourings of acids and salts, and the like, we should probably succeed in ascertaining the nature and condition of subterranean matter, and of the molecular actions which accompany the effects of the mass-forces. Important observations in these directions have of late years been made by some English and some foreign *savants*; and the sciences of Seismology and Vulcanicity are now securing promising cultivators. In foreign books the valuable studies of Mr. Mallet are seldom noticed, yet the names of our Mallet, Hopkins and Haughton ought to obtain respect and record. The first-named gentleman personally inspected the Vesuvian crater while



lava was fluid in it, and estimated the temperature of its bright red mass to be about 2,000°. He also concludes that the focal area, or cavity, or fissures where the disturbance originated, have a mean depth of about 5½ geographical miles, and could not extend upwards and downwards above 3 geographical miles (18,225 feet). Considering the direction of the wave at the surface, and the measure of the disturbing forces manifested there, it is apparent that the focal fissure stretches through about nine geographical miles in length. At this moderate depth sprung into action the motive power of the great Neapolitan earthquake of 1857. Probably, however, it had its source of energy at a considerable distance to the south-east of Vesuvius.

When we attempt to combine the various observations of credit and value in a general theory of Vulcanicity, we find how difficult it is to travel along subterranean roads. If there be no royal road to science on the surface, assuredly there is none below it. That volcanic phenomena are local effects depending upon extended conditions we are tolerably sure. But what are these general conditions, and how do they produce the local phenomena? In Vesuvius we observe the particular action, and refer it to limited causes. But on the largest scale we have to ascertain mutual relationships and their dependence in time and space on general terrestrial or cosmical conditions. It is at least something to know that the greater problem includes the less, and that every soundly established local fact has some bearing upon the general theory.

A few notes and grounds of reasoning may be selected and stated as suggestions. The temperature of our earth increasing by known degrees for various depths, and there being a perpetual flow of heat upwards from the interior, we infer that below a certain point the heat is not accidental but original, and due to distinct cosmical conditions. We are almost compelled from our present knowledge to believe that for greater depths than from one to ten miles, the heat would be found to increase in nearly the ascertained ratio, if the rocky crust be of the same quality in regard to heat. It is so for five or ten miles in England. But in other parts of the earth, at ten miles, we should have a temperature of about 2,000°, more or less, according to rate of augmentation. At this temperature a great portion of our rocks and metals, taken singly, would be in fusion, and still easier would be their fusion in mixture. Of course if we diminish the ratio of descending increase of heat we diminish the descending temperature. The actual existence of an interior fluid is, as Prof. Phillips argues, the natural result of correct reasoning on the distribution of heat in the exterior solid coating of our planet. From astronomical considerations, there must be a certain depth of solidity, and, in accordance with the problem of that eminent mathematician, the late Mr. Hopkins, of Cambridge, that depth ought to be one-fourth of the earth's radius, and therefore including more than half the volume of the earth. The least depth which he can allow for solidity is six or eight hundred miles; it may be more.

Lava can hardly be forced upwards through channels of such great length, and it is unnecessary to believe this. But an interior fluid, composed of silicated earths, alkalis and metals, which is accessible to water, open or capable of being opened to the air or the ocean, appear to be the fundamental condition of volcanic energy. Such fluidity being admitted, it must be due to the globe's inherent heat.

Mr. Hopkins allowed that, though the exterior

crust of the globe may be solid as a whole, yet it may contain great seas or lakes of lava. If these liquid-holding basins lie under separate volcanoes, it is easy to comprehend how erupted lava may be locally and independently derived from no great and unlikely depths. The liquid mass is always in readiness to flow out, upon the application of adequate pressure to sustain the column. Pressure may be caused by steam, and steam may rend the rocks above it; and hence the earth may shake. Steam generated in large quantities implies great reservoirs of water; but in all known cases the steam pressure required may be derived from a depth less than that of rock-fusion by earth-heat.

Our globe is slowly losing heat. "To me," says Prof. Phillips, "it appears clear that on the general fact of a cooling globe two great systems of movement in the earth's crust are to be surely inferred; one downward, by reason of the determining of a general contraction to particular axes and centres; the other upward, arising from the crystallization of rocks whose specific gravity is less than that of the whole mass. Whether these rocks entangle themselves below, so as to constitute practically a solid basis, or float in a magma of slow fluidity, is of no material consequence to the general theory of the earth, or to the particular theory of volcanoes. The conformity and diversity of these latter can be well enough explained either way; conformity of general phenomena from causes of like origin, diversity of particular effects from the varying depths and communications of the channels, and the different qualities of the solid rocks which are rent by earthquakes, absorbed by heat, and ejected by steam."

Of what nature are the communicating channels, and where do they run through and divide areas of vulcanicity? Do neighbouring volcanoes communicate and sympathize like neighbouring nations? Do those two Titanic brothers, Vesuvius and Etna, send subterranean messages of fire and earth-shakings? Do they correspond in secret and alternate in outward activity? Certain it is that so lately as in last November and December this intercommunication and active alternation appeared to take effect, for Prof. Palmieri, of Naples, observes that these two, though usually independent volcanoes, have established some sort of union. On the night of the 26th of November, 1868, the last current of molten fluid descended from Vesuvius, and on the 27th a majestic and dazzling crest appeared on Etna. At once the ten cones of eruption in Vesuvius diminished their fearful activity; but the small crater which had been formed about half way up the great cone still emitted much smoke. Perhaps Etna has taken up the fiery tale unfinished and untold by Vesuvius; or Vesuvius may again take up that of Etna.

We thank Prof. Phillips for his acceptable volume, and only hope he will have opportunities in a future edition to make a better arrangement of some parts, and to add an index of facts and phenomena to those of places and personal names. So instructive a book deserves all care to mature and complete it, and to make its contents readily accessible to the reader. The illustrations are all useful, if not all ornamental.

#### *The Life of Columbus, the Discoverer of America.*

Chiefly by Arthur Helps. (Bell & Daldy.)

SOME years ago the author of 'Friends in Council' published a memorable work, in four volumes, in illustration of the Slave Trade. Like some other controversial books, it began as an explanation, and grew, by inherent force and genius, into something like a history. As

a book, that 'History of the Spanish Conquest in America' had very high merits; wide research, noble writing, and a firm grasp of the main subject in hand. Much biographical matter entered into it; but this matter was necessarily kept under, as being at best available to an artist only in subordination to the general purpose. But a new idea has presented itself to Mr. Helps—that of separating the biographical material from that which is purely historical, and, with such additions as may be found desirable, constructing a series of lives of the discoverers and conquerors out of his history of the discovery and conquest.

"This Life of Columbus," he explains, "is one of a series of biographies prepared under my superintendence, and for the most part taken verbatim from my 'History of the Spanish Conquest in America.' That work was written chiefly with a view to illustrate the history of slavery, and not to give full accounts of the deeds of the discoverers and conquerors of the New World, much less to give a condensed memoir of each of them. It has, therefore, been necessary to re-arrange and add considerably to these materials, and for this assistance I am indebted to the skill and research of Mr. Herbert Preston Thomas."

This is all we learn, and the explanation leaves us a little in the dark, unless indeed Mr. Helps means to abandon his 'History' as one of his permanent works, and to break it up himself, using the spars and copper in the construction of other books. Such can hardly be his meaning: yet how else are we to take his Preface?

Passing over this point, as one which concerns the writer mainly, we have little but pure commendation to bestow on this 'Life of Columbus.' That the story is very well told, we need hardly say; since Mr. Helps tells it. What is more important for the reader to learn is, that the new material now added to the biography is great in quantity and good in quality. In our time, with the help of a thousand critical readers in every good library, discovery succeeds to discovery very fast; so that a work which was up to the state of our knowledge a dozen years ago might be extremely defective in the present years. Writers who, like Miss Strickland, do not know the difference lay themselves open to a good deal of banter. Mr. Helps is not a writer of this class. He keeps his eyes open to what is going on in the world of thought, and he has pressed into his service every new fact which has recently turned up.

We shall be doing both writer and reader a good turn by quoting the opening passages from the 'History' and from the 'Life'; in the first place, because these two passages on the same topics will show the way in which the new book is constructed; and in the second place, because they show in a brief space the advances made in our knowledge of Columbus in a dozen years.

The 'History' of Columbus begins:—

"Columbus was born in the Genoese territory in the year 1447 or 1448. His family was obscure, but, like most others, when the light of a great man's birth is thrown upon its records, real and possible, it presents some other names not altogether unworthy to be inscribed among the great man's ancestors. Columbus was sent to Pavia for his education, and seems to have profited by it; for he wrote legibly, designed well, was a good Latin scholar, and it is probable that he then acquired the rudiments of the various sciences in which he afterwards became proficient. At the age of fourteen he went to sea. Of his many voyages, which of them took place before, and which after, his coming to Portugal, we have no distinct record; but are sure that he traversed a large part of the known world, that he visited England, that he made his way to Iceland, that he had been at El



Mina, on the coast of Africa, and had seen the islands of the Grecian Archipelago. He also mentions having been employed by King René of Provence, to intercept a Venetian galliot."

Compare this statement with the fuller and fresher details now submitted to the reader of Mr. Helps's 'Life of Columbus':—

"The question of Columbus's birthplace has been almost as hotly contested as that of Homer's. A succession of pamphleteers had discussed the pretensions of half a dozen different Italian villages to be the birthplace of the great navigator; but still archaeologists were divided on the subject, when, at a comparatively recent period, the discovery of the will in which Columbus bequeathed part of his property to the Bank of Genoa, conclusively settled the point in favour of that city. 'Thence I came,' he says, 'and there was I born.' As to the date of his birth there is no such direct evidence; and conjectures and inferences, founded on various statements in his own writings, and in those of his contemporaries, range over the twenty years from 1436 to 1456, in attempting to assign the precise time of his appearance in the world. Mr. Irving adopts the earlier of these two dates, upon the authority of a remark by Bernaldez, the curate of Los Palacios, which speaks of the death of Columbus in the year 1506, 'at a good old age, being seventy years old, a little more or less.' But this statement has an air of vagueness, and is, moreover, inconsistent with several passages in Columbus's own letters. And the evidence of the ancient authorities who seem most to be relied on, points rather to the year 1447 or 1448 as the probable date. His father was a wool-carder; but this fact does not necessarily imply, in a city of traders like Genoa, that his family was of particularly humble origin. At any rate, like most others, when the light of a great man's birth is thrown upon its records, real and possible, it presents some other names not altogether unworthy to be inscribed among the great man's ancestors. Christopher was not, he says in a letter to a lady of the Spanish court, the first admiral of his family—referring, evidently, to two naval commanders bearing his name, who had attained some distinction in the maritime service of Genoa and France, and the younger of whom, Colombo el Mozo, was in command of a French squadron in the expedition undertaken by John of Anjou against Naples for the recovery of the Neapolitan crown. But his relationship with these Colombos, if traceable at all, was probably only a very distant one, and his son, in admitting this, wisely says that the glory of Christopher is quite enough, without there being a necessity to borrow any from his ancestors. At a very early age he became a student at the University of Pavia, where he laid the foundations of that knowledge of mathematics and natural science, which stood him in good stead throughout his life. At Genoa he would naturally regard the sea as the great field of enterprise which produced harvests of rich wares and spoils of glorious victories; and he may have heard, now and then, news of the latest conclusions of the Arabic geographers at Senaar, and rumours of explorations down the African coast, which would be sure to excite interest among the maritime population of his birthplace. It is not wonderful that, exposed to such influences, he preferred a life of adventure on the sea to the drudgery of his father's trade in Genoa. Accordingly, after finishing his academical course at Pavia, he spent but a few irksome months as a carder of wool (*tector panni*) and actually entered on his nautical career before he was fifteen years old. Of his many voyages, which of them took place before, and which after, his coming to Portugal, we have no distinct record; but are sure that he traversed a large part of the known world, that he visited England, that he made his way to Iceland and Friesland (where he may possibly have heard vague tales of the discoveries by the North-men in North America), that he had been at El Mina, on the coast of Guinea, and that he had seen the Islands of the Grecian Archipelago. 'I have been seeking out the secrets of nature for forty years,' he says, 'and wherever ship has sailed, there have I voyaged.' But beyond a few vague allusions of this kind, we know scarcely

anything of these early voyages. However, he mentions particularly his having been employed by King René of Provence to intercept a Venetian galliot. And this exploit furnishes illustrations both of his boldness and his tact. During the voyage the news was brought that the galliot was convoyed by three other vessels. Thereupon the crew were unwilling to hazard an engagement, and insisted that Columbus should return to Marseilles for reinforcement. Columbus made a feint of acquiescence, but craftily arranged the compass so that it appeared that they were returning, while they were really steering their original course, and so arrived at Carthage on the next morning, thinking all the while that they were in full sail for Marseilles."

This extract will suffice by way of sample. There are questions on which we differ from the verdicts of Mr. Helps; but there is no doubt in our minds about the general excellence of this volume. A more charming book for boys has never been issued from the press.

*The Principles of Currency.* By Bonamy Price. (Parker & Co.)

THE great merit of Mr. Price is his clearness of expression. Right or wrong, he tells us what he means; and this in a writer on the currency is not the least of good points; but it is not only on the currency question that Mr. Price is clear. In his inaugural lecture, which forms the first chapter of the present work, he brings out better than any other economist has ever done the truth of the proposition that Politics is the master science, Political Economy the subordinate. "Its conclusions," he says, "are not final, nor supreme. They may be over-ridden, modified or rejected, at the dictation of a yet more universal science." Would that our Indian statesmen had never neglected this truth! Mr. Price aims at a strictly scientific treatment of the currency question. Taking nothing for granted, he builds up his structure from the ground itself; and the result is that his chapter on Metallic Currency, in spite of a questionable use of the word "value" at p. 43, is a pretty nearly perfect introduction to the subject.

In his later chapters, Mr. Price has fallen into a way of trying hard to make out that he is a heretic, while he is, in fact, a perfectly "sound" economist. In his chapter on Banks he violently attacks the bankers for their habitual inaccuracy of language. In the lecture on the Money Markets he exposes the gold-mania of the writers of money-market reviews; but, just as the currency quacks must be taking heart, he comes out with bitter ridicule of the notion that panics are produced or intensified by scarcity of money. His chief conclusions appear to be these: That a bank-note is a cheque drawn by a banker on himself; that the issue of paper-money is limited by the need of it by the community for the purposes of buying and selling commodities; that a certain amount of legislative interference with the issue of bank-notes is, on the whole, advisable, and that Government should prove bank-notes as it proves guns; that the best guarantee is the good management of the issuing bank; that the effect of the Bank Charter Act is to make the circulation practically metallic, with the exception of the 15,000,000*l.*; that the keeping of gold in a cellar is a rude and wasteful means of insuring the convertibility of the bank-note; that the original figure of 14,000,000*l.* was taken at haphazard; that, having regard to the past, the Bank should be allowed to issue 20,000,000*l.* of notes instead of 15,000,000*l.*, in addition to those issued against gold; that, nevertheless, the Act of 1844 cannot be said to restrict the supply of bank-notes, but merely to supply

them in a costly and wasteful way; that there is no valid objection to the plan of permitting the issue of notes on securities; that, the issue of notes being limited by the capacity of the public, such issues would not bring to traders that millennium which they expect; and that the question of whether Government alone should issue notes is one of detail, not of principle.

Mr. Price's book on the Currency will take rank alongside of Mr. Göschen's on Exchanges as one of the two best monographs on economic subjects.

*The Epicure's Year-Book for 1869.* Second Year. (Bradbury, Evans & Co.)

AGAIN we have to thank Fin-Bec for a little book on the subtler pleasures of a refined table—a volume that justifies its motto in containing

Nothing to mar the sober majesties  
Of settled, sweet Epicurean life,

and by doing much to exalt and glorify them. Perused over the toilet-table, it will prepare the reader for breakfast; glanced at during the placid hours of morning, it will whet his appetite for the mid-day repast, which a foolish alderman stigmatized as an insult to breakfast and an injury to dinner; studied thoughtfully during the afternoon, it will raise his spirits and intelligence to the level requisite for the enjoyment of the principal daily meal; tranquilly pondered during the evening, it will foster gratitude for the enjoyments of a well-spent day. Thankful for its guidance on many difficult questions, we can commend it also for the cleverness with which it raises points for discussion, and occasionally provokes a pleasant spirit of opposition. One of the places where Fin-Bec seeks a difference with his reader may be indicated by the question, What is rabbit? Cooks and epicures are not in unison as to the proper classification of this somewhat mean and flavourless creature, which English sportsmen, in the face of a recent amendment of our Game Law, persist in ranking with vermin. Miss Acton, without expressly raising rabbit to the dignity of game, gives directions for its cooking amongst receipts for the preparation of hares and pheasants; Mrs. Beeton deals with it under the heading "poultry"; Alexis Soyer glances at its culinary treatment in his section on "fowls"; in his larger work, *Cre Fydd* places it amongst "game"—in his abridgment he assigns it a position between "pig" and "goose." In his introduction to *menus* for January, boldly defying the etymologists and compilers of dictionaries, Fin-Bec says, "It has been said that a bad dinner at any time is an offence, but that in January it is a deliberate snare. Why, in the matter of poultry, your poulterer offers you turkey, capon, chicken, rabbit, goose, larks and duck." Precisions would deny that larks can be rightly classified with "the young of birds usually called domestic fowls" (Richardson's definition of poultry); but the high priest of the kitchen—a law unto himself on language as well as cookery—declares that the term introduced into our mother-tongue by the *chefs* of the Norman barons is applicable to a featherless quadruped that lays no eggs. In his justification, it will not be enough for Fin-Bec to urge that rabbits are poultry because they may be bought at every poulterer's stall, for the London poulterer deals in many kinds of provisions, such as pheasants and partridges, *Gruyère* and *Neuf-châtel* cheeses, which no sane man would think of calling poultry. In texture and flavour, rabbit no doubt resembles chicken more than any of the nobler sorts of game, but the same might be said of a lady's white kid slipper, which culinary art had rendered fit for a gourmet's tooth, and yet no one would venture to



call a fowl. We do not say that Fin-Bec's definition is indefensible, but it certainly does not close the discussion of the perplexing question—What is rabbit?

Amongst the 365 methods of cooking a fowl, which M. de Cussy offered to submit to the hero of Austerlitz, there was none better than Fin-Bec's receipt for *poularde des gourmets*.—

"Take a plump and tender pullet, truss it, dry and singe the interior, take a clean piece of meat dripping about the size of an egg, with double its quantity of butter, and mix with a good pinch of tarragon leaves;—and stuff the bird. Tie up the pullet securely at both ends, the feet within. Then take a fresh clean pig's bladder; insert the pullet; tie the aperture. Then wrap it in a cloth, and put it into boiling water. It should boil uninterruptedly for two hours. Untie the pullet when done, and serve it upon a hot dish in its own gravy. Separately, a *sauce blonde* flavoured with tarragon. Surely, such a dish as this may be served any day in any January in the most modest of British establishments without creating a domestic revolution."

The creature is thus cooked in its own unqualified juice,—a culinary feat occasionally performed by Suffolk labourers, who, on catching a hedgehog, are wont to envelope it with clay, and thrust it thus packed in tenacious earth into the fire. After the clay has become brick, it is broken with a blow, when the creature's prickly skin adheres to the earthen crust, and its tender flesh rewards the primitive but most successful cook for his well-directed labour.

About fish our author lectures with characteristic judgment, speaking with proper praise of that "most delicate fish, the brill," which Theodore Hook "foolishly called the work-house turbot"; but Theodore, though he ruined his stomach by eating and his brain by drinking, never mastered even the rudiments of gastronomy. In the fullness of his powers he could not appreciate rightly a dish that was cheap as well as good, and cared only for what was dear in the market. Yet, further, the thing which cost much money was flavourless to the wit's dull palate unless it had been bought and prepared by a great man's cook. But the true epicure—and Fin-Bec writes only for sincere and unaffected gourmets—enjoys good fare, without reference to its rarity or plentifulness. Careless of cost, so long as he procures the gratification of his higher nature, he turns away disdainfully from the wasteful *plat* that tastes of nothing but money. Thus it is that Fin-Bec can applaud the delicacy of brill, a fish which, even more than whiting, deserves to be called the chicken of the deep, and relishes whitebait all the more because its identity with the cheap and acceptable herring has at length been conclusively demonstrated by Dr. Günther.

In the chapter entitled "The Scrap Book," which concludes his volume, Fin-Bec gives some curious notes and jottings about dinners and their consumers. We are told of a restaurant, at Joinville-le-Pont, where the following notice appears upon the first page of the *carte*: "Guests may dine in their shirt-sleeves." In the next paragraph we read, "An Oriental installed himself recently in Paris, with extraordinary magnificence, and launched into all the epicurean pleasures of the French *cuisine* with astonishing vigour. The breakfasts, dinners and suppers were incessant. A lady, free of speech, observed of her host, 'He is a wild boar whom civilization has turned into a pig.'" Another scrap gives capital directions for salad-dressing: "The Spaniards have a proverb which describes their salad:—'A spendthrift for oil, a miser for vinegar, a counsellor for salt, and a madman to stir it all up.' Infinitely preferable to Sydney Smith's poetic recipe."

Having written critically and profoundly about gravies, why should not our epicure in

his next Year-Book give us a chapter on graces, setting forth the frame of mind in which the fastidious eater should come to a banquet, the means by which he can best prepare his intellect and nervous system for the thorough enjoyment of a complicated repast, and the temper of mingled gratitude and benevolence in which he should ultimately rise from table? In such a chapter he might notice the various apt ways in which individuals and corporations have been known to exhibit their thankfulness for choice food and generous wine. Much might be said in it about obsolete or almost disused forms of thanksgiving after meat, one of the strangest of which ancient forms is the grace, still acted instead of spoken, at the terminal dinners at Clement's Inn. After the banquets of that learned society, members and guests rise on the removal of the white cloth and witness the following thanksgiving in pantomime. Before the president of the second table the butler puts a mass of bread, consisting of four loaves adhering to each other by their kissing crusts. Taking this mass of bread in his hand the said president of the second table slowly raises it above his head to the full reach of his arm, and after a few moments' pause brings it down with a thunderous whack on the oaken table. A second time the bread is elevated and struck upon the resounding board. Yet a third time the same feat is performed; and then, before strangers have had time to recover from their astonishment, the grace-actor has thrown the bread so that it slides and spins down to the bottom of the long table, where it is caught up by the butler, who instantly runs out of the dining-hall with it in his outstretched hands. The whole grace is typical. The four loaves represent the Four Gospels; the three elevations are in reverence of the three persons of the Sacred Trinity; the manner in which the bread is cast down the table indicates the liberality with which the Bread of Life was given to mankind; the alacrity with which the butler runs out of the hall exemplifies the alacrity with which zealous servants hasten to distribute the bread of spiritual knowledge to those who hunger for it. The date of this singular grace is unknown; but it is certainly of ancient origin, and no one can question that it sprang from devout sentiment.

*My Adventures Afloat: a Personal Memoir of my Cruises and Services in the Sumter and Alabama.* By Admiral R. Semmes. (Bentley.)

It is quite safe to pronounce 'My Adventures Afloat' to be the most impudent and reckless book of the present season. It is impudent in every way, and reckless in every page; an insolent piece of brag, a defiance of public taste and an outrage on public law.

In the first place, it bears no printer's name. How is this? we venture to ask Mr. Bentley. Mr. Bentley is a London publisher; his name stands on the title-page; and he must be well aware that a printed book ought to carry the printer's name. His answer may be, perhaps, that this shameless volume has not been printed in England at all, and that his own pretence of bringing out an English edition is a mere device of the trade. If so, it is an unusual answer for an eminent London publisher to make.

In the second place, it is a reprint, with much frothy addition, of a work already known in the English market; a work which was published by Messrs. Saunders, Otley & Co., under the title of 'The Log of the Sumter and Alabama,' and which long ago died the death of all noxious things. Some of our readers may remember that poor and flatulent book,

which Mr. Semmes admits, was made up from his own journals and log-books, lent to Messrs. Saunders & Otley for the purpose. It was a failure. There was too much of it for English taste. We know that it brought no credit to the London firm, and we have yet to learn that it brought them any profit. Mr. Semmes announces that he got nothing by it; but we suspect that the publishers' case was worse than his own. Anyhow, the book is there; and anybody who wants to read about the Alabama can satisfy their craving in a reasonable space by sending for 'The Log.'

In the third place, it is a piece of self-laudation, equal in unconscious comedy to Artemus Ward. "A number of publications have appeared concerning the author and his career," says "Mr." Semmes, "Captain" Semmes, or "Admiral" Semmes; adding, in the Artemus vein, "as was to be expected." Equally modest and true. A "number of publications"? What publications have appeared concerning the author and his career? We know of none whatever except what Mr. Semmes has written,—'The Log,' long ago printed in London, and 'My Adventures Afloat,' which appears to have been printed nowhere in particular. Mr. Semmes is his own hero and his own biographer. And what a hero! In his own belief, Mr. Semmes is the greatest man alive, and the Alabama was the noblest vessel ever sent to sea. "She not only alarmed the enemy"—the enemy being his native land—"but she alarmed all the other nations of the earth." Such a hero and such a subject strained the virtue of minor mortals beyond their power. They came to worship and to celebrate; only too happy if they were suffered to bend the knee and sound the trumpet before so great a god. "A number of ambitious *littérateurs* entered the seductive field," says the hero. No field, in particular, has been mentioned; but we suppose the field of glory generally is meant. But these daring and ambitious men took little by their efforts. "These penny-a-liners all made miserable failures, not even excepting the London house of Saunders, Otley & Co." We cannot help feeling for our London contemporaries. The world was hard upon them for publishing 'The Log' at all; and now the "hero" whom they wished to serve speaks of them without the customary forms of politeness, and denounces them as "penny-a-liners."

In the fourth place, it betrays the names of private persons, even of women, who were civil to the privateer when he escaped to London, in a manner to embroil them with third parties and with a jealous and exacting public. Liberties are taken with the name of one lady which are most unwarrantable. The writer ought to know that people are not so warm about his "exploits" as they were four or five years ago, and that a kindhearted woman may have offered help to fugitives, in the hour of their distress, without wishing to be linked with a dubious transaction in a permanent record. Women are in such things far more sensitive than men. We cannot pretend to say whether the Rev. Mr. Tremblett will like the association through which he is dragged in this volume. Probably he will not; but he chose his own political friends, and it is no great hardship that he is afterwards found in their company. He is, in some sort, a public man. The lady's case is quite different; and we are certain that this gratuitous parade of her name will bring to the members of her family the acutest pain.

Beyond personal bounce and swagger, reckless abuse of his country, and loathsome flattery of ours, there is absolutely nothing in 'My Adventures Afloat.' Mr. Semmes is good enough to say



that "so far as his own career was concerned, the author would gladly have devolved the labours of the historian on other shoulders." It would have been wiser to have done so. No "historian," we undertake to say, would have touched the subject. The theme is not attractive. The story of a war-ship which burns unarmed traders until she falls in with an equal, and then goes down for ever, is not a topic for worthy pens to handle. An altogether factitious importance was assigned to the Alabama, not on account of her "exploits," but because of her origin. When the grave trouble to which she gave rise has been removed, not a single soul on this planet will ever care to recall the figure of Mr. Semmes and the memory of his 'Adventures Afloat.'

*Travels in the East Indian Archipelago.* By  
Albert S. Bickmore, M.A. (Murray.)

At the back of the fort of Amboina, "a beautifully-shaded street leads up to the east," and on one side of this street is a garden with a small square pillar. "A thick group of coffee-trees almost embrace it in their drooping branches, as if trying to protect it from wind and rain and the consuming hand of Time." Here lie the remains of George Everard Rumpf, a German, of Hesse-Cassel, born in 1626, and who died in 1693, after serving the Dutch East India Company thirty-nine years. In his youth he had studied medicine, and thus imbibed a love for natural history, so strong that he continued to prosecute his researches to the last, in spite of the calamity of blindness, which prevented him from returning to Europe, and afflicted him at the comparatively early age of forty-two. He composed two works, one of which, 'Rariteit Kamer,' or Chamber of Rarities, was published twelve years, and the other, 'Hortus Amboinensis,' forty-eight years after his death. The former work was for a long time the acknowledged standard to which all conchological writers referred; the latter was no less valuable, as a careful description of the plants of the region from which its name is taken. Both were so highly esteemed that the author was honoured by his contemporaries with the title of "the Indian Pliny," and the shells he had collected were so much thought of that after the conquest of Holland by the French they were taken to Paris from Leyden, and afterwards re-transferred to the latter city. In those transfers the collection was broken up, and it was to restore the specimens and to bring to America a similar collection that Mr. Bickmore went on his far journey to the Eastern Archipelago.

Commencing his voyage in April, 1865, our author landed first at Batavia, where he received every encouragement and assistance from Baron Sloet van de Beele, then Governor-General of the Dutch possessions in the Eastern Archipelago. Thence he sailed on the 7th of June for the Moluccas, stopping *en route* at Surabaya, on the north coast of Java; at Macassar, the capital of Celebes; and at Kupang and Dilli, in the island of Timor. He reached Amboina on the 29th of June, and here his principal work began, his desire being not only to obtain the same shells that Rumphius figured, but to procure them from the same points and bays, so that there could be no doubt about the identity of the fresh specimens with the drawings of the German *savant*. He had not been long thus engaged before he experienced one of those terrible alarms which make a residence in the beautiful isles of the Eastern Sea the reverse of agreeable. He was awakened by a frightful noise in the bowels of the earth, and "at the next instant it seemed as if some huge

giant had seized the bed, and had pushed it from him, and then pulled it towards him with the greatest violence." A moment more, and all the inmates of the house were seeking refuge in a room with a roof purposely made so light as not to injure any one by its fall. From Amboina Mr. Bickmore made many interesting excursions to the neighbouring islands, to Ceram and Buru, to Saparua, Banda, Bachian and Makian. He was successful not only in making a collection of shells similar to the one he had taken for model, but also in adding many rare specimens. Nor did he restrict himself to conchology, but obtained many skins of birds and animals. Thus, in Kayeli, on the south-east side of Buru, he spent whole days in hunting, and in one week added sixty-three skins of rare birds to his collection. After visiting Ternate, Tidore and Gilolo he found himself at the end of December at Menado, the largest village in the north-eastern limb of the strangely-shaped island of Celebes. Thence he passed to Java, and so on to the western coast of Sumatra, to Padang and the country of the Cannibal Battas, whence returning south he crossed the whole island from Mount Bungki to Palembang, from which port he sailed to Singapore, where he arrived on the 18th of May, 1866, a year and fourteen days from his landing in Java. During this time he had travelled 6,000 miles over the Archipelago without once setting foot on any other soil than that possessed by the Dutch.

It is not to be supposed that journeyings of such extent could be made in such a region without considerable danger. Mr. Bickmore had many escapes. We have already mentioned the earthquake; and he was several times nearly lost in tempests at sea, all but fell from terrific precipices, and came near to being devoured by tigers and cannibals. But besides these violent risks, there were constant perils cropping up even in the ordinary travelling. For instance, here is a not very pleasant or safe mode of disembarkation:—

"At length, near night, we came to anchor off a village that the Resident was obliged to visit. It was situated on a straight, open beach, which descended so abruptly beneath the sea, that the high swell never once broke before finding itself suddenly stopped in its rapid course; it rose up in one huge wall that reeled forward and fell on the steep shore with a roar like heavy thunder. Although I was born by the shore of the open sea, and had seen boats land in all kinds of weather, I never saw the most daring sailors attempt it through such a surf as was breaking before us. Every few moments the water would rebound from the sand until it rose twice and a half as high as the natives standing near it, at least fifteen feet. One of our number could not conceal his timidity, and declared that every one of us would be drowned if we should attempt to land at that time. The Resident, however, said he should try it, and I assured him he should not go alone; and the others concluded not to allow themselves to be left behind. More than two hundred natives had now gathered on the beach. They soon made a rude skid or wide ladder, with large poles on the sides, and small green ones with the bark torn off for the rounds. This was laid down when the wave was forming, and a heavy prau pushed on to it as the wave broke, and a broad sheet of surf partially buoyed her up. As this wave receded, she was successfully launched. We were now ordered to change from our boat into that one, and at once we ran in toward the shore over the heavy rollers. Other natives now appeared on the beach with a huge coil of rattan an inch or more in diameter, and two or three of them seizing one end, ran down and plunged headlong into a high wave as coolly and as unhesitatingly as a diver would leap from the side of a boat in a quiet bay. The end of the rattan was fastened firmly to the front part of our boat; the other was carried up a long way on the beach, and the natives

ranged themselves in two rows, each grasping it with one hand as if ready to haul in the leviathan himself, when the warning should be given. A number of heavy seas now rolled in and broke, but the natives, by means of their paddles, kept us from being swept forward or backward. A smaller swell is coming in now. Every native gives a wild yell, and those on the shore haul in the rattan with all their might, and away we dart on the crest of a wave with the swiftness of an arrow. We are now in the midst of the surf, and our boat is on the skid, but away we glide at the speed of a locomotive, and already we are high upon the bank before the next wave can come in."

After passing through such a formidable surf it is not very tranquillizing to one's nerves to go to sleep amid a population of head-hunters, none of whom are allowed to marry until they have made room for the progeny they propose to engender by taking off some of the heads of those among whom they are living. Such Malthusian rules are not encouraging to visitors.

Again, as if it were not enough to be travelling in the Batta country, where the natives eat up quite indiscriminately thieves, prisoners of war, and missionaries, the tourist finds in vogue the following peculiar kind of suspension bridge:—

"The difficulty in crossing this bridge, which is as flexible as Manila rope, is so great, not only because it oscillates to the right and left, but because there is a vertical motion, and its whole floor, instead of moving in one piece, is continually rolling in a series of waves. An official, who had taken very careful measurements of it in order to make an estimate of the cost of erecting a true bridge, for this airy way does not deserve such a substantial name, gave me the following figures: total length, 374 feet; height of the middle and lowest part of the first span above the torrent 108 feet; height of the middle and lower part of the second span, 137.5 feet. The inspector then came over safely, and we walked a short distance to a neighbouring village while the natives were taking our carriage to pieces and bringing them over one at a time. Although I am not one of those who allow themselves to be constantly tortured by presentiments and omens, I could not rid myself of an impression that some accident was going to happen to those who were bringing over the carriage, and went back to see for myself what they were doing. The wheels and top were over, and six natives were bringing the body, which, though quite large, was very light. They had already crossed the long span, and were coming on to the short one. 'Is it possible,' I said to myself, 'that such a structure can hold such a weight at such a great leverage? We shall soon see, for they are rapidly coming to the middle of the second span.' At the next instant there was a loud, sharp crack, like the report of a pistol. One of the large rattans that went over the high branches of the camphor-trees and supported the sides, had parted at one of its joints. The officer who had charge of the bridge, and was standing by my side, seized me by the shoulder in his fright. As soon as the rattan on one side broke, the bridge gave a fearful lurch in the opposite direction, but the natives all knew they must keep perfectly quiet and allow themselves to swing, and, finally, when it had become still, they came on carefully and safely reached the bank. The officer and I both believed that the moment one of the rattans broke, the others, having of course to support a much greater weight, would also break, and that we should hear a few more similar crackings, and see all the natives fall headlong down nearly one hundred and forty feet into the boiling torrent beneath, which is so rapid that only a few days ago a buffalo, that was standing in the side of the stream above the bridge, lost his footing and was carried down without being able to reach either bank."

These things are, no doubt, trying; but we must confess to a feeling that the danger with which the journey ends, the combat with a python, seems rather too much worked up.



Mr. Bickmore speaks of the serpent as "the monster," and says that it was "large enough and strong enough to crush the largest horse," and yet he admits that it was brought to him in a box a foot and a half long by a foot high!

The Eastern Archipelago and its islands are not yet a hackneyed subject; and a book like Mr. Bickmore's, pleasantly written, and containing much valuable information, cannot but be acceptable to the public.

*Tinker Æsop and his Lessons for the Age.* By John Vickers. (Longmans & Co.)

ASSUMING Mr. Vickers entitled to claim the whole discredit of this volume, we are curious to know the precise object of the roundabout rigmarole with which he ushers it before the public. When he was first afflicted with the delusion that he had something to say, why did he not adopt the ordinary course of simply saying it? Instead of this, something or other moves him to favour us first of all with a brief account of his family and his childhood,—then how he learned shorthand, and had great fun with it in his native village,—then how he got himself on the staff of a country newspaper,—then how he one day met a travelling tinker who combined the art of mending saucepans with that of making speeches to all sorts of people, from Earl Russell downwards,—then how he became private reporter to his new friend,—and so, finally, how this book came into existence. Now, one moment's reflection—painful as it must be, because too late—will show Mr. Vickers, we feel sure, how much wiser it would have been, if he must needs write at all, to follow the common way of all flesh. For let him consider: his book contains rather more than 300 very closely-printed pages. Not to press too hardly upon him, we may safely calculate that, in round numbers, there are exactly none worth reading, and (say) 250 that are reasonably certain never to be read. It is of course obvious, therefore, that a reduction to the extent of 50 pages would have made the author nearly 20 per cent. less intolerable. What a pity it is that writers do not oftener make use of these elementary principles of arithmetic by applying them practically! Like charity, science would then be a blessing alike to "him that gives and him that takes" such books as this. Besides, as we have said, where was the motive?

The hundred "discourses" which are presented in the form we have explained are on Politics, Theology, Moral Philosophy, Social Science, Spirit-Rapping, and, generally, everything else under the sun; and each winds up with a moral in the shape of a "little story." It is these "little stories" which give the Tinker his cognomen, and one of them we extract as a fair specimen:—

"A young and inexperienced curate, who had lately come from college to do duty in a country parish, was passionately fond of dancing, and was eager to indulge now and then in his favourite pastime, when he could do so in private, and not seem to make a mountain of himself. One dark winter's evening, having lit up the lower room of his lodging, and set his musical-box going, he began footing it round the table, and flinging his arms and legs about with wonderful agility; for though the shutters were still open, he saw nobody in the outer darkness, and fancied that he was fully concealed. Very soon a party of rustic labourers, going home from their day's work, observed the merry curate at his solitary dancing freak, and immediately drew up in front of the window, and watched him with evident amusement. 'What have you got there looking at, Joe?' said another labourer, who presently came up to the laughing spectators.—'Ho, we are seeing our new parson cuttin his capers,' said Joe; 'Ha! ha! ha! Blowed if it ain't as

pretty a little peep-show as ever I looked into, and there's nothin to pay!'"

We have only to add, that the quotation has been made at random, that it is not at all below the average, and that it is a great deal more readable and original than many of the "little lessons for the age" to which these fables are tail-pieces, and which form the great bulk of the volume.

#### NEW NOVELS.

*One Foot on Shore.* By the Author of 'Flirts and Flirts.' 3 vols. (Bentley.)

SERIOUSNESS of aim and artistic purpose make this story far superior to its predecessor. Yet 'One Foot on Shore' is deficient in that lively rattle which carried the reader through 'Flirts and Flirts,' and has the further fault of reminding him of it too often by preserving something of the tone and manner which marked the earlier novel. Again the scene is laid at Ryde, and again we have walks and talks on the pier with the audible whispers of society. Much of the first volume of 'One Foot on Shore' is a more sober repetition of the characters and incidents of 'Flirts and Flirts,' and the variations introduced are scarcely an improvement. The real merit of the new novel as compared with the elder one, is that it leads to something beyond flirtation. It shows there is a moral lesson to be learnt from that life which the author was formerly prepared to accept as perfect and complete. Perhaps we do not gain much by having this moral, but the author gains by having it to offer. She shows too that she has learnt some of the requirements of her art when she takes the trouble to tell a story instead of breaking off in the middle. We are too conscious of the effort, but that will be got over in time. We do not think the story itself satisfactory, but that is partly matter of opinion. There are many other grounds on which we are disposed to find fault. The male characters in general are weak and shadowy. We may make some exception in favour of Major Bolton, and more still in favour of Percy Gordon. But the first is brought out merely by force of contrast, and the second by his own weakness. The other men are *silhouettes*. We know their faces, their dress, and their manner of talking. One never pronounces his *rs*, and yet he is a good fellow at bottom. The Roman priest is meant to be more elaborate, but the whole conception is a mistake. When we come to the women we see that there is a total difference of handiwork. They are beings of another order. We do not say they are always natural or life-like, or even perfect in drawing. But they are no longer the lay figures of ordinary fiction: they speak, move, and act as they are prompted by their characters; and on whatever scale they are drawn they are consistent. Two sisters are most prominent in the novel, Fanny and Florence Berkeley: the elder nicknamed the "Season Ticket," from the regularity with which the early part of every season finds her engaged, and the end of it disengages her. The change her habits undergo when the right man proposes to her at the right moment, and the explanation given of her previous fickleness form the chief merit of the story. If we follow the fortunes of the younger sister, we find more outward change, more attempt at plot and mystification, but a less successful result. The apparent hero of the book, Percy Gordon, has left England for Australia with a vow of fidelity to Florence. Carrying out the meaning of the title-page, he at once marries an Australian heiress. He brings her to Ryde, where Florence is staying, and

there he very nearly runs away with another man's wife. This adventure is stopped by Florence, and Percy Gordon knows of her interference. Soon after this the Australian wife dies, Florence goes on the stage under an assumed name, and Percy Gordon falls in love with her under that name, not knowing her to be the same person. The reader's perspicuity is never at fault, and he resents the shallow mystery. After all, Percy Gordon does not marry Florence. He is too contemptible a character, too much of a weak male flirt, to deserve such a prize, yet he was more than once on the point of gaining it. But for an absurd oath exacted by the married woman whom Florence prevented from running away with him, but for some other artificial obstacles, the "eyes of the blue of the Neapolitan violet" would no doubt have triumphed. The author was averse to such a *dénouement*, and she kills off Percy at the end, as the only way of making sure that he will not carry off her heroine against her will. But this shows to what shifts she is driven. If it was not for Percy Gordon the promise of her title-page would not have been kept. And yet Percy Gordon is the least necessary character in the novel. He may fairly enough be described as having "one foot in sea and one on shore," because he is never more than a bridge, and he is always being passed over. If it be true that "le véritable Amphitryon est l'Amphitryon où l'on dine," the genuine hero of a novel ending in marriage is the one who is married. Now this hero is not even introduced till we are well into the second volume, and we only know him by name till the Percy bridge is thrown over the gulf that separates him from us. The way in which Florence accepts him has rather the air of a sudden resolve; and although there may be no objection to such resolves being formed by a woman, whether she be a heroine or not, they are not justified after nearly three volumes of preparation.

*The Secret Dispatch; or, the Adventures of Captain Balgonie.* By James Grant. (Virtue & Co.)

RUSSIANS must look back with a strange mixture of pride and pain to the thirty-four years' reign of Catherine the Second. It is certain that none of her predecessors had ruled the people with a more iron hand, or crushed them into ignobler bondage; yet it may be questioned if any did more to raise the status of the empire in the eyes of the world, to improve its social condition, or to sow the seeds of that progress which has been steadily developing itself. It is matter for surprise, indeed, that this critical epoch in Russian history has not attracted far more attention than it has. Two facts are, perhaps, the best explanations that can be given of the neglect. One is that, little as the rest of Europe knows even now with any certainty of what is going on in the great Eastern country, our information to-day bears a greater proportion to the information attainable then than the news of English papers bears to the news of a hundred years ago. The other is, that it is only within the memory of living men that Russia has begun to be included even in the range of civilization, much less regarded as a country capable of anything better than spasmodic changes and unsystematic vagaries. Whatever the causes, however, the period from 1762 to 1796 is, undoubtedly, worthy of vastly more notice than has been given to it; and from the pages of Levesque, Mannstein, and Villebois, at least enough can be got to reward the pains of reading them. The story and character of Catherine alone form a romance by themselves. A comparative *parvenue* beside nine-tenths of her



court, intoxicated by suddenly finding herself wife of a man whose weakness and debaucheries virtually transferred an empire to her hands, possessed of a clear-headedness which prevented even her intoxication being more than a useful ally of an ambition which disdained the thought of any resting-place, of a heartlessness which stopped at nothing, and of an intellect before which the most unmanageable bowed; trusted by nobody and hated by all, and hardly recognizing such a consideration as personal expediency; this medley of profligacy, good taste, selfishness, and generosity, eclipses, in our eyes, her more famous predecessor Peter. This character—the patron of art, science, and education, the originator of a methodical administration of justice, the introducer of vaccination among her subjects, the founder (unless we are mistaken) of the second Foundling Hospital in the world, and the impersonation of cruelty and vice—Mr. Grant has chosen for the foundation of his last historical novel. It is not often that we have to complain of novelists that they do not make their books long enough; but we cannot help thinking a mistake has for once been committed in the present case. Better materials than Catherine's entire reign, we need hardly say, nobody could have had at hand,—all the better for a work of fiction by reason of the frequent absence of certainty as to minutæ. Mr. Grant, however, though he has studied his subject, has selected one little incident, one of the darkest amid a crowd of dark ones, and contented himself with moulding it into a one-volume tale. The incident is this. On the death of Anne, in 1742, her grand-nephew, Ivan the Sixth (styled by Mr. Grant Ivan the Fourth), had succeeded to the throne,—an infant less than a year old—only, however, to be deposed and imprisoned within a few months by Elizabeth. When Elizabeth's successor, Peter the Third, was in his turn deposed and imprisoned by his wife Catherine, the latter found Ivan, now a youth of about twenty-four, a dangerous obstacle to her security; and on the discovery of a conspiracy to restore him to his rights, at once had him privately put to death in his dungeon. Out of this it is that the volume before us is constructed—"the secret dispatch" being the Empress's order for the assassination, sent to the Governor of the State Prison by one of the many British officers then in the Russian service. The perils he went through in carrying his charge from Novgorod to St. Petersburg, the chapter of accidents by which he became betrothed to the sister of the chief conspirator, and the eminently disagreeable complications to which his love-affairs led, interwoven with a few pictures of Russian society, are the sum-total of a book which might with advantage have been three times as long.

As to what there is, we have no hesitation in saying it is worth reading. Probably, indeed, it gains in interest about as much as it loses by want of substance. A little love-tale of only three years' scope, if it is well told, as this is, just melancholy enough to enlist one's sympathies, ending just happily enough not to bring on the blues, and keeping the sentimental part of one's nature on perpetual tenter-hooks by all sorts of life-or-death toss-ups, has something pleasant in its very sound. And as a novel of this kind, it is undoubtedly the most successful the author has produced. As an historical one, we have already expressed disappointment on one ground, and on another point we think there is a want of sound judgment. History put into the persuasive form of fiction ought not to be altered more than is absolutely

requisite for the purposes of art. Not only do all such unnecessary changes prevent a book being of real use, but they are apt to do positive harm by causing it to leave wrong impressions behind. Why, then, should Mr. Grant have gone out of his way to represent the incident on which the whole of his story turns differently from the fact? It would have been just as easy to mould his plot on the true account of Mierowitz's mad conspiracy as on a purely imaginative one; while no interest whatever is added by the gratuitous inaccuracy of representing the conspirators attacking Ivan's prison from without, instead of (according to unanimous authority) taking advantage of their position as the garrison of the fortress itself. In minor details, such as Mierowitz's social grade, the actual origin of his animosity towards Catherine, and in others of little or no importance, the romancer is fairly entitled to his licence; but the best principle on which to go, from step to step, is, that the less deviation there is from fact the better. We should be sorry, however, to convey to anybody the idea that the book is, on the whole, untrustworthy; on the contrary, it contains more than one excellent sketch of Russian social life in the last century.

*A London Romance.* By Charles H. Ross. 3 vols. (Tinsley Brothers.)

STANDING in a court close to Drury Lane Theatre, and witnessing a game of hop-scotch played by the children of some of the surrounding houses, Mr. Ross dreamt a day-dream. He pictured to himself the possible future of the players. Of course the boy and girl who were on the same side in the match would fall in love when they grew up, but would they marry? Here is a fine field for speculation, and Mr. Ross has made the most of it. He starts from a very humble beginning, with the family of a stage-carpenter for his chief characters, and a faint chance that one of them may succeed in business. This one has run away from home, in consequence of a slight having been passed upon him; and then he is run over by a fire-engine, and taken up by a queer rich old merchant. In the merchant's service he goes out to the West Indies, but the ship is lost on the voyage; and with that the first period closes. The thread is dropped, and when we take it up again all has been changed. The stage-carpenter has made a fortune in railway shares, and lost it. His wife and daughter, having risen from life in a court to life in a square, are reduced to let lodgings. The two boys, who were the stage-carpenter's nephews, turn up again, the one as a dissenting preacher, the other, after having been shipwrecked and made his fortune, as a tall, dark-bearded stranger. Ann, as the heroine is named, is engaged to the dissenting preacher; but the tall stranger is in love with her, and she soon falls in love with some one else. This second period is taken up with amateur theatricals, rivalries, congregational teas, and it ends with the heroine's mock marriage to the man of her choice. In the third period, Ann finds out that she was deceived, leaves her faithless lover, tries to get a theatrical engagement, almost starves, gets an engagement by the help of the tall stranger, hears on the stage that her lover is dying, comes back to him, is actually married to him, half runs away again, and is at last taken into custody, tried and convicted, on the charge of poisoning him. After that we have an epilogue, in which she reappears, radiant, rich, capricious and heartless, having received a free pardon a few hours before the time fixed for her execution, and being now a popular actress, run after by

managers and worshipped by the theatre-going public. With this Mr. Ross seems to wake up from his day-dream, and the reader becomes conscious that the latter part of it was a nightmare. Indeed, when we get out of the first period, we find that the author has shaken himself free from all the restraints of truth and nature. Extravagance relieved by farce succeeds to careful and sober drawing. There is, no doubt, more attraction in the picture of a brilliant actress than in that of a girl in black stockings playing hop-scotch. A weak, sickly boy, who, instead of joining in the game, sits moping over his book, is not to be compared, in point of interest, with a tall, bearded stranger, who has made a fortune in some of the unknown regions of the West, and has killed two robbers in a Californian shanty. But the one set of characters is true to life, and the other is not. Mr. Ross has not given his personages any distinctive mark by which they can be traced through changes of fortune. Where are we to find the germ of Ann's heartless and capricious brilliance? The last time we saw her she was a wretched, white-faced felon, trembling at every stroke of the clock. Before that she had been too gay and lively for the dissenting preacher to whom she was engaged, but her feelings were always strong, and they came from her heart. No change in them is even indicated. But Mr. Ross seems to think that any amount of change may take place during the time when his characters are out of sight. He reminds us of the transformation effected in the 'Postillon de Longjumeau,' where the postboy of the first act has suddenly become an opera-singer in the second, and the needlewoman develops with equal speed into a marchioness. This is more the case with the two chief characters than with the smaller ones. But the smaller figures are merely outsiders, and thus bend themselves easily to both change of circumstances and conventionality of treatment. Some of the scenes in the novel are amusing enough, and there is some trace of power in the description of the trial as heard from the passage, and in the picture of the condemned cell. Among the livelier incidents we must mention the appearance of the dissenting preacher on the stage, and his abduction of the heroine. But such detached passages, though there are more that deserve to be cited, do not make a novel.

*Memoirs and Correspondence of Francis Atterbury, D.D., Bishop of Rochester. With Notices of his Distinguished Contemporaries.* Compiled, chiefly from the Atterbury and Stuart Papers, by Folkestone Williams. 2 vols. (Allen & Co.)

A note in the introduction to these volumes, stating that the Atterbury Papers, preserved by the Bishop's family, had recently been purchased by Messrs. W. H. Allen & Co., led us to hope for something new and interesting in connexion with the Bishop of Rochester's life. Our hope has not been gratified. The editor's industry is great, and worthy of all commendation. He may be said to have produced the dullest book of the whole by-gone year.

We observe that the words "Atterbury Papers" are appended to a vast number of the closely-printed letters and documents in these volumes, but if these form part of the papers purchased by the publishers the latter have bought what is of little value. Some of the letters have been in print for more than a century. What profit can there be in reproducing those which Warburton published at the end of his edition of Pope, in 1752? There is no more touching account of the death of the Bishop's daughter



than that printed in the last century by Mr. Evans, but what is more common? Even the 'British Plutarch' had it, and the three kingdoms read it. They read it still in 'Elegant Extracts,' and similar works. It were fair to use but it is not wise to reproduce such familiar matter in a biography professing to look at past history in a new aspect. Of the present work, the writer says, that "if not quite so picturesque as the familiar one, it possesses the recommendation of being a great deal more true." We must dissent from this assertion. The book is intended to justify Atterbury, and to prove that he was a righteous and much oppressed man. It really leaves him exactly the "rogue" that the slang of the time accused him of being. If possible, we think rather worse of the bishop now than we did before. We deny none of his personal and mental qualities; we do not even question his honesty as Atterbury himself understood it, but in this book he seems to be weaker and less heroic than we had been accustomed to account him.

To a man with befitting qualification, a better subject for biographical detail could hardly present itself than "Atterbury." A plain, straightforward story—a story of boy, man, wooer, husband, father, struggling plotter, and traitor—might be written out of available materials, so as to enthrall its readers. But for such work a first-rate artist is demanded. He should be a man knowing how to reject dull, lengthy documents, and how to select from them matter with which to illustrate his story. Mr. Williams has had the materials at his disposal, but, with all good intentions, he has failed in knowing how to use them. We have cart-loads of very good, but often very old, bricks, instead of a picturesque edifice. Palette, colours, pencils, canvas, are all valuable means to pictorial ends, but only to those who know how to use them.

Mr. Williams, moreover, has the dangerous habit of making remarks, reflections, and illustrative statements, in such a hurry as to leave him unconscious of the results. The Westminster boys of Atterbury's time, it appears, "acquired a familiarity with several of the Latin dramatists, by acting the plays of Terence and Plautus"; as if acting in 'Phormio' or the 'Rudens' would make the actor familiar with Seneca's 'Hercules Furens,' or as if getting up the 'Grande Duchesse' would enable English actors to know all about the 'Misanthrope' or the 'Cid.' At page 141, Vol. I., the Editor speaks of Sir Robert Walpole as "the Yorkshire squire"! Subsequently, leaving the main thread of the story, as he is accustomed to do, till Atterbury almost fades out of the reader's memory, Mr. Williams gives us a remarkable illustration of his knowledge of the men and literature of the period in his novel account of Congreve. He states that "the year 1693 saw at Drury Lane the first representation of 'The Old Bachelor.'" The merit displayed was rewarded by several little government appointments. "Such recompense," says Mr. Williams, "caused him to bring out 'The Plain Dealer' the following year, which he dedicated to his liberal patron," Charles Montagu. Why, 'The Plain Dealer' had then been on the stage nearly twenty years (1674). It is the best known of the plays of Wycherly, who dedicated it, in the finest vein of satire, to the most infamous woman of the day. Mr. Williams might as well have said that Sheridan, stirred by the success of his 'School for Scandal' in 1777, brought out the next year his tragedy of 'Douglas,' which piece of Home's was first acted in London in 1757.

But let us leave the subject of the Editor's

unlucky inaccuracies and shortcomings, and look to the hero of his story. In outline, the narrative amounts to this. Atterbury, born in 1662, the son of a country parson, passed to Westminster and Oxford. He was nine-and-twenty when he was ordained priest. He became one of William's chaplains, lecturer at St. Bride's, and such a High Church preacher as delighted the Jacobites and stirred the wrath of Hoadley. Atterbury was the champion and the idol of Convocation. The reign of Anne was to him an era of triumph. During its course he rose, by various steps, to the dignity of Dean of Westminster and Bishop of Rochester. At the Queen's death he is said to have offered to go down before the palace gates in his lawn sleeves, and proclaim the Pretender; but that, failing to obtain the support he required, he swore—for Bishops and Chancellors *did* swear in those days—that a good opportunity had been for ever lost. Be this tale true or not, George the First had no more persistent adversary, nor his government a more energetic enemy, than Atterbury, who, of course, had sworn to be faithful to both. The Jacobite prelate was ultimately got rid of by a Bill of Pains and Penalties in 1723, and he never returned from that exile in which he died at Paris, in 1732. The Bishop's claim to sympathy rested solely on the fact that he was condemned rather on suspicion than on evidence; but no doubt existed of his hatred of the new German sovereignty and his love for the Stuarts. He was a dangerous man. In earlier times he would have suffered death; in ours he would have been let alone. The throne of George the First was surrounded by such perils that to banish a man who was silently but surely shaking it was no extraordinary stretch of power, and it cannot convert the Bishop into a hero. The fact is, that Atterbury was not made of the stuff which goes to the building of heroes. He was a pushing, intriguing, ambitious man, from first to last. When a tutor at the University, he poured out his discontent to his father. He longed to be on a larger and more profitable stage. His sire, mingling reproof with counsel, bade him have patient trust in God, and marry a Bishop's daughter. Atterbury obeyed as nearly as he could, and took for wife Miss Kate Osborn, who was believed to be a natural daughter of Sir Thomas Osborn, and who was a pretty girl with a fortune of 7,000*l*.

All our interest in Atterbury is connected with the question of his treason or loyalty. He was a scholar, and as much of a gentleman as his swearing friend, the baronet-bishop Trelawney. He was a brilliant preacher, and he wrote very good sermons, such as Mrs. Delaney loved to read on a wet Sunday. With all this, he would have had no attraction for posterity had it not been for his deprivation and exile for suspected treason to George the First. It matters little whether *we* are for King George or King James: the question is, whether Atterbury, legally or illegally condemned, was aiding King James after he had taken the usual oaths to King George. The question is set at rest by a letter privately addressed by the Bishop, in 1717, "to James the Third," in which the writer excuses his silence:—"I depended upon it that the best construction would be put upon that silence by one who was well acquainted with the manner in which I was employed," &c. The editor is so hard put to it to exculpate his hero as to plead for him that Atterbury probably had a conviction that the Catholic Stuart had seen the error of his bigotry, and was likely to become a good Protestant! In the following year we find Atterbury drawing back from any participation in open enterprises, but, according to report, influencing others to stand

forward and assume action! In 1720 we find it confessed that Atterbury had been urging *his* King to seek foreign aid, to regain the throne. The horrors that might follow such an invasion were nothing in his eyes compared with the possible triumph. How hopefully matters progressed in 1722 is indicated in a letter from "James the Third" to the Bishop, thanking him for service rendered, and holding out to him a prospect of "a rank superior to all the rest." The English Ministry were as well acquainted with Atterbury's intrigues as with those of other eminent personages, some of whom served both sides as spies. But Atterbury's strong point was in his prudence. No evidence such as we now possess could be had then. He was perfectly right in claiming to be acquitted. There was no legal testimony against him, and, in default of it, he was not legally wrong in asserting his innocence. Treasonable letters addressed to him had been intercepted and were produced; but he defied his accusers to prove that he had received them, or had written an answer to any of them. Nevertheless, he was condemned, and no human being doubted his culpability. He was banished, and it was made penal to correspond with or to visit him. His own daughter, Mrs. Morice, could not do so without a "sign manual," but this was never refused her. Pope wrote to him to protest his conviction of the Bishop's "innocency"; but *innocency* was a word of double application at this period of the struggle between Jacobite and Hanoverian. Apart from, yet with both, were the High Churchmen of whom Atterbury was the chief, and the holders of High Church principles knew no legitimate King but James. Atterbury went abroad resolute to bring to England, if he could, a Romanist sovereign. We are again told that the Bishop had no doubt of success if he could only give to James "a Protestant bias." This is said by way of apology, but it only makes of Atterbury a fool—which could never be said of him.

Bolingbroke, who had run away from danger, and had entered King James's service, was allowed to return at the very moment that Atterbury, who was to succeed him in James's service, went into exile. They met at Calais, and passed on to their different Courts. "It is an exchange," said the ex-prelate. Of the latter it may be said that he was one of the few men in James Stuart's service who was perfectly faithful to that would-be king. No sort of work appalled him. When the projected expedition of 1725 was a-foot, Atterbury, in Paris, a confidential minister of James, was employing the funds entrusted to him in buying arms, ammunition, biscuit, and brandy; in transporting officers and men to points from whence they were to make a descent on Atterbury's native country. If he could have served the Government of that country by betraying the Pretender, of whom he was the most important minister, Atterbury would have come off as happily as many men who seemed to adhere to James, while they were betraying his secret purposes, as far as they knew them, to George. Atterbury's own letters were intercepted by some of these traitors, and these, says Mr. Williams, "were at once forwarded to Horace Walpole," which, of course, they could not be, as Horace was at that time (1730) nothing more than a boy at Eton.

Naturally, a cause thus betrayed came to nothing. Nevertheless, Atterbury continued to serve it to the last. His many infirmities, and sorrows, and privations did not deter him; he died pen in hand for the Stuart King's service. His body was permitted to be brought to England, but the very coffin was searched for papers before it was deposited in West-



minster Abbey. His one great sorrow before his death was the loss of his excellent daughter, Mrs. Morice. Dying herself, she set out to meet her dying father, and it was a joy to both that they lived to look on one another for a brief hour or two, for the last time. Atterbury had a son who was a rare specimen of the scamp of his day. Osborn Atterbury was a scandal to a sister who loved and supported him, and a vexation to a father who otherwise does not seem to have troubled himself much about him. Osborn was a vagabond in London streets and taverns, and then a wanderer over the seas. His coming back from a voyage brought terror and disgrace upon his sister's house. His being off to sea again was a cause for her rejoicing. At length he grew tired of it, and Bishop Hoadley, thinking him good enough for the Church, gave him ordination in 1742, and the living of Oxhill, Warwickshire, was conferred on him in 1746. It reminds us of what Atterbury himself said in his controversy with Wake, "Many a man has been written out of character into preferment;" a proceeding which Walpole designated as "the sort of martyrdom that great Churchmen do not wince at."

# OUR LIBRARY TABLE.

*Smoking Fires: their Cause and Cure.* By the Rev. Alexander Colvin Ainslie, M.A. (Longmans & Co.)

THIS is a very clever little book, and it should be studied by every one who suffers from the smoke flowing into the room instead of up the chimney. The whole question is examined with much clearness—the rules by which the ventilation of an apartment and its fires are regulated are explained, and the methods by which "the array of hideous contrivances which forms the sky line in almost every London picture," representing a large amount of human discomfort, are ingenious, simple, and without doubt effective, because they are founded on correct principles. "We go on," says our author, "at a great waste of money, temper, furniture, carpets and curtains"—tinkering our chimneys with "the utter absence of an intelligible principle to guide" us. In this small book of eighty pages the principles may be learnt, and thus smoke avoided.

*The Law relating to Trade Unions.* By Sir William Erle. (Macmillan & Co.)

Sir William Erle commenced this concise analysis of the 'Law relating to Trade Unions' for the guidance of Her Majesty's Trade Union Commissioners. In offering the memorandum to the public, the author says, "In stating the common law, I have aimed to assign some of the reasons for it, both with a view to show that the law is as stated, and also in order to foster loyalty, which increases with the opinion that there is reason for the law. Human life is a progress between two sets of physical and moral agencies perpetually striving against each other—the one on the side of falsehood, malice, and destruction; the other on the side of truth, kindness, and health; and the law, if wisely made and properly administered, maintains truth and kindness and health, and so, among other things, helps persons of honest industry to obey each his own will."

*Childhood's Joy; or, To be Good is to be Happy.*

By Aunt Clara. (Gardner.)

AUNT Clara's story of two little girls and their governess will conduce to childhood's joy, and put little people in the surest road to happiness by teaching them to be good. The lady exhibits cleverness and literary art; her domestic scenes remind us of pleasant hours and sweet experiences in time far behind the present: and Lucy and Florence—the damsels of the narrative—are just such little girls of romantic fiction as the little girls of real life like to read about. 'Childhood's Joy' has appeared too late for the Christmas and New Year's market; but it is in time for distribution with other offerings of St. Valentine. As a gift for mysterious presentation on the 14th of February no better book can be imagined.

*Lansdowne Gift Books.—The Daisy and Her Friends: Simple Tales and Stories for Children.* By Frances Freeling Broderip. With Illustrations. (Warne & Co.)

AGAIN Mrs. Broderip has produced a charming and beautifully illustrated book for the children's play-room. A little lady, whose opinion we have sought on the matter, assures us that the stories are charming and the verses excellent,—although, adds the infantile critic, it is very absurd to make birds and flowers tell tales and say pieces of poetry to each other, just as if they were boys and girls who had been sent to school.

*Ways and Means: a Story of Life's Struggles.* By Clara Lucas Balfour. (Tweedie.)

THE chief actors of this story move in the lowliest grades of London poverty, and their struggles result in prosperity and contentment proportionate to their goodness. Miss Balfour has considerable artistic ability, and the lessons of her tale are of unexceptionable morality.

*Cast Away in the Cold.* By Dr. Isaac J. Hayes. (Low & Co.)

THE author of two such books as 'An Arctic Boat Journey,' and 'The Open Polar Sea,' may well be expected to write an extremely interesting narrative under such a title as that Dr. Hayes has now chosen. It does not detract from such interest that the book is meant for young people, though we have rather too much of the mode in which the original story is supposed to be told, and its hearers are put forward too constantly. Captain John Hardy, mariner, is the autobiographic hero. He was an American boy who ran away from home. After suffering various of those inglorious but thoroughly real martyrdoms which follow upon most nautical apprenticeships, he was released from his ship by its being crushed in the ice. Another boy was saved with him, and together they braved the hardships of two Arctic winters, killing seals and bears, making all kinds of practical implements, and keeping themselves not only alive, but warm, in a way which falls little short of the marvellous. How they made themselves a hut and a storehouse, how they manufactured nets and lines and cooking utensils and spears and harpoons, how they caught seals and stabbed bears, will be an exciting study to English boys in general. We need not add that Dr. Hayes describes all Arctic scenes with much power. The Aurora Borealis is especially vivid. The scenes with the Esquimaux come in aptly to relieve the monotony of the boys' life, and lead up to their rescue.

*Curiosities of the Pulpit, and Pulpit Literature. Memorabilia, Anecdotes, &c. of Celebrated Preachers. From the Fourth Century of the Christian Era to the present Year.* By Thomas Jackson. (Hogg & Son.)

Mr. Jackson has got together a goodly collection of anecdotes which illustrate church and church-goers: including chapel, conventicle, people, and preachers. The stories are not very new, but they are interspersed with samples of sermons from which many a young hand may take an idea, and if he have wit or genius, may give the idea new shape and original application. It is a book that might have made a supplementary volume to the Percy Anecdotes, having about as much arrangement, and being quite as miscellaneous. To those who are weary now under a half-hour's sermon, it may be some consolation to learn that Barrow sometimes went to the length of three hours and a half! Once, at Westminster, he showed his sermon, before preaching, to the Dean. It was on scandal and lying. The Dean advised him to preach the first half only, on scandal. Barrow consented, and he was then more than an hour and a half about it. When the vergers, on festival days, used to show the tombs to strangers, between the sermon and afternoon service, Barrow was so long, and the hour for the later service was so close at hand, that the vergers, fearful for their fees, contrived to set the organ going, and may be said to have blown Barrow out of the pulpit. The old Westminsters took a better method to cure a preacher whose long sermons spoiled their Sunday's dinner. He had a son at the school, and the lads civilly informed the boy that they would flog him whenever his father preached

beyond a certain brief limited period. The son communicated with the sire, and the latter, being a man with some sense, took the message in silence and shortened his sermons, as required.

We have on our table *Essays and Addresses chiefly on Church Subjects*, by Henry Alford, D.D. (Strahan).—*Sermons for Boys; or, Memorials of Cheltenham Sundays*, by Alfred Barry, D.D. (Cassell).—*The Roman Catholic not the One only True Religion, not an Infallible Church*; being Remarks upon Points of Controversy, a Series of Lectures by the Rev. C. F. Smarius (Trübner).—*Offices of Praise and Prayer in the Manner of Offices for Private Use*, edited by the Hon. and Rev. W. H. Lyttelton (Parker).—*Transactions of the National Association for the Promotion of Social Science, Birmingham Meeting, 1868*, edited by Andrew Edgar, LL.D. (Longmans).—*Leaves from the Poets' Laurels, Selected, Arranged, and Prefaced by Emma Lady Wood (Moxon)*.—*Phrenological Stump Orations, Satiric, Comic and Pathetic* (M'Callum). New Editions of *Sermons preached before the University of Oxford*, by H. P. Liddon, M.A. (Rivingtons).—*Memoirs of Baron Bunsen, late Minister Plenipotentiary and Envoy Extraordinary of His Majesty Frederic William the Fourth at the Court of St. James's*, drawn chiefly from Family Papers by his Widow Frances Baroness Bunsen, 2 vols. (Longmans). Also the following pamphlets: *East London Pauperism: a Sermon preached before the University of Oxford on Sunday, December 20, 1868*, by the Rev. Brooke Lambert, M.A. (Parker).—*The Influence of Pass Examinations, with a Scheme for their Incorporation into the Honour Schools*, by R. F. Clarke, M.A. (Parker).—*Life Assurance Companies: their Financial Condition discussed with Reference to impending Legislation, in a Letter addressed to the Right Hon. W. E. Gladstone, M.P., by an Actuary (Effingham Wilson)*.—*A Letter to Lord Chief Justice Cockburn on his Ex Post Facto Judge-made Law contrary to the Principles of the British Constitution*, by Rigby Wason (Truelove).—*Parliamentary Politics Criticised and an Equitable System of Government suggested*; showing how the Representation of the People may be secured without voting by Majorities, and how the Government may be constituted and its Administration effected without making Laws, by John Frearson (Farrah).—*Our Policy in China*, by Alfred Percy Sinnett (Longmans).—*Who is the Real Enemy of Germany (Dulau)*.—*A Commentary on the Chapter of Autobiography by the Right Hon. W. E. Gladstone, M.P.*, by James Taylor (Longmans).—and from Messrs. Routledge, a set of Books for "little ones," comprising *A Grammar in Rhyme, The Little Hunchback, Baby's Birthday, How Jessie was Lost, Pictures from the Streets, The Enraged Miller, and Puss in Boots*.—To these miscellanies we may add *Stereoscopic Slides*, by Mr. Davis Burton, of various London buildings, such as the British Museum, the Tower, and the Horticultural Gardens.

## LIST OF NEW BOOKS.

Addison on the Law of Contracts, by Cave, roy. 8vo. 38/6.  
Allies' Formation of Christendom, Part 2, 8vo. 12/6.  
Armstrong's (G. F.) Poems, 12mo. 6/1.  
Batemans' Fret Not, and other Poems, cr. 8vo. 7/6.  
Belgravia, conducted by Miss Braddon, Vol. 7, 8vo. 7/6.  
Bleek in Silk Attire, a Novel, 3 vols. cr. 8vo. 31/6.  
Book of Scottish Pasquils, 1568-1715, cr. 8vo. 18/1.  
Calendar of Treasury Papers, 1556-7-1698, 15/1.  
Capell's Songs by the Way, or Lonely Musings, 12mo. 1/1.  
Carlyle's French Revolution (3 vols.), Vol. 1, 8vo. 9/1.  
Day's Plates and Notes relating to the Pyramids, roy. folio, 28/6.  
De Pressensé's Church and the French Revolution, cr. 8vo. 9/1.  
De Ravignan's Life, by Father De Ponlevoye, 12mo. 9/1.  
Debrett's Illustrated Baronetage and Knightage, cr. 8vo. 8/6.  
Debrett's Illustrated House of Commons, cr. 8vo. 6/6.  
Debrett's Illustrated Peerage, cr. 8vo. 8/6.  
Edwards's (M. Betham) Kitty, a Novel, 3 vols. cr. 8vo. 31/6.  
Ella's Musical Sketches at Home and Abroad, Vol. 1, cr. 8vo. 7/6.  
English Church Calendar, 1869, 12mo. 1/6.  
English Reprints, Latimer's Seven Sermons, 16c. 1/6.  
Evenings at Home in Words of Nine Syllable, 16mo. 3/6.  
Gloucester and Bristol Diocesan Calendar, Part 1, cr. 8vo. 1/6.  
Godefroi and Shortt's Law of Railway Companies, 8vo. 32/1.  
Home Thoughts for Mothers and Mothers' Meetings, cr. 8vo. 1/6.  
Homer's Odyssey, Books 5 and 9, in English Verse, by Witt, 5/1.  
Hopkins and Smyth's Choral Psalter, cr. 8vo. 3/1.  
Howitt's Northern Heights of London, Hampstead, &c. cr. 8vo. 21/1.  
Hutchings's Person and Work of the Holy Ghost, 8vo. 3/1.  
Ikhwan-a-Safa, or the Brothers of Purity, tr. by Platts, 18vo. 10/6.  
Kingston Lock Gate and Leach's Fishery Wreath, 12mo. 2/1.  
King's School Atlas, 4to. 1/1.  
Legends of St. Augustine, &c. in Carlisle Cathedral, 8vo. 10/1.  
MacNab's Immunity from Consumption in the Hebrides, 1/1.  
Maxims of a Man of the World, cr. 8vo. 7/6.  
Notes and Queries, Vol. 2, Fourth Series, &c. 10/6.  
O'Connor's Faith and Works, cr. 8vo. 4/6.  
Packet of Pestilent Pasquils, cr. 8vo. 6/1.  
Pedlar's Pack of Ballads and Songs, with Notes by Logan, 10/6.  
Pedry's Guide to Scottish History, 18mo. 3/6.



Phillipott's Hillford Confirmation, a Tale, 18mo. 1/ cl. limp.  
 Quinsell's Chronology, 8vo. 2/ cl.  
 Quinsell's Devotional Commentary on St. Matthew's Gospel, 7/6 cl.  
 Railway and Commercial Gazetteer of England, 8vo. 7/6 cl.  
 Russell's Third Letter to Earl Fortescue, 8vo. 2/6 swd.  
 Selkirk's Poems, 12mo. 5/ cl.  
 Starkie's Law of Slander and Libel, by Folkard, royal 8vo. 42/ cl.  
 Stokes and others' Discourses on Medicine in Modern Times, 7/6 cl.  
 Thomson's Memoir and Correspondence, ed. by Smeaton, 8vo. 9/ cl.  
 Thomson on Labour, its Wrongful Claims, &c., 8vo. 14/ cl.  
 Town Talk of Clyda, by Author of 'One Foot in the Grave,' 2 v. 21/  
 Vaughan's Cottage Plans, 4to. 5/ cl.  
 Walker's Devotions on the Communion of Saints, 32mo. 2/6 cl.  
 Who's Who in 1869, 16mo. 2/6 cl.  
 Wilkinson's Short Readings, Advent to Lent, 12mo. 5/6 cl.

## TO EÄRINÉ.

Eäriné,  
 Who had her very being, and her name,  
 With the first knots or buddings of the Spring.  
 BEN JONSON: *The Sad Shepherd*.

Saint Valentine kindles the crocus,  
 Saint Valentine wakens the birds,—  
 I would that his power could evoke us  
 In tender and musical words!

I mean, us unconfident lovers,  
 Whose doubtful and stammering tongue  
 No help save in rhyming discovers—  
 Since what can't be said may be sung.

So, fairest and sweetest! your pardon,  
 (If no better welcome) I pray.  
 There's spring-time in grove and in garden;  
 Perchance it may breathe in my lay.

I think and I dream (did you know it?)  
 Of somebody's eyes, her soft hair,  
 The neck bending whitely below it,  
 The dress that she chances to wear.

Each tone of her voice I remember,  
 Each turn of her head, of her arm;  
 Methinks, had she faults out of number,  
 Being hers, they were certain to charm.

From her every distance I measure;  
 I think, every step of the way,  
 "This road brings me nearer my treasure"—  
 "This road takes me further away."

And Love is my journalist also;  
 The good days and bad days occur,  
 The fasts and the festivals fall so,  
 By seeing or not seeing her.

So friendly her face, that I tremble,  
 On friendship so sweet having ruth:  
 But why should I longer dissemble?  
 Or will you not guess at the truth?

And that is, dear maiden, I love you!  
 The loveliest, brightest, and best!—  
 Happy the roof-tree above you,  
 The floor where your footstep is prest!

May some new deliciousness meet you  
 On every new day of the Spring,  
 Each flow'r, in its turn, bloom to greet you,  
 Lark, mavis, and nightingale sing!

May kind vernal powers in your bosom  
 Their tenderest influence shed!—  
 May I, when the rose is in blossom,  
 Enweave you a crown, white and red!

W. A.

## A PERSONAL EXPLANATION.

14, St. George's Square, Feb. 10, 1869.

A communication, signed "Master of Arts," which appeared in your "Miscellanea" column of the 21st of November, 1868, could imply a serious charge against Dr. F. E. Hall, librarian to the India Office, "both personally and officially," and has been interpreted in this sense by himself, as results from his reply in the *Athenæum* of the 28th of November, 1868. As the authorship of this communication has been imputed to me, and in a manner which might damage me in the opinion of those who know nothing of me or of Dr. Hall, I request you kindly to give publicity to the following letters and the explanations I have to add to them. I hope, moreover, that the lesson they teach will not be lost.

"14, St. George's Square, Feb. 4, 1869.

"My dear Furnivall,—In the *Athenæum* of November 21, 1868, there appeared, on page 688, a notice headed 'The Hodgson MSS.,' and signed 'Master of Arts,' which could imply that under the management of Dr. F. E. Hall, the librarian to the India Office, MSS. might improperly disappear from the India Office library. This notice

was followed, in the same journal of November 28, 1868, page 716, by a reply from Dr. Hall, in which he explained that such a supposition would be unfounded; in which he, moreover, enlarged on the services he considered himself to have rendered Mr. W. W. Hunter—though they had not been acknowledged by the latter—in the production of his two works, 'Annals of Rural Bengal' and 'A Comparative Dictionary,' &c., and literally states, 'If this letter is his Nemesis, it is not of my [Dr. Hall's] evoking.' I have the strongest evidence, both oral and in writing, that while to some Dr. Hall has denied having the slightest notion as to who the writer of the first-named notice (signed 'Master of Arts') might be, to others he has distinctly named or intended to describe me as being this writer, and in terms, too, seriously reflecting on my character, though I have absolutely nothing whatever to do with this notice, directly or indirectly. Now, as a friend of mine has informed me that you are well acquainted with its history, I should feel obliged to you if you kindly told me all you know about it.—Yours very sincerely,  
 TH. GOLDSTÜCKER."

"3, St. George's Square, Feb. 4, 1869.

"My dear Goldstücker,—Though I should not have felt bound to say anything about Hall's denying knowledge of the 'Master of Arts' letter to which you refer, yet, when you write that you have the strongest evidence that Hall names you as the writer of the letter, and a friend of all three of us has told me that Hall abused you for it, the case assumes a different complexion, and I have no hesitation in telling you all that I know of the matter.

"On Sunday morning Hall, who knew that I was an occasional correspondent of the *Athenæum*, came over here, and, in the presence of my wife and a friend, asked me if I would do him a favour and try to get something into the *Athenæum* for him under my name. I said, 'What is it?' He then told me he had been blamed unjustly by several people in consequence of a passage in Mr. Hunter's 'Annals of Rural Bengal,' which he showed me, and which implied that Hall had both improperly let the Hodgson MSS. out of the India Office Library, and was ignorant of their value, when the truth was that he had himself persuaded his friend Mr. Hodgson to give the MSS. to the Library; had then told Mr. Hunter of them; had recommended them to him to write on, and had also procured him the loan of the MSS., and taken due security for their return. Hall said that he had been in every way badly treated by Mr. Hunter, and he wanted to clear himself, and show Mr. Hunter up. He had accordingly written a letter which, if I would adopt or alter, and forward to the *Athenæum*, he could then answer, and say what he wanted to say. It certainly seemed to me that Mr. Hunter had not behaved handsomely, but in order not to act hastily, I asked Hall to leave the Annals and his letter with me, that I might go over both at my leisure. This he did, and accordingly in the course of the following week I re-read the passage in Mr. Hunter's book, and still thought he had not behaved fairly to Hall. But on reading Hall's letter I found it was not expressed in my way, and did not put the subject from my point of view. I, therefore, wrote a letter of my own, with the same intent as Hall's in the main, and giving him the opportunity for a sharp retort against Mr. Hunter. This I sent to the Editor of the *Athenæum*, with a note asking specially for its insertion. The Editor sent it back in proof, with a few lines asking whether the MSS. were safe. I told him that the MSS. were safe, and this I reported to Hall. Next week the letter appeared in the paper, and the week after appeared Hall's answer, clearing himself, and stating (I think) that he had pointed out the MSS. and their value to Mr. Hunter. With my part in the matter I felt quite satisfied, as I had helped to make clear the facts of the case, and taken undeserved blame off Hall's shoulders. Now, however, you tell me that blame has been thrown on you for my act. I do trust that there is some mistake in the matter, and I write to Hall about it. But pray show this to every one who fancies that you wrote my letter, and make whatever use of this you please. Heaven

forbid that I should be unwitting means of having blame cast on you. Ever sincerely yours,  
 "F. J. FURNIVALL."

"Feb. 4, 1869.

"Just after M.A.'s letter appeared in the *Athenæum*, Mr. Trübner asked who could be supposed to have written it. I replied that I had heard it surmised (and I had heard it surmised by two persons), that Dr. Goldstücker might have written it. Mr. T. said that Dr. G. had just heard of Mr. H. or his book. This fact, I replied, was conclusive against the surmise. To no other person have I ever coupled Dr. G.'s name with M.A.'s letter. If others distort my words, or attribute to me what I have never said, let them.

"F. H."

The account which Mr. Trübner, immediately after it had occurred, gave me of this conversation, very materially differs from that of Dr. Hall. A few minutes after Mr. Trübner had left me, I put his account in writing, so as to serve faithfully my memory, if ever required; and now when I addressed to him a special question regarding the latter part of Dr. Hall's version, he corroborated my memorandum by the following reply, dated 8th February:—

"I assured Dr. Hall that he and his friends were mistaken, but so far as I can remember, I left him at the time with the impression that I had not succeeded in convincing him."

Who the two persons are to whom Dr. Hall alludes is of course a secret. But if they are really in existence, I trust they will consider it a duty to come forward and say whether they spontaneously made any such surmise as that mentioned by him; and, if so, whether knowing that Mr. Furnivall was the writer, and he himself the intellectual author of M.A.'s letter, Dr. Hall at once distinctly assured them that they were wrong, or whether he studiously contrived to leave them under their wrong impression. But the following additional facts will show that it is not even necessary to wait till these two persons start into testimony.

An intimate friend of Mr. Bryan H. Hodgson called on Dr. Rost, and told him that, when he last was on a visit to Mr. Hodgson, a letter arrived from Dr. Hall, in which the latter told Mr. Hodgson that the notice in the *Athenæum*, signed M.A., was, or could only have been, written by "a disappointed rival of his in the candidature for the Librarianship." In this statement, then, Dr. Hall not only implied that it was an act proceeding from the basest motives, but could not have been an act of Mr. Furnivall's, since he perfectly well knew that Mr. Furnivall never had been a rival of his in the candidature for the Librarianship. Dr. Rost reported to me in writing this statement of Mr. Hodgson's friend, whom I had then not yet the pleasure of knowing personally; and I, on my part, communicated it to Mr. Furnivall. But when the latter mentioned it to Dr. Hall, he received from him the following reply, dated February 6, 1869, and signed "F. H."—"As to the one or more letters of mine" [this plural, if meant as a reference to what I communicated to Mr. Furnivall, is an invention] "to third parties" [this plural, too, if meant as a reference to my words, is another invention] "that have been reported or quoted to Dr. G., they never had existence. I write very few letters or notes; and I remember very well what I do write."

After this bold denial of Dr. Hall, imputing a direct falsehood to Mr. Hodgson's friend, I considered it my duty to introduce myself to the latter gentleman, on the 6th of February, and to communicate to him the whole of the facts. He then not only confirmed the truth of the statement he had made to Dr. Rost, and the accuracy of his report to me, but also read to me a passage from a letter of Mr. Hodgson, written by him when entirely unacquainted with the discovery since made, and which alludes in unmistakable terms to what Dr. Hall had previously written to him of the authorship of M.A.'s letter.

Unless, then, the facts here stated can be explained away by Dr. Hall, it results—(1), That Dr. Hall



first made (under disguise) a charge against himself—one so serious, indeed, that in his reply of the 23<sup>th</sup> of November, 1866, he bitterly complained of it as “prejudicial to him, both personally and officially,” “provided the specious implications mooted against him had not turned out to be baseless.” (2), That he imputed this charge—made at his own suggestion, for some purpose of his own—to a rival of his in the candidature for the Librarianship.” (3), That in making this imputation he must have misled Mr. Hodgson, to whom he owes not only the highest respect, but even the deepest gratitude. (4), That, not yet satisfied, he denied to Mr. Furnivall the existence of his letters in which this imputation appeared.

TH. GOLDSTÜCKER.

#### REVIEWS AND REVIEWERS.

THE Rev. S. F. Surtees, rector of Sprotbrough, one of our ablest antiquaries, wishes to put on record “the reason why” he and some other students of our national annals “are pursued with such unrelenting sarcasm” in a contemporary which it is not necessary to name. The other students for whom he speaks are Dean Stanley and Prof. Pearson, and the “reason” alleged by Mr. Surtees is so inadequate that we can hardly call it a reason at all.

Mr. Surtees says: “These articles are written by a Mr. Freeman. Now, Mr. Freeman has a monomania upon a certain portion of English history, and to touch upon that point acts upon Mr. Freeman’s pen in the same way that the sight of a red rag is said to do upon a bull.” The Mr. Freeman here cited into court is, we presume, the gentleman who began, during the Civil War in America, to write a ‘History of Federal Government’—a project which died in its birth,—and who afterwards turned his attention to Palgrave’s ‘History of Normandy and England,’ which he thought he might as well re-write. So far, by way of identification. Whether he was the writer of these particular passages, we only know on the authority of Mr. Surtees, and, we may add, of Prof. Pearson.

Mr. Surtees continues his account in illustration: “Dean Stanley, also, in that delightful book, ‘Memorials of Westminster,’ had not taken the same view of this period of history as Mr. Freeman, and so there appears in the —, ‘The book is hardly a book at all.’..... ‘The matter is wholly borrowed.’..... ‘The historical facts and references are strangely inaccurate.’”

And so, according to Mr. Surtees, it happened to Prof. Pearson likewise. Prof. Pearson, we are told, “had taken, with Palgrave, Lappenberg, and Lingard, a low view of the character of Earl Godwin and his sons, and forthwith appeared an article so offensive in its style as to necessitate a reply from Mr. Pearson, in a pamphlet of a few pages, in which he asks the public to judge whether these ‘insolent personalities’ are creditable or to be desired in the criticism of books. ‘There is, in fact,’ says Mr. Pearson, ‘no other redress for the injured, no other safeguard for public opinion. To the Caliban of Literature cursing in the weekly columns of his paper all who are more fortunate or better gifted than himself, the objects of his rancour can only answer by silence.’”

Mr. Surtees supplies us with some further samples of Mr. Freeman’s style. Thus: “Mr. Pearson’s sins in this way are more than sins of omission; he displays the grossest ignorance of contemporary foreign history.”..... ‘There is one page which contains a tissue of blunders, for the like of which we must go to ‘Ivanhoe’ or Dean Stanley’s ‘Memorials of Westminster.’” Mr. Surtees, who feels that he is abused in very good company, concludes: “Facts and references are stubborn things, and should be met by argument; at any rate, I am not likely to be put down by sarcasm, or to cease from bowling at the nine pins of history from fear of what Mrs. Grundy may say.”

Our only wonder is that either Prof. Pearson or Mr. Surtees should think it worth his while to defend his laurels against such a censor as Mr. Freeman.

#### THE CHALMERS TARGET.

THE method of armour-plating invented by the late Mr. Chalmers, and which was never satisfactorily tried during his lifetime, was thoroughly tested at Shoeburyness last week, with a result which would almost have broken the inventor’s heart had he been alive. A target had been made, one part of which was constructed on the plan believed by our authorities to be the best; namely, a thick, solid, outer plate, backed with teak, and having behind the teak a thin, iron skin, with strong iron ribs at the back. The remainder of the target consisted of the combination of wood and iron, invented by Mr. Chalmers, and was weight for weight the same for a given area as the simpler Government target. Instead of a plate 8 inches thick, backed simply by teak, the outer plate is only 4½ inches thick, and the remainder of the iron is distributed in the backing in the form of horizontal plates at small intervals, the intermediate spaces being filled with teak, behind which again come inner plates 2 inches thick, again backed by timber supported by angle-iron; the whole being covered at the back with a thin iron skin.

Different modifications of the system were tried at different parts of the target, but in each the same quantity and weight of materials were employed as in an equal area of the portion having the thick outer plate and simple backing. The different portions of the target were subjected to the same test, being fired at with Palliser shot and shell of 250 lb. weight from a 9-inch gun, at a range of 200 yards, and with full battering charges of 43 lb. The result was a signal success for the simple backing and thick outer plate. In no case was it completely perforated; while in every instance there was complete penetration of the Chalmers portion of the target.

The rounds fired with shells are the most interesting. That at the 8-inch plate with simple backing caused absolutely no damage at the rear of the target, the body of the shell being blown out in front: while those fired at the two different portions of the Chalmers target resulted, in one case, in complete perforation, the shearing of some fifty rivets, and the destruction of an area of some 2 feet of the target; and, in the other case, in the whole rear of the target being burst out over an area of a foot and a half by 2 feet.

We look upon these results as a remarkable success: not that we have any feeling but one of respect and esteem for the memory of the able and zealous inventor of the Chalmers system of compound backing; but that we are heartily glad to see confirmed the opinion we have always held—that the Iron Plate Committee were quite right in their decision, arrived at in 1864, that, “generally, no combination is so good as a solid plate.” That decision was based upon sound experimental data, and has guided us in our construction of iron ships. Our experiments have been costly and protracted, and have served the purpose of other nations besides our own; but they have at least led us in the right direction in the far more costly outlay involved in the building of armoured ships of war.

#### FOULING OF SHIPS.

Carlton Club, Feb. 6, 1869.

THE proposal of Dr. G. C. Wallich in the *Athenæum* of the 30<sup>th</sup> ultimo on the subject of cleansing ships’ bottoms is entirely unserviceable and impracticable. In the first place, mussels, barnacles, &c. do not, as asserted by Dr. Wallich, die almost instantly on being placed in fresh water. They have the power of closing their valves, and thus remaining alive either in fresh water or entirely out of water for very many hours. And even if it were practicable to berth a vessel for a day or two in fresh water on her return from a voyage, it would be entirely useless as a means of cleansing her bottom, as though the animals inhabiting the incrustations would die, the incrustations themselves, *i.e.* the hard calcareous shells, would still remain cemented to the vessel, which would be as foul as ever.

It occurred to me some few months back to examine some vessels which were entirely coated below the water line with *Balanus poratus*, the

common barnacle. Ten years in fresh water would have no effect whatever in cleansing these vessels. The barnacle itself, the exquisitely-formed little glass hand which is so constantly protruded from the calcareous shell, would die and drop out, while the shell itself would remain cemented to the vessel’s bottom and require just as much time and labour to rub off as though its little tenant still inhabited it.

H. STUART WORTLEY., Lieut.-Col.

#### DEFERRED EXECUTIONS.

Bottesford Manor, Brigg, Feb. 6, 1869.

IN your review of ‘Horsham and its Antiquities,’ in this day’s *Athenæum*, you reproduce a very old story about a deferred execution. I don’t wish to be understood to assert positively that the circumstances as there set forth are fabulous, as I have no means before me of ascertaining what evidence the author of the book may have had before him, but I do say that I believe it to be in a very high degree improbable that there should be anything more than vague tradition to rest them on. A similar tale is current respecting a criminal, believed to have been a sheep-stealer, who was hanged “some years ago” at Winchester; and a duplicate of this, save that the criminal was a woman-servant, who had dabbled in poisons, has attached itself to the Palatine city of Durham. Her hanging is said to have taken place “about thirty years ago”: see the tales at length in *Notes and Queries*, First Series, vol. iv. pp. 191, 285 (1851). The legend is not confined to this island. Here is a clipping from Mr. Meyrick’s ‘Practical Working of the Church in Spain,’ in proof thereof:—“Murder is not thought much more of here than pocket-picking in England. A young lad committed a murder, was taken immediately, and sent to gaol, where he was two years, and the affair passed from people’s minds. Meanwhile, the lad behaved so very well that the governor of the gaol gave him permission to go out every day to his family, and return to the gaol at night. It was supposed that, his youth being considered, he would soon be set at liberty. Meanwhile, the friends of the murdered man were making up a purse, which they took to the chief authorities living at Grenada, and an order came down for his execution the following morning. The Governor was so shocked that he could not see the boy, but threw up his office: the boy, on returning from his mother’s house in the evening, was taken to the condemned cell, and garrotted the next morning.” (P. 66.)

EDWARD PEACOCK.

#### ROBERT KEELEY.

FIFTY years ago, the comic actor who has just passed away, close upon three quarters of a century old, had got his foot on the first round of the ladder which he afterwards so rapidly ascended. M. Planché soon took perfect measure of the young player, at all events, fitted him exactly, in the part of *Dash* in ‘Capers at Canterbury,’ brought out at the Adelphi in 1821, in which *Brian O’Boggle* was played by Callahan, *Captain Callahan*, of the Spanish Brigade. Keeley was the favourite of Adelphi and Sadler’s Wells audiences for years. When the Tom-and-Jerry mania was at its highest he played *Jerry* at the Wells, and *Jemmy Green* at the Adelphi. The latter was such warrant of his quality that Covent Garden welcomed him to its stage, when the very farces there were acted by players every one of whom was an artist. Keeley was worthy of the brotherhood, though Liston was at the head of the comic department. Those were days when true actors were aware that no part ill became them,—when Macready, for instance, played *Antonio* to Young’s *Shylock*, Keeley biding his time till he could show himself a better *Sir Andrew Aguecheek* than Liston, created, as it is called, the parts of *Basil* in ‘The Two Galley Slaves,’ and *Geronio*, the tipping actor, in ‘Clari, or the Maid of Milan.’ Of all who played with him in those two pieces, Mr. Meadows and Mrs. W. S. Chatterley are, we believe, his only survivors. Keeley’s *Geronio* was admirable. It was but a “bit,” as stage phrase has it, but he filled the stage with it; and critics saw a man of mind in this



promising performer. All he promised was fulfilled, when he played in the old drama, and acted such parts as *Signor Sylli* and *Timothy*. Still more was his *Costar Pearmain* a realization of all that had been expected from him; but greatest of all was his truly Shakspearian performance of *Sir Andrew Aguecheek*. Shakspeare's foolish knight was never more effectually acted. With that character Keeley may be said to have culminated; but having attained that height, he never declined. In his low comedy characters, he had the rare merit of never being vulgar. There was no coarseness in his humour; even as a shoeblack he delighted but never offended an audience. Let any one read Cibber's description of Nokes, and if he remembers Keeley, the reader will say, "How like my Beverley!" The most foolish character that Keeley played was made perfect by the good sense applied to the representation of inanity. This good sense accompanied Keeley in private life. Like Burbage, his thrift enabled him to live a lord of land. His economy was what the word means—good homerule, liberality to friends, and a wholesome horror of living above his income. Fast people might call him "near," but Keeley could cheerily sing "My banks are all furnished." The fact is, he acted well on and off the stage. He was something of a wit, and not without a quiet, humorous, philosophical turn. Nothing much disturbed him, except, perhaps, the idea of actors wearing mustachios off and on the stage, whatever part they had to play. To the old player such men were amateurs, or mountebanks, certainly not conscientious artists. To his own thoughts, he gave quiet, quaint expression. When he first heard and saw an "imitation" of his acting, he pleasantly remarked: "Well, if that's like me, I don't think much of it!"

#### AN EXTRAORDINARY DISCOVERY.

A piece of news reaches us through the *Missouri Republican* which, if it should prove to be true, is of the highest historical interest. But is it true? The engineers engaged in making the piers of a railway bridge, at St. Louis, to cross the Mississippi, are said to have found an ancient tunnel below that mighty river! Details are given. The tunnel, we are told, "passes under the river to the Illinois shore, and whether it is wholly the work of some ancient race who once inhabited this land, whose interesting remains are strewn so thickly up and down this great valley, or whether it is partly natural and partly artificial, remains to be seen. In any case it is none the less stupendous. The main passage we should judge to be about twenty feet high by fifteen broad, and systematically arched overhead; part of the way by cutting through solid rock and part by substantial masonry. The bottom seemed to be much worn, as if by carriage-wheels of some sort. There are many lateral passages which, of course, we had no time to enter. These are about eight feet high and six feet wide. In the main passage we saw no tools or implements of workmanship; but on entering one of the lateral passages we soon emerged into a large chamber supported by leaning pillars of solid rock when the chamber was excavated. Around the walls of this chamber there were what seemed to be niches closed with closely-fitting slabs, each slab covered with inscriptions in Runic uniform characters which to our eyes bore a marvellous resemblance to those upon the slab in the Mercantile Library, which was brought from the mines of Nineveh. Between the niches were projecting pilasters, with draped Assyrian or Egyptian heads, which presented a most impressive and awe-inspiring effect as they were illuminated by the torch-light. Those sweet, sad faces looked down upon us from the ancient ages, like the souls of the departed."

If this report is not a joke of the "Western Boys," it brings us the most important evidence yet produced of the existence, in ancient days, of a civilized race, in the great valley of the new world. The fact of the tunnel occurring just at St. Louis is suspicious. If the facts are truly stated, an ancient city must have stood on the Mississippi, near to St. Louis, though probably on the opposite bank. If so, the cases of Memphis and Cairo will have found a parallel in the New World. [We wait for

further detail; but we fear the "discovery" is all a joke.]

#### OUR WEEKLY GOSSIP.

General Sabine, as President of the Royal Society, has sent out cards for two evening receptions which are to be held on March the 6th and April 24th. We are glad to see that these pleasant gatherings are not to be discontinued, notwithstanding that by the pulling down of the west wing of Burlington House, the space available for company is less ample than formerly.

The Chairman of the Associated Arts Institute has issued cards for an evening reception in Conduit Street, on Saturday, February 20.

'The Gladstone Government: Cabinet Pictures, by a Templar,' is the title of a political work which will be published in a few days by Messrs. Hurst & Blackett.

The artists of the London Stereoscopic Company are making a series of studies in illustration of Her Majesty's Tower, for presentation in the first place to the Queen, and afterwards for the public benefit.

Men of letters and men of science will everywhere hear with regret of the death of Lady Murchison, though she has gone from among them in the fulness of years and honour. She was a very good naturalist; and it is well known that her partner, Sir Roderick, was first persuaded by her influence and her accomplishments to devote himself to those scientific studies which have raised him to his present high place.

We have received several communications in reference to Sermon XIV. in 'Changed Aspects of Unchanged Truths,' in the *Athenæum* of the 30th of January. As our remarks appear to have conveyed to more than one a meaning very different from that which we intended, we repeat the substance of them, and add the amplification which seems needed. The author's proposition is, that our every word, deed and thought will at the judgment-day be as visible to all eyes as visible things are to us now; and this he undertakes to prove by science. First, as to our words:—Every word produces pulsations in the air, which will alter the whole atmosphere through all future time. "What is there needed, then, to make every syllable that ever fell from the lips of man a thing which may be read, but just to quicken our powers of perception?" Again, as to deeds:—Light requires time to travel through space. Consequently worlds situated at different distances from our earth will, at this moment, be seeing different eras in our earth's history; and so, "taking them altogether, they contain a panorama of the entire history of the earth." Thirdly, as to thoughts:—there is reason to believe that every thought writes a similar indelible and readable story, "by certain changes which are made upon that strange electric fluid that pervades all space and all things." This is the fairest possible summary of the alleged facts upon which the author founds his conclusion; and knowing that they are borrowed from such authorities as Professor Babbage and (almost verbatim, though without acknowledgment, from) Dr. Hitchcock, we were not likely to impugn them by a few unargumentative lines. What we meant to expose was the application of these scientific theories to the text discussed, "There is nothing covered that shall not be revealed; and hid that shall not be made known." His inference that because science proves "every word, thought and deed to trace itself indelibly upon the universe," (the fallibility or infallibility of science not affecting the question,) therefore every past word, thought and deed will be visible to the far-seeing eye of immortality, is surely as illogical and absurd as to conclude that because a hundred stones, thrown in succession into a lake, affect, one after the other, the whole surface of the water, therefore each separate effect can be traced after the hundredth is thrown. Beyond all doubt, assuming the scientific theories in question to be true, the countless worlds around us contain between them "a panorama of the entire history of the earth"; but there is a wide gulf of unauthorized

dogmatism between this logical consequence and the conclusion that our world will on some future day present to the eyes of an assembled multitude all the waves and ripples caused by centuries of "thoughts, deeds and words," in indelible stereotype, without one being affected by its successor. It is of this application of "scientific truth," and not the scientific truth itself, that we venture to style A. K. H. B. "the first and true inventor."

We are very glad to hear that the Rev. Alexander Dyce—notwithstanding his illness, which has been aggravated by the damp season—is just completing his edition of the works of Ford, the dramatist.

A beautiful little inedited MS. of some Latin poems by Skelton to Prince Henry—afterwards Henry the Eighth—in 1501, has been lately added to the Catalogue of the Additional MSS.

We hear that 29,000 volumes were added last year to the Printed Book Department of the British Museum. The Museum Library is now far the finest in the world, and is every year becoming worthier of its pride of place. Englishmen generally do not know either its extent or its merits. Has any reader of ours ever heard one of his countrymen, when bewailing the inferiority of our Art-collections to those of Venice, Dresden, Munich, or Paris, console himself with the reflection that, in the more valuable treasure of books, our Museum is superior to the national library of any other city—any two or three of them put together, we may say?

We observe that, in the course of the Subscription Concerts which Mr. Kuhe is about to commence at Brighton, Mrs. Stirling will read the 'Midsummer Night's Dream,' the music incidental to which, by Mendelssohn, will be performed. It is not a play calculated to show a reader's power, subservient as it must be to the music; but yet no small treat may be looked forward to in hearing a reader so gifted as Mrs. Stirling.

The Treasurer of the Shakspeare Club at Nottingham is about to arrange with the trustees for an annual prize to be given for the best examination paper on one of the plays of Shakspeare, the prize to be called the "Newham Prize," in honour of Samuel Newham, Esq., J.P., the first President of the Club.

Prof. Owen, in the recently published third volume of his 'Anatomy of Vertebrates,' has a chapter on Life and Species, in which he says,— "At the acquisition of facts adequate to test the moot question of links between past and present species, as at the close of that other series of researches proving the skeleton of all vertebrates, and even of man, to be the harmonized sum of a series of essentially similar segments, I have been led to recognize species as exemplifying the continuous operation of natural law, or secondary cause; and that, not only successively, but progressively—from the first embodiment of the vertebrate idea under its old Ichthyic vestment until it became arrayed in the glorious garb of the human form." And, again, that the result of extensive, patient and unbiassed inductive research "swayed with him in rejecting the principle of direct or miraculous creation, and in recognizing a natural law, or secondary cause, as operative in the production of species in orderly succession and progression." As some of our readers are aware, Prof. Owen is now travelling in Egypt in attendance on the Prince of Wales; so that fortunately for him (his health not having been good of late) he is out of the way of the criticism and controversy which his book will provoke. By the time of his return to the British Museum (with, we hope, renovated health), he will perhaps see in a definite shape the issues that may have been raised during his absence.

Mistakes are often made by non-Welshmen in the use of the words "Cymru" and "Cymry." These terms are often treated as identical, whereas *Cymru* means Wales, and *Cymry* means Welshmen, *Cymro* being a Welshman. *Cymraeg*, the feminine adjective, is used as a noun for "the Welsh language," the feminine noun *iaith*, language, being understood. *Cymreig*, the adjective "Welsh," is common in gender. A Welshwoman is *Cymraes*.



In the Registrar-General's bill of mortality for 1868 we find that 203 persons were killed by horses or vehicles in the streets of London during the year. Of this number 120 were 20 years of age and upwards, the remainder were from under 10 and up to 15 years. Now it is well known that most of these are deaths which need not have happened, and that they are the consequence of reckless or of unskilful driving. Every year the question becomes more important—can nothing be done to prevent this deplorable waste of life? and its importance is heightened by the fact that for one person killed there are three or four knocked down, some of whom are crippled for life. The sum total of sorrow and suffering inflicted is therefore great, and the fact is not creditable to our police regulations. Cannot drivers be made to understand that foot-passengers on a recognized crossing have a clear right there, that they are not to be compelled to run, and that vehicles must stop or drive slowly? Persons who attempt to cross at places other than recognized crossings will do so at their own peril, and consequently be wary. The subject demands the immediate attention of the new Chief of Police or of the new Parliament.

Flames are issuing from Tongariro, a snowy mountain in the North Island of New Zealand.

The Bishop of Natal has met with two severe accidents. The first was a fall from his horse; he was stunned for a moment, but Mrs. Brooks, his daughter, helped him up, and he was able to ride home some five miles. After a few days' rest he recovered. The second happened at the end of November, as he was coming home after a visitation. Being delayed in consequence of the slippery state of the roads, he found himself on the further side of the river, above three miles from home, after dark. Fortunately, his friend, Mr. Kirkman, was with him passing the ford. The Bishop's horse got into a hole some ten feet deep; the river being swollen, and the current strong, he was washed off the back of his horse, and rolled over some thirty or forty yards. Mr. Kirkman, who is a good swimmer, went into the river and brought the Bishop out, but unfortunately on the wrong side of the river. After a short rest, with the assistance of some native men and women, he crossed the river again, and at length reached his home, supported by a native on each side. When the mail left on the 11th of December he had perfectly recovered.

The British Archæological Society of Rome has been very active of late in the Eternal City, where excavations are going on steadily. During the month of January a pit has been dug on the line of the wall of Servius Tullius, between the Cælian and the Aventine; parts of the wall and of the aqueducts by the side of it have been exposed to view, and left open for the present. Another pit has been dug in the Circus Maximus, and a part of one of the galleries, with a staircase, brought to light; only the rough stone foundation remains, all the cut stone has been carried away. This pit has been filled up, but the surface of the stone remains exposed. Another excavation has been made in the sand on the bank of the Tiber, showing considerably more than was before visible of the Tufa wall, called "the Pulchrum Littus of the Kings." This is at the "Porta Leone," and exactly opposite the lions' heads of Etruscan character, in the cliff on the side of the river, at the upper end of the Port of Rome. The excavations made by the Baron Visconti are at the lower end of the Port. The lions' heads were discovered by Mr. Parker two or three years since. The proceedings of the Society have excited a good deal of attention and emulation. The Corporation of Rome has voted 600*l.* for continuing the investigations of the Mamertine Prison in the Channel commenced by the Society. Three of the Roman Princes have combined for a like object, and commenced excavating another part of the wall of Servius Tullius, near the Railway Station. It is to be hoped that these proceedings will be as well directed as those of the British Society, which have already thrown considerable light on several vexed questions in the historical topography of Rome, especially the true sites of the Porta Capena, the

principal chambers of the Mamertine Prison, the Luperal of Augustus, and several reservoirs of the Aqueducts, previously unknown; also on the source of the Aqua Appia and Aqua Virgo, and to a considerable extent the line of their subterranean conduits.

In consequence of the extension of communication in Asia Minor, we now sometimes get news from the interior, and strange news. Branch banks and the electric telegraph are doing their work. From Isbarta (Sparta of Pisidia) we learn that for some days there was a strong smell of sulphur in the atmosphere. This was not accounted for: intense cold had prevailed in many parts; snow had fallen in Smyrna for the first time for ten years,—in Mitylene, where it had been unknown,—and in Akshehr (Thyatira). It was said that in that neighbourhood sixty of the country people had been frozen to death, and in Smyrna three. In consequence of the railways, postal reform was going on in the Smyrna district. New post-offices were to be opened at the railway-stations, and new branch posts; the postage to railway-stations to be reduced to twopence, and to other places to threepence. Newspaper postage to be reduced to a halfpenny, as it is expected to be here.

The late volcanic eruptions and geological disturbances in Hawaii appear to have been peculiar, as described by the Rev. Titus Coan. In one place the sea lies four feet deep in cocoa-nut groves which were formerly at a distance from the water; in another, a beach of lava sand has been driven in among cocoa-nut trees two hundred feet; in other places, the trees are buried eight to ten feet in sand, and the shore line is pushed in a hundred feet; and at Kalapana, the tide now rises and falls within the walls of a church that stood two hundred feet from the water. The eruption itself was short and fierce, and the lava streams rushed down so rapidly that cattle grazing in the pastures were surrounded by the fiery flood before they had scented danger. Some were scorched to death; but here and there small green patches were left untouched, with ten or twenty kine still alive. Houses, with their inmates, also escaped burning, though surrounded by the molten stream as high as the roof-tree; from which it may be inferred that the lava cooled rapidly. All this was followed, on August 8th, by a most awful thunderstorm, which continued from noon till midnight. The air felt like hot steam, and white streams of lightning ran flashing along the ground. Then, from the 14th to the 16th, the tidal disturbances were witnessed which communicated to all the shores of the Pacific evidence of the terrible earthquake in Peru. During those three days the sea rose and fell from three to six feet once in ten, fifteen, or twenty minutes.

An interesting collection of early British, Anglo-Saxon, and English coins formed by the late Richard Whitbourn, Esq., of Godalming, has just been sold by the Messrs. Sotheby, Wilkinson & Hodge. It contained many coins of very great interest in the British and Anglo-Saxon series. The most important of the collection, both to the Student of History and the Numismatist, was a gold coin of Epaticcus, *rev.* TAS-CIF, so well preserved as probably to be the finest early British coin in existence. So fine and spirited is the work on this piece that some Numismatists deem it to be the production of a Greek artist. It sold for 50*l.* (Taylor).—A silver coin of Ecgbeorht, son of Offa, 37*l.* 10*s.* (Webster).—Æthelheard, Archbishop of Canterbury, 15*l.* (Barrell).—Ecgbeorht, a very fine specimen, 24*l.* 5*s.* (Webster).—Aelfred, 16*l.* (Taylor).—Another of Aelfred, of the Exeter Mint, 22*l.* 10*s.* (Taylor).—An Angel of Edward VI., 21*l.* 10*s.* (Taylor).—A Sovereign of Elizabeth, 10*l.* 2*s.* 6*d.* (Lake Price).—A Noble or Rial of the same Queen, 22*l.*—A Two-shilling piece of Oliver Cromwell, 10*l.* (Johnstone). The collection produced 1,074*l.*

On the following day, the same auctioneers sold a small cabinet of Greek and Roman coins, which included a very rare coin of Philip V., on the obverse a Macedonian Buckler, ornamented with stars, 44*l.* (General Fox).—A Silver coin of Monunius, King of Dyrrhachium, 15*l.* 15*s.* (Addington).—Abydus Troadins, with head of Diana, 29*l.* (Gen-

eral Fox).—A Silver coin of Magnesia Ionia, *rev.* Apollo standing, naked, on the Mæander, &c., 48*l.* (Josephs).—Smyrna, *rev.* Homer seated, &c., 30*l.* (General Fox).—Cos Insula, having on the obverse, Apollo with Tambourine, dancing before a tripod, 65*l.* (General Fox).

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES.—THE MEMBERS IS NOW OPEN. 5, Pall Mall East. Ten till Five.—Admission, 1*s.* Gas on dark days.

WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS, 53, Pall Mall, WILL CLOSE ON SATURDAY, the 27th inst. Exhibition of Sketches, &c.—Admission, 1*s.* Catalogue, 6*d.* Daily from Nine till Six.

JAMES FAHEY, Sec.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—THE EXHIBITION IS OPEN daily, from 10 till 4.—Admission, 1*s.*; Catalogue, 6*d.* Gas at dusk.

GEORGE L. HALL, Hon. Sec.

SOCIETY OF FEMALE ARTISTS.—EXHIBITION OF WORKS NOW OPEN.—Gallery, 9, Conduit Street, Regent Street. Ten till Five.—Admission, 1*s.*; Catalogue, 6*d.*

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange, Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Clarkson Stanfield, R.A.—Meissonier—Alma-Tadema—Gérôme—Frère—Landelle—T. Faed, R.A.—John Philip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersgill, R.A.—Erskine Nicol, R.A.—Le Jeune, R.A.—Ansdell, R.A.—Frost, R.A.—Pettie, R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Lidderdale—George Smith—Linnell, sen.—Peter Graham—Oakes—H. W. B. Davis—Barter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

MR. CHARLES DICKENS'S FAREWELL READINGS.—THE SECOND COURSE will be continued in ST. JAMES'S HALL, on TUESDAYS, February 16 and March 2. To commence at Eight o'clock.—On Tuesday Evening next, February 16, Dr. Marigold and Mr. Bob Sawyer's Party (from 'Pickwick').—Prices of Admission: Sofa Stalls, 7*s.*; Stalls, 5*s.*; Balcony, 3*s.*; Admission, 1*s.* Tickets at Chappell & Co.'s, 50, New Bond Street; Keith Prowse & Co.'s, 48, Cheshire; and at Austin's, 28, Piccadilly.

DOCTOR MARIGOLD and MR. BOB SAWYER'S PARTY (from 'Pickwick'), TUESDAY NEXT, February 16.

LENTEN LECTURES ON ELEMENTARY ASTRONOMY, at the ROYAL POLYTECHNIC.—Prof. Pepper will commence his Annual Course on Monday next, the 15th, at Three. Subject: The Analysis, and the latest Researches of William Huggins, Esq., F.R.S.; On the Spectra of some of the Stars and Nebulae; and on the Spectra of the Sun and Comet 11, 1868. N.B.—The Lecture will be repeated Friday, February 19th, at Three. The other Lectures will be duly announced.

## SCIENCE

### SOCIETIES.

ROYAL.—Feb. 4.—Dr. W. A. Miller, V.P., in the chair.—The following papers were read:—'On Fossil Equine Remains from Central and South America referable to *Equus conversidens* (Ow.), *Equus Tau* (Ow.) and *Equus Arcidens* (Ow.)', by Prof. Owen.—'Compounds Isomeric with the Sulphocyanic Ethers. III. Transformation of Ethylic Mustard Oil and Sulphocyanides of Ethyl', by Dr. Hofmann.—'Sur les Protubérances solaires, in a Letter to Dr. Warren De La Rue,' by M. Janssen.

GEOGRAPHICAL.—Feb. 8.—Sir H. C. Rawlinson in the chair.—The following new Fellows were elected: K. T. Digby, M.P., Prof. T. H. Huxley, R. O'Shaughnessy; Viscount Southwell; C. H. Stanton; and Sir W. Yardley.—The papers read were: 'On Soundings and Temperatures in the Gulf Stream,' by Commander W. Chimmo, R.N. The author gave the principal results of the investigations he undertook in the Gannet, in July, August and September last year, at the direction of the Hydrographer to the Admiralty. The part of the Atlantic examined was within and beyond the northern edge of the Gulf Stream to the south of the Newfoundland bank, and thence towards the Azores. The greatest depth found was 2,700 fathoms. The area indicated by Maury as of unfathomable depth was sounded, and bottom obtained at 1,450 fathoms. Several soundings were taken over the part denominated on the charts the Milne or Sainthill Bank, and deep sea invariably found in the locality. The temperature of the sea below the current of the Gulf Stream (lat. 44° 3', long. 48° 7') was found to be 43° Fahrenheit, at 50 fathoms, and 39½° at 1,000 fathoms, the surface being 61°. Further east (long. 37° 47', lat. 43° 43'), where the sea surface was 69°, the temperature at 100 fathoms was 59°, and at 1,000 fathoms 43°: this latter was about the general temperature at the greatest depths. The author entered into great detail regarding the remains of minute organisms brought up by the sounding-rod from the sea-



bottom, and which he had examined under his microscope and made elaborate drawings of. The conclusion to which he had arrived was, that no living creature existed at those great depths, all his specimens being dead, and many cases having their cavities filled with inorganic particles.—'On a Prevalent Error regarding the Gulf Stream,' by Mr. A. G. Findlay.—The object of the author was stated to be to lay before the meeting a sketch of what was actually known by surveys of the dimensions of the Gulf Stream at the point of its greatest warmth and velocity, namely, between Florida and Cuba; and to show that its magnitude and force were beyond all doubt insufficient to carry it to the shores of Europe, and distribute the influence of the tropical heat over so large a surface. According to the measurements given by the United States Survey, the actual sectional area of the Gulf Stream in Florida channel was not more than from five to eight square miles. It was proved by Commander Craven, in 1855, that the maximum depth of the sea between Cape Florida and the Bemini Isles, a distance of 45 miles, was only 300 to 370 fathoms, and the temperature of the water near the bottom only 49°, so that here the warm water does not extend more than one-third or one-half the entire depth. The whole bulk of water above 70° from the Florida narrows would not make a film 50 feet thick off Newfoundland. Having reached this point, moreover, another phase is arrived at. It here encounters the arctic current coming down the coast of Labrador, which interlaces its many belts of cold water with corresponding belts of the warm Gulf Stream. This cold current cuts off the further progress of the Gulf Stream proper, that is, the sharply defined western strip of current. The eastern stream, which blends with the general waters of the Atlantic, originates in, and is propelled northwards by, the prevalent southerly winds in the Atlantic; and it is the oceanic drift thus formed, and not the Gulf Stream, that brings the cocoa-nuts and tropical waifs and strays to northern shores.

SOCIETY OF ANTIQUARIES.—Feb. 4.—Earl Stanhope, President, in the chair.—E. P. Shirley, Esq. exhibited a Roman fibula found in digging stone in the parish of Tredington, Warwickshire.—J. A. Pearson, Esq. exhibited photographs of a silver cross bearing the insignia of the Knights of Malta.—A. W. Franks, Esq. exhibited a large collection of bronze implements, weapons, and ornaments which he had brought from Denmark, and gave remarks in their elucidation.—W. M. Wylie, Esq. communicated a paper on a curious bronze car, now in the Museum at Vienna, and which had been found in Transylvania in 1832.

ROYAL SOCIETY OF LITERATURE.—Jan. 20.—Sir Charles Nicholson, Bart., in the chair.—Dr. Birch read a paper 'On the Trilingual Inscription of San,' in which he described, at considerable length, the discovery by Prof. Lepsius, of a new trilingual tablet at San, resembling the Rosetta stone in its nature, but of greater extent; a fact of the highest importance in Egyptology, for this reason, that it confirms in all essential particulars the system of Young and Champollion, whereby the hieroglyphics have hitherto been read. This remarkable inscription was pointed out to Prof. Lepsius by one of the engineers on the Suez canal, and Lepsius discovered it after a brief search under a fallen wall.

HORTICULTURAL.—Feb. 9.—Annual General Meeting.—Mr. J. Bateman in the chair.—Three new Members of Council were elected, viz.:—H. S. H. The Prince Teck, Lord Londesborough, and the Rev. J. Dix.—The Report was read by Mr. Richards, the Assistant-Secretary.

LINNEAN.—Feb. 4.—G. Bentham, Esq., President, in the chair.—Mr. Carruthers exhibited a male cone of the *Encephalartos latifrons*, which had been produced in the collection of James Yates, Esq., of Lauderdale House, Highgate. It possessed characters by which it might be distinguished from the cones of *E. horridus*, to which species it had been referred as a variety, by Miguel and De Candolle.—The following papers were

read: 'On the Stone-Grasshopper of Graham's Town, South Africa,' by Mrs. Barber.—'Catalogue of Ceylon Spiders,' Part I.; and 'Descriptions of Two New Species of Araneidea, with Characters of a new Genus,' by the Rev. O. P. Cambridge.—'List of Spiders captured by Dr. Wright in the neighbourhood of Luca, with Characters of new or little-known Species,' by Mr. J. Blackwall.—'Remarks on several Genera of Annelides, belonging to the Group Eunicea,' by Dr. W. Baird.—'Observations on Lichens collected by R. Brown, Esq., in West Greenland,' by Dr. W. L. Lindsay.

ENTOMOLOGICAL.—Feb. 1.—Mr. H. W. Bates, President, in the chair.—The President returned thanks for his re-election, and nominated as his Vice-Presidents Messrs. Pascoe, F. Smith and A. R. Wallace.—Mr. E. Saunders exhibited a specimen of *Pachetra leucophaea*, captured by Mr. N. E. Brown at Redhill.—Mr. A. G. Butter exhibited a drawing, and read a description of a new species of Hestina, from India.—A letter was read from Dr. Butterfield, of Indianapolis, offering to exchange Lepidoptera of Indiana for those of England.—Mr. Pascoe made some observations on the Coleopterous genera *Aprostoma*, *Mecodanum* and *Gempylodes*; and exhibited a curious bug from the neighbourhood of Toulon, which he had been unable to find described in the work of M. Mulsart.—Prof. Westwood gave a detailed account of the *modus operandi* of the new vine-pest *Rhizophis*.—Mr. Horne exhibited the stings of two scorpions which had been killed by a rat. In India rats constantly attack the scorpions, and usually eat them; in the present case the rat and scorpion had been placed under a glass, and after considerable fencing the rat succeeded in biting the sting of the scorpion through the middle, then placed its foot upon the scorpion and began to pull off its legs.

SOCIETY OF ARTS.—Feb. 3.—C. Tomlinson, Esq. in the chair.—The paper read was, 'On the Useful Application of Waste Products and Underdeveloped Substances,' by Mr. P. L. Simmonds.

Feb. 8.—'On Painting' (Cantor Lecture), by Mr. S. A. Hart.—Lecture II. 'On the Practice of Portrait Painting.'

SYRO-EGYPTIAN.—Feb. 2.—W. H. Black, Esq. in the chair.—Mr. Bonomi read part of a translation from an article in the *Revue des Deux Mondes*, by Mr. A. Maury, respecting the advancement of Egyptian discovery. He also exhibited two Abyssinian books, the property of W. Simpson, Esq.—A merchant from Bokhara exhibited some scimitars with beautiful Arabic inscriptions on the blades.

MEETINGS FOR THE ENSUING WEEK.	
MON.	Asiatic, 3.—'Hindû Chronology,' Mr. Fergusson.
—	Entomological, 7.
—	Architects, 7.
—	Society of Arts, 8.—'Suggestions offered by Circumstances to Artists,' Mr. Hart. (Cantor Lecture.)
TUES.	Horticultural, 3.—General Meeting and Lecture.
—	Royal Institution, 3.—'Fine Art,' Prof. Westmacott.
—	Anthropological, 8.—'Locomariaker,' Dr. Charnock and Mr. Lewis; 'Physical Characteristics of People of Bretagne,' Dr. Beddoe; 'Remains at Carnac,' Dr. Hunt.
—	Statistical, 5.—'Cost and Organization of Civil Service,' Mr. Mann.
—	Engineers, 8.—'Lagoons, &c. of Shores of the Mediterranean,' Prof. Ansted.
WED.	Society of Arts, 8.—'Efficiency, &c. of National Army and Industry, &c. of the People,' Mr. Cole.
—	Literature, 8.—'Ancient War-Ships,' Mr. Lindsay.
THURS.	Royal Institution, 3.—'Involuntary Movements,' Dr. Foster.
—	Linnean, 8.—'Filolide,' Dr. Rattray.
—	Royal, 8.
—	Antiquaries, 8.—'Tomb of Rufus, Winchester,' Rev. J. G. Joyce.
FRI.	Royal Institution, 8.—'Female Poisoners of Sixteenth and Seventeenth Centuries,' Mr. Williams.
—	Geological, 1.—Anniversary.
—	Philological, 8.—'Sanskrit Prefixes,' Prof. Goldstücker.
SAT.	Royal Institution, 3.—'Hydrogen,' Dr. Odling.

## FINE ARTS

### THE ROYAL ACADEMY.

THE Royal Academicians have decided upon several improvements which are to be carried out in their new premises and forthcoming Exhibitions. Among these will be painting the walls of the galleries of a deep maroon red, a tint which has been chosen after much inquiry and several experiments: grey and a mixed tint that is called

"pheasant's egg," and was much commended by Sir E. Landseer, found favour for a time with many. These and a tawney hue were among the colours which were considered. The colour to be adopted is important, owing to the intention of the Academicians not to hang pictures at so great a height as before, and, whenever it may be thought fit, to isolate or group paintings by discontinuing the old practice of placing them frame to frame throughout. Thus the spaces above the topmost lines of pictures will be exposed, and, whether pictures be grouped or hung singly, the wall behind will be displayed. Another improvement will be the placing in the Catalogue a plan of the galleries, so as to facilitate reference. We may suggest that, as the number of pictures in each room must vary from year to year, according to the sizes of the canvases and the extent of the intermediate spaces, it would be handy if these plans indicated the numerical scope of the contents of each room in the respective years. Thus, if the Great Room contained from No. 1 to 500, let thus much be stated, and changed according to the changed circumstances. We understand that the size of the Catalogue is to remain unchanged. We think it could not be better, and should prefer to the present or any other that mode of arranging the contents of the Catalogue which obtains in the National Gallery, South Kensington Museum, London; the Edinburgh and Dublin National Galleries; the French Gallery, and elsewhere in England; also in nearly every national or private continental picture-gallery, including the Louvre and Paris Salon: this is, the placing of all the works of each artist in a group, and the groups in alphabetical order, with progressive numbers, from No. 1 by A. A., to No. 50,000 by Z Z. The sole objection to this otherwise thoroughly convenient mode of disposing the Catalogue, *i.e.*, the necessity it imposes upon those who work in numerical and consecutive order through the entire Exhibition, from No. 1 to No. 50,000, of turning the leaves with each shift from name to name, will be in a great measure got over by the new plan of grouping pictures, in respect to which all the works of the respective artists will, of course, naturally and frequently fall together, so to say, on the walls of the Exhibition, and thus these positions, as well as their numbers, will be adjoining and sequential, and, so far, the turning of leaves will not be required. It still remains undecided, as we understand, whether or not to permit the sale of refreshments within the Exhibition. That the convenience of visitors should be so far consulted admits, we hope, of no second question. Hitherto a visitor must have starved in the Academy, or have left it and paid again for admission if he wished to return. This process is tiresome, and raises, as a friend says, the price of a bun from a penny to thirteenthpence, besides the loss of time it imposes. Simple refreshments would be all the most of us desire, but the old, unaccommodating practice ought to cease when the Academy is able to spare room for the purpose without intruding tea upon æsthetic studies, or degrading the poetry of painting with pork pies. The South Kensington Museum, with its varied and popular graces, and the British Museum, with its graver studies, have admitted "refreshments" as necessities of human life. Why should not the Royal Academicians be as considerate for their holiday crowds as the authorities of the British Museum show themselves to be of their students? The Royal Academy is a place for holiday-making folks and students of the lighter order; it is visited, however, by many whose duty is laborious, and who represent absent thousands. These are the critics, whose work must be performed, if the present obstructive rule with regard to them continues, under great and needless disadvantages. We speak for ourselves in protesting against such a continuance. The excitement and uproar of a crowd are not deterrent on a reporter as he gathers his facts about a fire or a murder; but the critic's work is of a very different order, and he deserves different treatment. Do the Royal Academicians believe that reporters' and critics' tasks are performed indifferently by the same persons?



## THE SOCIETY OF FEMALE ARTISTS.

ALTHOUGH we cannot assert that many signs of solid improvement are visible in this year's gathering of this Society, it is certain that a general view of the mass is more pleasing than before. This effect is due to the increased brightness of a large proportion of the works, which look as if they had been studied with greater regard than usual for natural atmospheric effects. Out-of-door nature is more frequently and vividly rendered than we remember to have seen it here.

Among the noteworthy specimens of the ladies' art may be named the works of Mrs. E. M. Ward, *A Sleeping Child* (No. 269) and *Sleeping Children* (270), two life-like and capably drawn studies; also, the more important oil-painting, *The Young Sailor* (427)—a handsome, bright-featured lad with a toy boat. The last is among the most pleasing of the artist's pictures of youth.—Other figure-pictures of note are *Interruption* (249), by Miss R. Coleman; a cleverly-wrought but sadly imperfect sketch of a damsel in the act of looking up after reading. The expressiveness of the face is such that we think it would be worth Miss Coleman's while to study heartily, and, in doing so, to expect an equal reward to that which similar labours would bring to Miss H. Thorneycroft, whose girl's head, named, we know not why, *Barbara* (294), has inexplicable but distinctly-marked expression: we have not yet seen more carefully wrought pictures by Miss H. Thorneycroft.—Among oil paintings, Miss E. Part-ridge's large, effective, and freely-handled half-length sketch of a lady, styled *The Peacock Fan* (448), has dashing qualities which compel attention that is not rewarded by the result of close examination. Of what is called brush-power, this is, however, by far the best example here.—Miss Starr sends *A Study* (440)—the rightly-styled half-length of a man in a cloak, and looking over his shoulder in the Vandyke fashion. This is a study made in a painting-school, solely with a view to modelling and the attainment of brush-power by the student: allowing for these aims, we regret that the colour is crude and the flesh opaque.—Why is Miss S. M. L. Taylor's *Hard Times* (372), a well-considered picture of an operative's family in distress, so wonderfully grimy?—From opacity in painting and dullness of colour Miss K. Swift appears to be delivering herself. *The Happy Mother* (422)—a German domestic scene, which might have been executed by a German artist, is in point to this effect. Miss Swift has evidently indulged a pictorial "weakness," which is rare in the school she affects, for the painting, as a matter of technical pleasure, of the cradle in this work. May she condescend still more to our wish, and end in painting a baby. Meanwhile we pray her to practise on babies in private, and eschew yellow ochre, raw umber, and the like pigments; also to remember that rose-madder and other materials are available by nature-loving artists. At present she thinks there is nothing like leather, but, from Fra Angelico to Mr. Millais, including Titian, Velasquez and Rubens, authority, to say nothing of nature, is against her.—Miss A. M. Thorneycroft's picture of a melancholy damsel in a light-silk dress, called *The Withered Rose* (404), comprises in a curiously faded sort of colouring much that is pictorial with a great deal of the affectation of study in arranging and painting the draperies: thus, the lady's "skirt" looks like a piece of sculptor's drapery, but does not "account for" the forms beneath it.—We commend Miss E. C. Collingridge's "*A Fair Philosopher*" (388), as a promising picture.

The landscapes by Mrs. Marrable (331 to 344), from the little-studied and very beautiful Engadine Hills, display rare powers in dealing with the picturesque, a large sense of atmospheric effects of various kinds, and much fidelity to nature. That these drawings lack solidity in handling is more than elsewhere obvious in the rocks of the foregrounds and nearer trees. The best of the series is *Twilight at Chiavenna* (342); secondly, may be placed *The Bernina Fall and Morteratsch Glacier, near Pontresina* (331); thirdly, where all are more or less excellent, comes *Pontresina* (333). These drawings were, we understand, executed with great rapidity, and mainly from nature direct. They need but to be

"carried further," as painters say, to produce complete success.—A very careful and brilliantly lighted, but rather hard drawing is Miss Brodie's *Durweston Bridge, near Blandford* (45).—Miss F. Davis's *Welcombe Mouth, North Devon* (71), the meadows of a delta, with hills above them and the sea beyond, is of the same class with the last, and has equal merits with less hardness.—Miss L. Rayner has achieved reputation by means of numerous and powerful, but rather mannered and heavy studies of old and quaint buildings, their interiors and furniture, and their exteriors as grouped in narrow lines. For the last the wynds of Edinburgh have supplied models of unquestionable griminess and strangeness. See, for one of the better examples of this kind, *Blackfriars Wynd, Edinburgh* (85), also *A Little Bit in Edinburgh* (211), and, from another locality, *Pepper Alley Row, Chester* (209). As a satisfactory "interior," by the same, notice *James the First's Bed-room, Knoke* (210). Miss Rayner's paintings are vigorous, but they need clearness of effect and purity of colour to be worthy of her genuine love for nature and the picturesque. The whole of the series, which comprises paintings numbered from 202 to 215, will reward the observer.—That almost characteristic lack of "solid" workmanship which is too frequently obvious in the drawings of the ladies, and the entirely characteristic taste, feeling, and delicacy of touch of a true female artist, with good colour, appear in Miss R. Place's *Camellias and Indian Vase* (121).—With the last may be classed Mrs. Harrison's *Convolvulus* (125), a delicately and dextrously wrought picture.—Miss H. Coleman's *Christmas Roses, and Marigolds* (258), though very slight, is tasteful and pearly in colour, with a wonderfully unnatural background.

Miss M. Gastineau has a name of old repute: she has profited by valuable lessons, and succeeded, better than even Mrs. Marrable, in rendering the atmosphere, and in producing at least tolerably good drawing. See *On the Road from Langdale, Westmoreland* (172). Miss Gastineau's progress in painting is noteworthy.—Madame Bodichon retains her love for, and exhibits peculiar skill in painting aloes and African scenes. We are charmed by *Tlemcen, Oran* (196) as a study, and heartily tired of the mannerism of which it is an example.—There is freshness and brilliancy in Miss E. M. Boyd's *Vestry Door, St. John's, Margate* (227), a sketch of the interior of a church, looking on the Communicable and its red foot-cloth.—With equal feeling for breadth to that which appears in Miss Boyd's work, Mrs. G. Parsons chose a more difficult subject for her dextrously wrought landscape of *Lanherne, Mawgan in Pyder, Cornwall* (241).

## FINE-ART GOSSIP.

THE Hanging Committee of the Royal Academy Exhibition, this year, comprises Messrs. Watts, Leighton and Hart. As these gentlemen are all men whose views of art are of the finer and higher order, we may hope that they will succeed in disposing the materials at their command in accordance with those views.

To our note on the picture recently purchased for the National Gallery, which represents the Entombment of Christ, and is ascribed to Michael Angelo, may be added that in the Albertine Collection of Drawings at Vienna is an old copy of a design in red chalk, which is strikingly like part of the design of the picture in question, and also represents the dead Christ borne to the tomb. In both his head rests on the breast of an older person; his lower limbs and the face are precisely alike in both. This drawing is evidently only a copy of another by Michael Angelo, although it is ascribed to that artist. The face of Christ in the picture recalls his face in that noble group in marble, the 'Pietà' of St. Peter's, Rome.

The decorations of the Queen's Robing Room, in the Houses of Parliament, Westminster, are now completed. This chamber, although it has been erected more than twenty years, has never, even to the slightest extent, been used. As it now is, however, we have no doubt the public would be glad to be admitted to view Dyce's pictures from the Arthurian legends, which are not only

fine works in themselves, but peculiarly interesting as forming the largest series of pure frescoes in this country, and, with the exception of one or two comparatively small works by Messrs. Madox Brown and Cave Thomas, the sole examples of art in that mode of painting which are not more or less injured. Mr. Armstead is commissioned to execute the bas-reliefs in oak which are to fill the panels in the dado of the Queen's Robing Room. The subjects of these panels correspond with those of the frescoes above. The ceiling of the room has been decorated in accordance with the style which is illustrated in other parts of the chamber; statuettes in wood have been placed in the niches. The stone-work of the Royal Gallery, Westminster, has been elaborately painted and gilt; four of the eight decorative statues of English sovereigns, which are entrusted to Mr. J. B. Philip, are in their places.

We have received from Messrs. Cassell, Petter & Galpin 'The Vision of Purgatory and Paradise,' by Dante Alighieri, illustrated by M. Gustave Doré. As this is the English edition of a work which we reviewed not long since in the French version, with the same illustrations, all we need speak about now is the faithfulness in reproducing the French edition, so far as the illustrations are concerned, and the general "getting up" of the new issue. As to the former aspect of our task, we can safely aver that this edition scarcely differs—except slightly in the size of the pages—from its fellow. The prints are equal. The printing, paper and style of the present issue are in no respect inferior to the other.

In the North Court, South Kensington Museum, may now be seen some additional spoils of the Abyssinian campaign, being horse-trappings and robes lent by Col. Stanton; among them a cloak of blue cloth, not unlike that which belonged to the late King Theodore, and is now in a standing case in the centre of the room. Both are decorated in good taste with bosses and tags of filigree and silver. The horse furniture is noteworthy as having many plates of silver imposed upon it, which are enriched with filigree of admirable design and execution. We see no reason for believing the latter to be Abyssinian in their origin. It is hard to avoid comparing the truthful artistic principles of such things as these dresses, evidently semi-barbarous in character as they are, with those of the enormously costly and ultra-laborious but, in art, wholly fallacious and inferior cabinet works, with inlays of the most delicate kinds in ivory and other decorations, which the Art Department bought in Paris last year. So far are the latter objects from being desirable as models for our workmen and for the improvement of the taste of the people, that we are in hearty accord with those who aver that they are specimens of what to avoid rather than to desire, even for costly works and splendid service; while for ordinary purposes, say in a gentleman's house, their only probable tendency is to weaken and degrade rather than purify common tastes. Of quite another order than the last is the beautiful old Italian harpsichord, which the Department acquired since the closing of the Paris Exhibition. This is a rare treasure, as fine as the others are foppish, as elegant as they are feeble, as artistic as they are trivial.

Our review of the General Exhibition of Water-Colour Drawings would not be complete without especial reference to the works of two ladies, who prove themselves to be possessed of remarkable artistic powers. The noteworthy painters are Miss Spartali and Miss Lucy Brown. The former is well-known as the artist of many glowing and subtle studies in colour, and apt renderings of refined expression. She now contributes to the gallery in question a picture of a lady, styled *Nereia Foscari* (461). Miss Brown makes her first appearance this year; yet, by her work alone, we should conclude that she had practised long and well. So far, however, would this conclusion be from the truth, that we have now to commend Miss Brown's first picture in *Painting*, No. 239, which represents a student seated at work at her easel, and surrounded by studio properties. It is



seldom that so deeply-toned and soberly-coloured a picture comes from the hands of a lady; rarely have we seen an example of such high technical merit from those of a tyro. Miss Spartali's key of colour and pitch of tone differ widely from those which Miss Brown employs: she deals with the richer and more luminous development of these elements of art; the other lady is successful in graver, if not broader, and more sober, if not more potent appearances than those which her companion here affects. Both artists lack the fruits of severe study, this is made evident by their common shortcomings in respect to the representing of form by drawing outlines and modelling contours. Miss Spartali's defects in this matter are unpleasantly obvious, as in the wrist of the figures before us, the bungling articulation of which shocks a student's taste, and in the modelling of the features—which are not more solid than those of a face in a painted window. It requires deep admiration for Miss Spartali's endowments in art to enable the critic to look beyond these patent errors, and heartily enjoy and warmly applaud the pathos of the expression of her picture, the profound ardours of its colouring, its breadth, and potency of tone. Miss Brown's work errs more in modelling than in drawing. It is well composed.

We are requested to state that artists of all countries are invited to send works in painting, sculpture, architecture, and engraving to the International Exhibition which will be held in Munich this summer, and which is to last from July till October. Further, the Bavarian Government intends to follow the example set by the French Government with the Legion of Honour, and to confer decorations on such artists as are recommended for such a distinction by the jury.

#### MUSIC AND THE DRAMA

CONCERTS.—The adoption of the French pitch has, according to our anticipations, proved to be unattended by any of the difficulties which are supposed to stand in the way of an adjustment of the question. A few wood instruments were obtained from Paris, and a small temporary organ was put up. Nothing more was needed. If the adoption of the normal diapason becomes general, the violin-players—employing the word in its largest sense—will be able to use thicker strings, and therefore will produce rather fuller tone. The strings, too, will not break so readily. At a recent Crystal Palace concert no less than six fiddlers were disabled in the course of one movement. The players on brass instruments will also be more certain in intonation, and here the effect on the orchestra will end. But the relief to the singers will be invaluable. At the Sacred Harmonic performances any lowering, however slight, would be especially acceptable. Indeed, so painful is the evident difficulty experienced by the trebles in producing a *c* sharp or *A*, that Mr. Costa will be driven to the alternative of changing either his chorus or his pitch. The difference between the English and French diapason is, however, not sufficient to have any palpable influence on the effect of a performance at the latter standard, except in so far that high notes are attacked with more certainty and greater ease. It is questionable if one person in ten of those who listened to 'Jephtha,' on Friday week, would have discovered *proprio motu* that any alteration had been made. It is eighteen years, not thirty, as the programme of the "oratorio-concerts" incorrectly stated, since 'Jephtha' has been given in London, so that to many of the present generation the oratorio was quite unknown. There is an evident reason, though not a sufficient one, why the work has been neglected. The oratorio is very unequal. Side by side with choruses of power and grandeur which can only be rivalled among Handel's own creations, are numerous airs—"shop-songs" as they would now be called—written merely to conciliate singers and hearers whom the musician must have despised. It is possible, too, that the glaring inequalities of the work may be in some measure traced to the fierce struggle with disease, which marked the comparatively slow progress of

the oratorio and delayed its completion. The indiscriminate worshippers of a name will, we know, cry out that to question the plenary inspiration of their idol's handiwork is an outrage. But we take it that the most complete reverence for genius is quite compatible with a perception of shortcomings—nay, that those people on whom defects are not lost can best appreciate merits. 'Jephtha,' like many of Handel's oratorios, will bear a good deal of cutting. The constant sequences in the airs and their square-cut character have a monotonous effect which must be acknowledged by every unbiassed listener to be wearisome. The oratorio was abridged for this performance with an unsparing hand, and although we missed with regret certain "numbers," notably the fine chorus 'Theme sublime,' we cannot blame the abridgment. The performance was, on the whole, satisfactory, but it was not unexceptionable. The choral singing was frequently uncertain, and occasional mistakes were made by the band which seemed to show that the parts had not been thoroughly corrected. Mr. Barnby conducts with great care, but his beat is wanting in decision. He does not, or, at least, did not at this particular performance, mark the first beat in the bar with sufficient emphasis, so that when the singers hesitate he does not help them to recover themselves. The conductor deserves credit, however, for having succeeded in getting an unknown oratorio performed without any accident. The difficulties of the task were possibly increased by the circumstance that additional accompaniments were written by Mr. Arthur Sullivan, the band parts of which must have required the most sedulous revision. In these accompaniments the young composer has scrupulously followed the hints given in Handel's score. Young though he be, he has a consummate knowledge of the orchestra. Among many strong points instrumentation is his strongest. He has here employed his special skill with discretion, and has succeeded in a task which brings a heavy responsibility and little honour. It is fortunate that some of the grandest choruses were the best rendered. Of these 'How dark, O Lord, are thy decrees,' with its masterly double-canon, its admirable fugato movement, and its picturesque setting of the concluding words, 'Whatever is, is right,' aptly illustrates Mozart's remark, "Handel understands effect better than any of us; when he chooses, he strikes like a thunderbolt." The "title-part," as the Germans call it, of 'Jephtha' concentrates into itself all the interest of the oratorio. It needs a rare combination of musical culture with emotional power to do justice to the broken-hearted father's bitter self-reproach, 'Deeper and deeper still.' No singer of our time, with the exception of Mr. Sims Reeves, has succeeded in the task. His singing alone would always make the oratorio attractive. The prayer, 'Waft her, angels, through the skies,' was a model of cantabile singing, but it was a pity that Mr. Reeves thought it advisable to transpose it from *c* to *c* flat. The opponents of any change in the diapason will say that it would have been more easy to lower it from *c* to *r* at the ordinary pitch, and that therefore Mr. Reeves need not have refused to sing for the Sacred Harmonic Society. But it is only fair to remember that the lowering of the pitch affords general relief to all concerned, and in all that is performed. Miss Banks sang the solos of Iphis, Jephtha's daughter, neatly, but Mdlle. Drasil, to whose share fell one of the finest solos in the work, 'Scenes of horror, scenes of woe,' forced her voice out of tune.

The only novelty at Mr. Leslie's first concert, given on Thursday, in last week, was a *quasi*-novelty only. Schubert's 'Song of Miriam' was announced "for the first time in London," but although this was true to the letter it was not true to the spirit, as the Crystal Palace, where the *cantata* has been twice given lately, practically belongs to the metropolis. It was, however, far better performed at St. James's Hall. The choruses were excellently sung, and Miss Edith Wynne gave all the solos with deep, unforced feeling. Neither the Midsummer Night's Dream music, nor Mendelssohn's *D minor* concerto, played by Madame Schumann, calls for any remark, but Mr. Leslie's choir demands a word of recognition for their superb

rendering of Samuel Wesley's Motet for double choir 'In exitu Israel,' a composition as masterly as it is difficult.

The overture in *D*, "never performed before," of Schubert, brought out at last Saturday's Crystal Palace Concert, is quite unpretending, but it is none the less a gem. It is in Rossini's style, and not even the Swan of Pesaro himself has left anything more sparkling than the quick movement of this fascinating trifle. Beethoven's symphony in *A* was played with marvellous effect, and Miss Zimmermann's rendering of Mozart's glorious *D minor* concerto, if somewhat hard, was yet musicianlike and clever.

Bach's double violin concerto in *D minor* at once seized the fancy of the audience at last Monday's Popular Concert, and they encored the very first movement of the old organist's elaborate work with an amount of enthusiasm which operatic singers evoke more frequently than instrumental performers. The immense vigour of the first and third movements are not to be resisted, while the *tango* is graciousness itself. Herr Joachim was ably seconded by M. Sainton, who held the principal second violin, and there was an efficient little orchestra of nine stringed instruments.

SURREY.—A dramatic version of 'Enoch Arden,' commenced by the late Mr. J. Stirling Coyne, and completed by his son Mr. Denis Coyne, has been produced at the Surrey. The title bestowed upon the play, which is in three long acts, is 'The Home Wreck.' Dramas founded upon a story not widely dissimilar from that of 'Enoch Arden,' have frequently been exhibited at the minor theatres. An incident like the return of a sailor known to be shipwrecked and supposed to be drowned is of constant occurrence in nautical dramas, more than one of which turns upon the difficulties and the necessity for self-sacrifice which arise when two men equally worthy claim the hand of the same woman whom both have wedded. Very few alterations have been made by Mr. Coyne in the story of 'Enoch Arden.' A slightly different termination is contrived, and the requisite comic characters are introduced. Richard Tressider, the Enoch Arden of the drama, returns to claim Mary his wife, and for that purpose enters the house of Walter Ellington, his friend and her second husband. While waiting for her appearance, he is recognized by an old woman who had known him as a youth, and from her he obtains a narrative of what has passed during his absence. At first his thoughts are vindictive and his actions menacing. But gentler feelings succeed, and in an interview with his wife which follows he disguises his voice and escapes recognition. He tells her he is a former shipmate of her husband, from whom he brings messages of blessing and farewell. Subsequently he meets his death in an unsuccessful attempt to save the life of Ellington, who has ventured out on a stormy night to rescue the crew of a vessel wrecked upon the harbour bar. Tressider when washed up by the sea is sensible, and before he dies is recognized by his wife, who receives his assurance of reconciliation and his blessing upon her marriage. As much of the poetry of the original as could well be preserved is retained in the play. Much of the merit of the poem, however, lies in descriptive passages, and these are, of course, unavailable to the dramatist. It is the scene-painter who has to bring before us the

Winding glades high up like ways to Heaven,  
The slender coco's drooping crown of plumes,  
The lightning flash of insect and of bird,  
The lustre of the long convolvuluses;

or—

The league-long roller thundering on the reef.

This task has been fairly accomplished by the artists employed. The view of the island on which Tressider is cast is picturesque, though the atmosphere is ultra-tropical in glow of colour and light. A representation of a stormy sea is a very clever scenical effect. The manner in which the phosphorescent light of the breakers dashing upon the rocks is managed is very ingenious. We record a protest against a piece of cruelty perpetrated in the scene of Mary's vision. A young girl personat-



ing an angel is drawn up, in a manner that looks equally painful and dangerous, to the top of the stage, and is retained there at a perilous elevation, and in most unpleasant proximity to the upper lights, during a long scene. A sensation of disgust pervaded the entire house while this endured, and more than once found audible utterance. This effect must at once be excised. Great compression is needed in the second and third acts of the play. The acting was respectable. Mr. Creswick gave a careful rendering of Tressider, and was in the main well supported. Two parts deserve special attention. As *Mrs. Jellicoe*, the woman from whom Richard Tressider learns of his wife's marriage, Mrs. Walton acted with real feeling and power, proving herself one of the best "old women" on the stage. The part of *Jacob Wasper*, a lawyer's clerk, revealed in Mr. C. Jones an actor whom Nature has blessed with the most preposterously comic face and figure we have seen. Mr. Jones has snatched not one grace, but a score of graces quite "beyond the reach of art."

MUSICAL AND DRAMATIC GOSSIP.

The performances at the St. James's Theatre conclude with a new ballet entitled 'Arda.' This is a very elaborate production, occupying an hour in the performance, and bringing upon the stage a large number of dancers. It is deficient in grace, however, and quite destitute of any form of originality. The dancing of various members of the Kiralfi family was good. That of Mlle. La Ferté was loudly applauded by the audience, on what ground it is difficult to say, as it was confined to some posturing and gesture.

'The Dead Heart' of Mr. Watts Phillips, a gloomy and powerful drama of the French Revolution, has been revived at the Adelphi with Mr. B. Webster and Mrs. Alfred Mellon in their original parts.

The anniversary dinner of the Dramatic, Equestrian, and Musical Sick Fund Association on Wednesday night, was held at Willis's Rooms, under the presidency of Lieut.-Colonel Addison. Mrs. Stirling made her customary speech, and was received with much applause. Mr. Webster afterwards addressed the meeting. The dinner was followed by a ball.

The first concert of the Philharmonic Society is announced for Wednesday, the 10th of March, at St. James's Hall. The succeeding concerts will take place on Mondays as in former seasons.

A performance of the Belhus Amateur Dramatic Corps took place on Tuesday evening at the St. George's Theatre before a crowded and fashionable audience. A new drama by Mrs. A. C. Steele, entitled 'Under False Colours,' was played for the first time in London. The piece, which is simple in plot and not very ingenious in construction, describes the misfortunes of a lady who is indiscreet enough to conceal from her husband a love affair of a very romantic kind in which, previous to her marriage, she had been engaged. Her reticence gives an unscrupulous man a power over her, the exercise of which is productive of misunderstandings and much misery. The principal parts were supported by Lady Barrett Lennard, Mrs. A. C. Steele, Sir Thomas Barrett Lennard, and other members of the Belhus company. The farce of 'Petticoat Government,' supported by the Hon. Mrs. G. C. Petre, Miss B. Petre, and Mr. A. Iverson, followed.

Mrs. Dallas writes to the morning papers to say that she is in good health, and means to continue her public readings. We are glad to hear it. She also states that she is not preparing pupils for the stage, as recently reported. In the face of this denial, we assert that our authority for the statement was the very best, and if Mrs. Dallas gives us leave, we will name that authority with the greatest pleasure.

Rossini's 'Messe Solennelle,' purchased from the composer's widow at the price, it is said, of one hundred thousand francs, is shortly to be brought out at the Italian Opera of Paris. Madame Albini, who has not been heard in public for some years, has accepted an engagement to sing the contralto part. The other solo parts are to be taken by Mlle. Krauss and MM. Nicolini and Agnesi.

'Une Folie à Rome,' the new opera of Signor Federigo Ricci, has, after several postponements, been brought out at the Théâtre des Fantaisies Parisiennes. The story, which is slight in the extreme, sets forth the schemes by which a young heiress, bound by law to marry her old guardian, seeks to induce him to refuse her hand. It is, in fact, the plot of 'Don Pasquale' told over again. A genuine opera buffa, "as light as air," 'Une Folie à Rome' pleased the French audience. Mlle. Marimon, formerly of the Opéra Comique, was expressly engaged, and the performance was very creditable to the small theatre in which it took place.

At the last *Concert Populaire* Madame Norman Neruda was to play Vieuxtemps' Fantasia appassionata for violin; and Schumann's 'Genoveva,' overture was among the orchestral pieces.

'Madame la Marquise' is the title of a new drama by MM. Lockroy and De Saint-Georges in rehearsal at the Odéon.

The new drama of M. Alexandre Dumas, 'Les Blancs et les Bleus,' is in rehearsal at the Châtelet, and will succeed 'Theodoros.'

Among anticipated novelties at the Parisian theatres are a three-act comedy by M. Edmond Gouinot, at the Palais Royal, in which M. Geoffroy will re-appear; a new drama by M. Victorien Sardou at the Porte St.-Martin; 'Julie,' a comedy by M. Octave Feuillet at the Théâtre Français; and 'La Famille des Gueux,' by M. Claretie, at the Ambigu Comique. At the theatre last named, 'Don César de Bazan' has been revived for the representations of M. Frédéric Lemaître.

A banquet has been given to M. Édouard Thierry, the administrator of the Théâtre Français, by the *sociétaires*, male and female, of the theatre. Regnier, the *doyen*, proposed M. Thierry's health, in a speech which proves the French to be, on occasion, equal to ourselves in after-dinner oratory.

M. Frédéric Mistral, the author of the poem on which the *libretto* of 'Mireille' is founded, is engaged in the composition of a drama, in the Provençal tongue, entitled 'La Reine Jeanne' ('La Reine Jeanne'). It is intended for the stage; though some difficulty must, we suppose, lie in the way of its production.

*La Revue et Gazette des Théâtres* asserts that Dupuis, of the Variétés, has accepted an engagement in London for two months, for the sum of 25,000 francs. From other sources we learn that Berthélier goes for a month to Cairo for 15,000 francs. M. Dumaine passes to the Porte St.-Martin, Paul Deshayes to the Ambigu, and Léonce to the Variétés.

On the latest French list of failures, the names of three theatrical managers, or ex-managers, appear,—those, namely, of M. Gaspari, of the Menus Plaisirs; M. Varcollier, formerly of the Bouffes Parisiens; and M. Busnach, of the Athénée.

The Court of Appeal in Paris has condemned MM. Lefranc and Dupontavisse, formerly directors of the Bouffes Parisiens, to pay, with costs, the following sums to various actors who have summoned them for breach of contract:—15,000 francs to Madame Thierret, 20,000 francs to M. Joly, and to MM. Thornase, Daubray and Pericault sums ranging from 3,000 to 3,600 francs.

Herr Wagner's 'Meistersänger von Nürnberg' has been produced at Dresden, under the direction of Herr Julius Rietz. In the same pleasant and most musical capital Herr Anton Rubinstein has been playing with success.

Haydn's 'Oxford Symphony' has just been played, for the first time, in Vienna, at a Philharmonic Concert, where it excited singular enthusiasm. Strange as it must seem that the good people of the *gemüthliche Kaiserstadt* should take ninety years to make up their minds about playing a symphony by their favourite composer, it is pleasant withal to hear that, even after that lapse of time, the old musician should be able to wake the echoes of the city he loved so well.

Mlle. Marie Krebs, a young Dresden lady, who was solo pianiste at the late Alfred Mellon's concerts, is studying for the lyric stage. Her voice is said to be good.

Herr Hoffman von Fallersleben has just published

his Autobiography, in six volumes. The last volume is exclusively devoted to reminiscences of the life at Weimar when the Abbé Liszt ruled there, and will, on that account, interest many musical readers.

M. Gounod's 'Tobias' has been recently given in Amsterdam, but it was indifferently performed, and made no impression. Schumann's 'Faust' has also been lately done in the Dutch capital by one of its numerous musical societies.

MISCELLANEA

*Contraction of Igneous Rocks on Cooling.*—In your number for January 30 (p. 183), Mr. H. P. Malet, when referring to the appearance of the so-called artificial stone cast from molten Rowley Rag, complains that his question "No. 4. Did any of the mass retain the character of the basaltic rock?" is not answered in my original paper (*Chemical News*, October 23, 1868). Most men of science would consider this question replied to by the statement that the molten rock after slow cooling had re-assumed the "stony condition," and then possessed the identical specific gravity of the original rock. It might, however, have been added that portions of the so-called artificial stone could not, even upon minute inspection, be distinguished from the original basaltic rock. I imagine, therefore, that Mr. Malet's subsequent question, "I therefore ask science to explain to me why these rocks are left in a condition neither crystalline, glass, or lava?" requires no further consideration. A comparison of the numerous published analyses of lavas by Bunsen and other eminent chemists will show the analyses quoted by Mr. Malet to be quite exceptional in composition, and indicate that he is probably not aware that the lavas emitted by active volcanoes are of two very different characters: the acid or trachytic containing a preponderance of silica, and strikingly analogous to the old granites in chemical composition; and the basic or pyroxenic, nearly if not quite identical with the basalts. This will be seen on reference to the annexed table:—

Blast Furnace Slag, Percy.	39.09	17.14	2.07	31.95	4.31	1.98	3.46
Lava, Vesuvius, Silvestri.	39	14	13	18	3	11	2
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Granite, Dublin, Houghton.	73.00	13.64	2.44	1.84	0.11	7.74	1.23
Silica	.....	.....	.....	.....	.....	.....	.....
Alumina	.....	.....	.....	.....	.....	.....	.....
Oxides of Iron	.....	.....	.....	.....	.....	.....	.....
Lime	.....	.....	.....	.....	.....	.....	.....
Magnesia	.....	.....	.....	.....	.....	.....	.....
Alkalies	.....	.....	.....	.....	.....	.....	.....
Other bases, &c.	.....	.....	.....	.....	.....	.....	.....

Which also shows that the lava of Vesuvius quoted by Mr. Malet is in chemical constitution allied to a Staffordshire iron-furnace slag, in which a part of the oxides of iron and alkalies are replaced by the lime added in the smelting operation. Basalts like those of the Giant's Causeway cannot be distinguished from those of unquestionable volcanic action; and I am quite safe in stating that they are universally allowed to be of similar origin by geologists and chemists, even by those, like Prof. Bischof, of the most ultra-Neptunic tendencies.



Mr. Malet refers one to the 'Circle of Light' for his opinions; but after making numerous inquiries among scientific men, and especially of Fellows of the Royal, Chemical and Geological Societies, I have not been, as yet, able to encounter any one who has heard of this publication, or can give me any information concerning it.

DAVID FORBES, F.R.S.

*The Lisbon Earthquake Wave.*—I was told by the Rev. John Lymbery, Vicar of Hook, Co. Wexford, that his grandfather was standing on Credan Head (one of the points of land which form the harbour of Wexford) and saw the wave resulting from the Lisbon Earthquake roll in on the land.

JAMES GRAVES.

*The Wycliffe MS.*—It may interest your readers to have an account of the Wyclif MS., lately purchased at a considerable cost for the British Museum, at the sale of the late Marquis of Hastings's Library. In this case nothing can be more misleading than the description of the MS. which has appeared in the newspapers. It was said to consist of Wyclif's version of the four Gospels, and to be in Wyclif's own handwriting. It is neither the one nor the other. The work is simply a copy of the 'Commentary on St. Matthew,' usually ascribed to Wyclif. It is executed in a hand of the fifteenth century, and therefore is unquestionably not in the handwriting of Wyclif himself, who died in the year 1384. There is a much finer MS. of the same work in the Bodleian Library here; there is also another in the library of Trinity College, Cambridge; but of this third MS. the existence was generally unknown. With regard to the work itself, I have examined the question of its authenticity in the introduction to the forthcoming edition of selected English works of Wyclif, undertaken by the Clarendon Press, and have, I believe, shown that there is no valid reason for ascribing it to Wyclif. Further evidence to the same effect met my eyes, as I was examining the MS. now under consideration. In the epilogue or peroration the writer more than once speaks of himself as a "pore scribeler," language which Wyclif, who was troubled with no false humility, was, I think, incapable of using respecting himself. But there is something much more decisive. The writer seems to have thought that some justification was necessary for the copious citations in the Commentary from Rabanus Maurus; accordingly he says:—"Wondir not, leved men, though Rabanus be moche allegid in this gloose; for he was an holy doctour almost of sixe hundrid yeres agon." Now Rabanus died, at the age of eighty, in the year 856; and even if we calculate the six hundred years, not from the date of his death, but from the period during which he flourished,—say any time between the years 820 and 850,—we still are forced to conclude that the words were written not earlier than the beginning of the fifteenth century, and consequently that the writer could not have been Wyclif. So thought some previous possessor of the MS.; for at the foot of the column in which the passage occurs, the following note is appended, in a sixteenth-century hand:—"It appears by what he saith of Rabanus in this column that this book was written in beginning or some time before ye middle of the fifteenth century." T. ARNOLD.

*Crinoline.*—The correspondent who sent us the quotation for this word from R. Lloyd's 'Spirit of Contradiction,' informs us that he was taken in by the book he quoted from, 'Routledge's Comic Reciter, 1867,' p. 111, in which the editor, some Mr. J. E. Carpenter, has, without notice, altered Lloyd's words "mobs and gowns"—mob being the well-known mob-cap—into the word *crinolines*. The discovery of this impudent imposture as to its date, thus forced on the innocent *crinoline*, is due to Mr. T. Chambers, of Auckland Road. We cannot think that Messrs. Routledge, who publish such editions as they do of our standard authors, are conscious of the alteration noted above, and we trust to them to see it set right. Changes of free expressions in books meant for popular use are all very well; but wanton and misleading alterations should not be made.

TO CORRESPONDENTS.—E. D.—A.—Amateur—A. W.—A. J. R.—A Reader—G. J. S.—received.

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**RE CHARLES WARREN ADAMS**, trading under the style or firm of Messrs. SAUNDERS, OTLEY & Co.

THE BANKRUPTCY ACT, 1861.

In the matter of a Deed of Assignment for the benefit of Creditors, dated the 7th of October 1868, executed by Charles Warren Adams, of No. 66, Brook-street, in the County of Middlesex, Publisher.

NOTICE IS HEREBY GIVEN, that the Trustees appointed by the above-mentioned Deed provide to declare a Dividend under the Estate of the said Charles Warren Adams. All Persons claiming to be Creditors of the said Charles Warren Adams who do not, on or before the 1st day of MARCH NEXT, give notice of their Debts and Claims by sending a statement thereof to the Solicitors of the said Trustees, Messrs. BENHAM & TINDELL, of No. 18, Essex-street, Strand, London, will be excluded from the benefit of the said Dividend.

Dated this 15th day of February, 1869.

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READING from his own Poetical Works will take place at the HANOVER-SQUARE ROOMS, on Wednesday Evening, March 3, when 'Marc Antony in Egypt', 'The Little Milliner', 'Poet Andrew', 'The Battle of Drumliemore', 'Liz', 'The Saint's Story', and 'The Wake of Tim O'Hara' will be read by the Author. Seals, 5s.; Reserved Seats, 3s.; Admission, 1s. Tickets at Mitchell's, Bond-street; Keith, Prose & Co., Cheapside; and at the Rooms.

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#### Miscellaneous Articles.

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On view the morning of Sale, and Catalogues had.

*The Collection of Old Sevres and other Porcelain, Decorative Furniture, and Articles of Virtue of the late Right Hon. Lord ASHBURTON.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice, that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, February 24, at 1 o'clock precisely, by order of the Executors, the very choice COLLECTION of DECORATIVE OBJECTS of the Right Hon. Lord ASHBURTON, deceased, removed from Buckenham Palace. The Sevres Porcelain comprises a very fine large Vase and Cover of the rare Rose Du Barri colour, painted with the siege of a fort, one of a pair presented by Louis XV. to the Marquis of Montcalm, the defender of Quebec—a splendid urn-shaped Vase, gros bleu, painted with a sea-port by Morin, a set of three beautiful Sevres Cabinets, pink and verdigris, painted with subjects—a very fine large Jardinière, painted with flowers—a pair of beautiful éventail Jardinières, turquoise and white, painted with flowers—a pair of oviform green and gold Vases and Covers—a pair of Plaques of extraordinary size, painted with subjects, and magnificently mounted with or-molu, as tables—a magnificent Capot de Monte Clock, on pedestal of Carrara marble mounted with or-molu—also fine Cabinet Cups and Saucers, Cabarets, Ecuelles Seaux, and other pieces, all of the highest quality—also four rare and beautiful Bottles of Old Chateau, removed and mounted, playing cards—very fine specimens of Old Dresden, Capot de Monte, and Oriental Porcelain—a pair of very rare and fine Early Venetian Glass Lamps, enamelled in gold and colours—a beautiful oval Table, inlaid with Chinese figures by David de Luneville—fine old and modern Marqueterie Cabinets and Tables—a pair of beautiful Cabinets and a Writing Table of the finest modern French Marqueterie—a pair of Chippendale Pier Tables—a very fine Writing Table from one of Chippendale's models—a large old Marqueterie Armoire—a noble carved Walnut Cabinet, painted with relief of Palissy ware—also a fine Clock and Card table—a pair of beautiful Vermat Marble Vases, painted with allegorical figures—capital Walnut Writing and Loo Tables—and a Portrait of Lady Byron by Hogarth. May be publicly viewed two days preceding, and Catalogues had.

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The Collection of Water-Colour Drawings of P. ALLEN, Esq., of Sedgley Park, Manchester.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice, that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, March 8, at 1 o'clock precisely, the COLLECTION of beautiful WATER-COLOUR DRAWINGS, formed with great taste by P. ALLEN, Esq., of Sedgley Park, Manchester; comprising a set of 45 fine works of David Cox, many of them being of the highest quality and importance, 12 of the highest class of English Fielding—9 by De Wint—and others by Sir A. W. Callcott, G. Cattermole, J. Gilbert, E. Frère, W. Hunt, J. M. W. Turner, R.A., C. Werner, T. Uwins, R.A., J. Varley, W. Müller, some of which were exhibited at the Art-Treasures, Manchester, and the Leeds Exhibitions.

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Re the Estate of the late Mrs. ANN THWAYTES.—The renowned Contents of the Mansion, 17, Hyde Park-gardens.

**MR. ROBINS** (in conjunction with Mr. James Robins), having sold the lease, is directed by the Administratrix of the late Mrs. ANN THWAYTES to offer to PUBLIC and unreserved COMPETITION, on the Premises as above, on MONDAY, March 8, and three following days, commencing at 1 precisely each day, the Useful and Decorative FURNITURE of the Mansion, almost entirely supplied by the eminent firms of Gillow & Co. and (late) Seddons & Co., at an incredible outlay, and in fact without the slightest reference to cost, each article representing in itself a great example of the highest class of English cabinet work or the upholsterer's art. The Drawing-room presents a scene of extraordinary magnificence and splendour, and comprises a superb carved and gilt suite, covered in the finest silk broadened French damask, with window draperies and portières to match; noble chandeliers and console glasses, inlaid, and occasional tables, of the rarest excellence and beauty; Abusson carpets of the finest texture, new and equal to new. The State Bedchamber contains an exquisitely beautiful and perfectly unique bed-room suite of satinwood, carved and gilt in relief, and enriched with Trianon. The Dining-room appointments include a matchless sideboard, 12 feet in length, with lofty plate-glass back, a set of Cumberland dining-tables, two dinner wagons, couches, set of chairs, all in richly carved Spanish mahogany. In the Library are two noble bookcases, of the highest excellence as specimens of workmanship. Dispersed throughout the Mansion are numerous objets d'art and ornamental items, elegant or-molu timepieces, a harp by Grosejan, two cottage pianofortes, one by Erard, the other by Moore & Moore—about 200 Minutes of book, expensive bound—a finely-painted window, in three compartments and another smaller window. In addition to the above outline of contents are the general appointments of the residence, the complete furniture of the best and secondary bedchambers, particularly a very handsome bedroom suite in rich Spanish mahogany—the fittings of the kitchens, domestic offices and stabling—services of china and glass, and various miscellaneous effects.

The private view, by Tickets only, is fixed for 1st, 2nd, and 3rd of March. The public view (admission by Catalogues, to admit two, price 1s., or by post 1s. stamp), for 3rd, 4th, and 5th of March. Catalogues may shortly be had of Joseph Aldridge, Esq., Solicitor, 27, Montague-place, Russell-square; at the Auction Mart, Tokenhouse-yard, E.C.; of Mr. James Robins, 5, Chancery-lane, E.C.; and of Mr. Robins, Auctioneer and Surveyor, 5, Waterloo-place, Pall Mall, S.W.

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The facts told us about Lucrezia Borgia might all be comprised in half a volume. We hear of her successive marriages,—of her separation from one husband and the murder of another,—of the birth of her children and their legitimacy,—of her acting as Cardinal Secretary in Rome and as Regent in Ferrara,—of her friendships and her correspondence. Now and then Mr. Gilbert alludes to charges made against her; but as he does not believe in their truth, he is right to pass them over contemptuously. Historians have generally assumed that Lucrezia was guilty of incest. It is enough for Mr. Gilbert that this story is too horrible to be true. Others, again, have supposed her to be privy to the murder of her second husband. Mr. Gilbert finds no reason to believe that she was not sincerely attached to him. This comfortable way of writing history is not, indeed, peculiar to Mr. Gilbert. Here, as in many other respects, he has taken his cue from Roscoe. Both writers are unable to conceive how the same woman can have been vile at one period of her life and respectable at another. Both writers contend that the sins laid at Lucrezia's door must have been inventions of her enemies. Mr. Gilbert goes a little further than Roscoe in scepticism as regards facts and credulity in all other matters. If a contemporary writer says anything against Lucrezia, he is not only prejudiced, but it is clear the statement has been added in more modern times. If Lucrezia herself writes a letter tinged with piety, it is impossible she can ever have been guilty. We

have, indeed, a very faint admission that "it would be a more difficult task to clear Lucrezia Borgia during her residence in Rome from the suspicion of immorality than from that of murder." But in this Mr. Gilbert does himself injustice. He has cleared her quite as effectually of one as of the other. The mere fact that a biography based on documentary evidence does not contain one statement of an act of immorality, ought to be enough. All Mr. Gilbert's arguments tend to the same conclusion. If the genuine piety of Lucrezia's letters makes it impossible that she can have broken the sixth commandment, why should we admit that she offended against the seventh? In one of his panegyrics on his heroine's letters, Mr. Gilbert says, "that her life, judged by our modern ideas of propriety, might not have been altogether as strict as it ought to have been, is possible." But where is the evidence of this? We can find none in the life: we find much in the life inconsistent with it. The conclusion forced upon us is, that if Mr. Gilbert is to be believed, Lucrezia Borgia was a model of all the virtues; and that those who have represented her as a true daughter of Alexander the Sixth, a worthy sister of Caesar Borgia, have either been ignorant, like Gibbon, or calumniators, like Burchard and Guicciardini.

The few instances in which Mr. Gilbert refers to documents in support of this view do not at all affect our remark about his way of dealing with them. So long as the genuine piety of Lucrezia's letters is the only point we have to look at, the other contents of those letters become immaterial. Mr. Gilbert need only say, "It would be difficult to believe that these letters, written in the fullness of heart, and evidently the genuine expression of her sentiments at the time of writing, could have emanated from the flagrant adulteress and profligate woman described by some of her contemporaneous enemies, or the hardened murderess and poisoner painted by later historians and poets." Or, as we are told in another place, with a slight variation in words, "it would be difficult indeed to realize the idea that the woman who wrote these letters was the execrable wretch it has pleased Pontano, Sannazzaro, Burchard, Victor Hugo, and others to paint her." Lucrezia's letters to Bembo—on which one charge against her has been based—inspire a belief that she regarded him with a pure Platonic affection. "There is hardly a sentence in them, perhaps not one, that might not be written from an affectionate sister to her brother." Is the allusion here to Caesar Borgia? Apparently not; for Mr. Gilbert adds that, though some of the letters may be considered highly imprudent if they are judged by our modern ideas of propriety, there was nothing in them to scandalize the Italians of the sixteenth century. And with this assurance we must rest content. Mr. Gilbert cannot believe the statements of history; the verdict of history must be reversed. If Mr. Gilbert is to be the final court of appeal, the manner in which he forms his judgments is a minor consideration. If he was to argue the question, we should require the facts to be stated. If the documents from which he quotes were expected to produce an effect on us, we could not accept a second-hand version of them. But as Mr. Gilbert has made up his mind for us, we are saved all this trouble. As it is, we may put in a faint protest against the way in which a Venetian ambassador is brought forward as a strong witness to Lucrezia's excellent conduct. It is true that Polo Cappello describes her as being prudent and liberal. But, as Mr. Trollope has shown in his 'Decade of Italian Women,' the same writer "adds within five

lines, without further remark, that she is said to have had an incestuous connexion with her brother." If this is an instance of Mr. Gilbert's mode of dealing with his authorities, we are glad that he has generally confined himself to impressions. It is much easier to meet him on that ground. All his readers can notice the way in which he gets rid of contemporary testimony when it is unpleasant, and then relies absolutely on its silence. Take his account of "the most plausible of all the traducers of Lucrezia Borgia," Burchard. He thinks the charge of incest sufficiently disproved by its not being mentioned in Burchard's Diary. But, when Burchard's Diary does mention a certain supper given in the Aulic Chamber of the Apostolic Palace, Mr. Gilbert finds that the story is first improbable, then so spiteful as to be evidently false, and lastly, an interpolation. Mr. Gilbert's strongest point in support of these positions is that certain ambassadors were then present in Rome, and that none of their letters mention the supper; yet when Mr. Gilbert writes an account of the marriage ceremonies he does not go to these ambassadors, but to one who "has evidently copied the descriptions given by Burchard, who, from his official position as Grand Master of the Ceremonies to the Papal Palace, had a better opportunity of being acquainted with the exact facts than any other writer on the subject." Possibly, then, Burchard might have a better opportunity of knowing what went on in the Papal Palace than any other writer. If Burchard's spite is such that he makes up stories which are improbable enough to carry their own refutation on their face, why should he shrink from repeating a popular rumour? Mr. Gilbert proves too much, and the result is that he proves nothing.

How tenderly he touches on everything that can affect his heroine is shown as strongly by his treatment of Caesar Borgia. In the early enthusiasm of his book, he seems inclined to throw doubt on the story of the murder of Lucrezia's second husband. Whether Caesar was really his murderer, we are told, will probably never be cleared up. It may be questioned whether he had a sufficient motive. The descriptions of the murder given by Guicciardini and Muratori vary so considerably as to throw great doubt on the truth of their statements. "It may be urged in Caesar's favour that neither the Pope, who was really attached to his son-in-law, nor Lucrezia herself, who was overwhelmed with sorrow at her husband's death, appears to have borne him any ill will." Yet, when Caesar was generally accused of the murder of his elder brother, the Pope, while inconsolable with grief for the one, was not at all less affectionate to the other; and, when Mr. Gilbert considers Caesar's own projects without reference to Lucrezia, the murder of Alfonso of Aragon is spoken of as being his act, and one that can be explained without difficulty. This apparently decides Mr. Gilbert. It seems to him safer, on the whole, to abandon Caesar Borgia. Roscoe's qualified approval of him is passed over as strange enough. Ercole Strozzi's panegyric was written with an evident motive. At the same time, when Roscoe defends Lucrezia Borgia, he is not unfairly biassed; and Ercole Strozzi may praise her without suspicion. Of course, the flattery of Ariosto is conclusive; and a woman who was perhaps indiscreet, whose letters were certainly highly imprudent, who could not have lived in her father's Court without being contaminated, though not to such an extent as to have lost some of the noblest attributes of womanhood, must be preferred to the Lucretia of antiquity.



Enough of Mr. Gilbert's argument. It is unsound in every respect, and it rests upon assumptions which, even if they had facts to support them, would crumble at the touch of criticism.

With regard to the style in which this book is written, we may observe that Alexander the Sixth is represented as being his own father, that Cæsar Borgia married his own sister, and that Pope Julius the Second contrived to quit Rome and was on the point of embarking at Ostia, when he was somehow stopped by Cæsar Borgia being made prisoner. It is an interesting fact that the literary and artistic celebrities of the year 1486 included Ariosto, who was then twelve years old, and Correggio, whose birth took place eight years later. We have a right to be surprised at this blunder, as Mr. Gilbert has gone with much minuteness into the history of the period. The real merit of his book is that it gives us a picture of the habits and customs of the Italians in the sixteenth century. We can hardly say that it is in any sense a complete record of the manners of the time, for the author's regard for his heroine makes him pass quickly over the life which surrounded her. But in all lesser matters Mr. Gilbert is minute and painstaking. He gives us several pictures of Lucrezia Borgia's appearance on solemn public occasions. We hear how she was dressed at her marriage, how she looked when she entered Ferrara, what was the manner of her life as Duchess. As it has been admitted already that after her marriage with Alfonso d'Este Lucrezia's conduct was blameless, this part of the book has no controversial bearing. We may enter freely into details of jewels and dresses, into the laws of Ferrara against blasphemy, and the practice of physicians in cases of plague, into the amusements of the carnival, and the treatment of the Jews.

Mr. Gilbert's account of the town clocks of the Middle Ages is worth quoting:—

"At the time of Lucrezia's arrival town-clocks seem to have been almost unknown. True, there was a large clock on one of the towers of the castle, which served to indicate the time to the whole city, but the hands were moved, not by machinery, but by a man who remained inside and turned the hands and struck the hours, his movements being regulated by an hour-glass beside him. Possibly there might have been some excuse for the want of machinery, from the fact that time was then calculated, as occasionally in the present day in the south of Italy, from sunset to sunset, and the machinery for a clock unaided by manual labour would have been far above the resources of the mechanical science of the time. In the municipal archives are frequent allusions to the salaries of the persons having charge of the clock, who seem to have been officials of no little importance, the remuneration they received being for that time a very liberal one. Any dereliction of duty on their part was punished with great severity. In the criminal records of Ferrara, mention is made of a severe punishment inflicted on the officer whose duty it was to turn the hands of the clock, for having omitted to strike it at the Ave Maria, 'thereby causing great scandal to the church and annoyance to the pious.'"

We cannot follow Mr. Gilbert into all the minutiae of Lucrezia Borgia's ornaments and apparel. One circumstance connected with her wardrobe is curious. An inventory of her *trousseau* is quoted from a certain Giovanni Lucido, whose name might be translated John Bright. If the new fashion in Court-dress has been adopted from any wish to propitiate the Quaker notions of the President of the Board of Trade,—as some of the details of the costume might suggest,—the publication of Mr. Gilbert's work has been opportune.

*The New Testament. The Authorized English Version; with Introduction and Various Readings from the Three Most Celebrated Manuscripts of the Original Greek Text.* By Constantine Tischendorf. (Leipzig, Tauchnitz.)

Baron Tauchnitz's collection of British authors has now reached its thousandth volume, and the purpose to make the English version of the New Testament the thousandth of the series was a happy one. The publisher dedicates the work to "my English and American authors, as a token of esteem for the living and a tribute of remembrance to the dead." To give greater value to the beautiful reprint, the editorship was given to Prof. Tischendorf, who has noted the principal readings in English of the three oldest and best Greek MSS. of the original, and prefixed an Introduction suitable to the English reader. No living scholar is so well acquainted with the textual criticism of the New Testament as the eminent Leipzig Professor, and full confidence may be placed in his citations. "For thirty years past" he states that "he has explored the libraries of Europe as well as the recesses of monasteries in the Asiatic and African East in search of the most ancient copies of Holy Scripture; and he has devoted his whole energy to collect all the most weighty documents of the kind, to labour upon them, to publish them for the benefit of posterity, and to restore on the basis of scientific research the very original text of the Apostles." Tischendorf is now the Coryphæus of textual New Testament criticism since Lachmann died. The present work will introduce his name to a wider circle of Bible readers, and show important results of criticism to such as are unable to consult the original. We hope it will be welcomed by the mass of our countrymen, to whom the words of the English version are dear by hallowed associations.

There are a few expressions in the Introduction to which a critical reader would take exception, because they are scarcely exact in their literal sense. But the English seems to be poorly translated from Tischendorf's German. There are also statements about the superiority of the Sinaitic to the Vatican MS., and the almost paramount importance attaching to the oldest MSS., as if they must necessarily exhibit a text near to the original one, if not the original itself, which all would not accept. It is possible to rely unduly on the antiquity of codices. We have also observed that some readings of the Sinaitic are omitted, such as that in John xvi. 13, "He shall lead you *in the truth*," instead of *into all the truth*, as it is in the Vatican and Alexandrian copies. In 1 Cor. ix. 15, the various readings of the three MSS. with respect to the received text, *wa rûs*, are passed over, though the Sinaitic and Vatican, which agree verbally, are correct. The Alexandrian, slightly different, yields the same sense. It would seem that the original was often misunderstood, and therefore the text was altered by copyists and others. So, also, in John xviii. 1, the various readings should not have been unnoticed, because an objection to John's authorship of the fourth Gospel is connected with it. Both A. and S. have the singular reading, *Cedron*, which removes the objection; B. and the Elzevir text have the plural, which can only mean the *Cedar-brook*, involving an erroneous interpretation. In John xvii. 28, where the Alexandrian and Sinaitic have "*from the Father*," the Vatican has "*out of the Father*," i.e. *ek para*, which seems more correct. This is also unnoticed. In John viii. 38, a various reading from the Vatican is given,

"which ye have heard from *your* Father," conveying an erroneous impression. *Your* should not be mentioned, even in italics, in connexion with the Vatican MS.; especially as some copies have *υμων*, others not. In John xvii. 11, the reading of the three MSS. is incorrectly represented in English, "in thy name wherein thou gavest *them* to me." It should be, "in thy name which thou gavest me." In like manner, the reading of A. is wrongly given in English in Acts xx. 24.

No notice of the special English edition here printed is furnished, so that it is impossible to tell whether an Oxford or Cambridge Bible has been followed. The text as printed in 1611 ought to have been furnished, and it may be so. That text is not accurately represented in the numerous reprints which have been circulated. The headings of chapters are wisely omitted by Tauchnitz. He has also avoided the encumbrance of various readings.

This volume must prove a welcome help in the intelligent perusal of the New Testament. The readings are not so numerous as to distract the mind; nor need their character disturb it, since they are not all original, notwithstanding their great antiquity.

*A History of the Abyssinian Expedition.* By Clements R. Markham: with a Chapter containing an Account of the Mission and Captivity of Mr. Kassam and his Companions. By Lieut W. F. Prideaux, Bombay Staff Corps. (Macmillan & Co.)

MORE than two thousand years ago the port of Adulis was alive with a crowd of armed warriors, returned from a successful expedition into the heart of Abyssinia. The princes of the land had paid tribute to the victorious chief who had brought European wisdom and Egyptian art against them, and had gained the object of his labours. Sitting by the sea-shore the conqueror gathered his forces around him, and there in the midst of the throng of fair Greeks from the glorious Peloponnese, swarthy Egyptians from the land of the lower Nile, and coal-black negroes, keepers of elephants from the southern plains, he sacrificed to the deities, and consecrated the white marble throne on which he sat to the great god Mars. Thirteen centuries have passed since a worthy merchant of Alexandria, trading to the port which had thus been the scene of a warrior's triumph, copied and recorded the inscription carved on the stone to commemorate the event; and preserved for posterity the knowledge that the now barren shore of Zoulla was once, in remote times, witness to a Pagan sacrifice by the great Ptolemy Euergetes, the third of the Greek dynasty in Egypt.

Thus the same port served for a gateway into this mountain knot of Africa for its last conquerors, and the first of whom history gives any faithful record. A Book of Kings there is, which tells who were the rulers of the land from the time of the great Queen of Sheba, whose son Menilek brought the Ark of the Covenant from Jerusalem to deposit it in Axum; but, like too many a pedigree, it will not bear the light of inquiry, and there is nothing that can be trusted earlier than the inscription copied by the Alexandrian trader. And then a long gap occurs, till another inscription, still to be seen on the famous obelisk of Axum, tells how a king of the Ethiopians and of Axum conquered the people of Bogos, and returned thanks to the god Mars for his victory. And thus the history of Abyssinia begins and ends in war.

But the next fact is more peaceful; and we hear of an old philosopher of Tyre who, travelling with his little nephews, Frumentius and



Edesius, cast anchor on the coast that fringes the Abyssinian mountains. The boys had gone ashore to read their books, when the ship was attacked by the natives and all on board were killed. But the boys were spared, and Frumentius grew, like a second Joseph, to be a great man at the King's Court. Promising the King to return, he was allowed to proceed to Alexandria, where he told his tale to the famous Athanasius. The patriarch consecrated Frumentius as Abūna Salāmāh, and sent him to convert Abyssinia; and thus, in the first quarter of the fourth century, was founded in this wild and lawless region, a Christian church whose doctrine, strangely distorted though it be, has prevailed for nearly sixteen hundred years. Monks founded monasteries; and two centuries later, at the request of the Emperor Justinian, a Christian king of Abyssinia avenged the martyrdom of the Christian Arabs on the opposite shore of the Red Sea. Ambassadors from Rome visited the Court of the Abyssinian monarch, who received them in a chariot drawn by four elephants. His vessels sailed over the seas; the literature and arts of Greece were brought to his churches; India and Ceylon rendered spices and stuffs to the traders of the Christian race of Africans; and civilization was striding on apace when Mohammedans conquered Egypt; and the Christian community, surrounded by enemies of its faith, enemies who promulgated their doctrine by the sword, was cut off from the outer world. Its ports fell into decay, its civilization withered, its Christianity became more a name than a reality.

Such is the picture drawn by Mr. Markham from the existing materials of early Abyssinian history; and in such a state of isolation did the mountain race remain till the Portuguese king, John the Second, sent embassies to the Christian King, whom he believed to be the Prester John of the Venetian traveller, Marco Polo. Relations were kept up between them through the first part of the fifteenth century; and then, when the Mohammedans from the South invaded the territory of the Ethiopian monarch, a Portuguese expedition of about four hundred and fifty musketeers, with six small field-guns, undertook the defence of the Christian against the Moslem. Fortune favoured them for some time; but at length, overpowered by numbers and overmatched in arms, the brave Cristoforo da Gama was defeated almost on the spot where the English camp stood last year, at Senafé.

The history of the country from this time forward is but a record of quarrels between the Romish and Abyssinian priests, till the expulsion of the Jesuits in the middle of the seventeenth century. Then came endless wars between the Abyssinians and the Gallas, tribes coming up from the south; and when Bruce, in the latter part of the last century, visited Abyssinia, he found the Negús fast becoming a puppet in the hands of the most powerful chief for the time being; and this order of things continued down to the time of Theodore.

Born in 1818, early tasting such poverty that his mother supported him and herself by selling *kosso* in the market-place of Gondar, Lij Kása was a boy of energy and ability. Sent to a convent to be educated as a scribe, he fled on the convent being pillaged, and became a robber chief. Summoning his wild followers, among whom were his cousins, sons of an uncle, chief of Kuara, he marched against the female ruler of Dembea, and gained the sovereignty, and the hand of her beautiful grand-daughter Tawābetch. "This first wife," says Mr. Markham, "was his good genius, and during her life he was ever abstemious, con-

tinued, and capable of self-restraint." Then he fought the Egyptians, and in 1850 again marched against his wife's grandmother's army, which he again defeated. Rebellions and battles with his father-in-law, Rās Ali, followed, till he gained the whole of that chief's dominions. Having thus distinguished himself in battle, the young chief showed his talent for diplomacy by playing the Roman Catholic against the Coptic priesthood, and obtaining the aid of the latter to his schemes. Marching against the chief of Tigré, he overthrew his armies, and all Tigré submitted to the conqueror. And now he puts the crown to his ambition. His last enemies are routed, and he is crowned by the Abūna as Theodore, the King of Kings of Ethiopia; the floral decorations at his coronation being superintended by the German botanist, Schimper, who remained in the country of his adoption when the last European had departed, some months ago.

The man who had thus gained the highest power in the land was thirty-seven years of age, "of medium stature, but with a well-knit muscular frame, capable of enduring any amount of fatigue—a noble bearing and majestic walk—and he was the best shot, the best spearman, the best runner, and the best horseman in Abyssinia." But in his extraordinary zeal for Christianity the monarch exhausted his strength against the Gallas. Successful beyond measure for a time, he gave way to the suggestions of ignorant councillors and his own evil passions. His best friends, the English Consuls Plowden and Bell, were killed by the rebels of Tigré. Tawābetch, the loving wife, and gentle spirit, who had swayed him for good, was dead; and the cruelties of which Theodore had already shown some promise, became the leading feature of his career. Cutting off the hands and feet of his enemies, selling the women and children to slavery, became his pleasure; and in the year 1862, when Mr. Cameron arrived to succeed Plowden, he carried a war of extermination into the country of the Gallas, marked by horrible devastation and butchery.

The events that happened from the time of Consul Cameron's arrival to the end of the expedition, conducted to so happy a close by Sir Robert Napier, have been the theme of more than one narrator's efforts; but they have never been told more graphically and truthfully than by Mr. Markham in the volume before us. We have, however, rather dwelt on that portion of his book which is out of the line of the newspaper correspondent's labours, and which shows research and historical ability beyond the mere power of chronicling passing events. That part of the story which relates to the mission and captivity of Mr. Rassam and his companions is told in an earnest, unaffected manner by Mr. Prideaux, and has the special interest of personal narrative stamped with the impress of truth, without the missionary twang, or any distortion for political purposes. The first seizure of these English legates, destined to be held captive for two years, came on them like a clap of thunder. They thought all obstacles had vanished, and it was arranged that they were to meet the prisoners whom Theodore had promised to release at a certain indicated spot. Meanwhile, they were to pay their last adieux to the monarch:—

"With light hearts, and without the shadow of a suspicion in our minds, we arose on the morning of that ill-fated Friday. A row of about four hours brought us to our destination, and on landing we were received with the same ceremony as before, Rās Engeda coming down to welcome us, and with him three mules, with the customary trappings. We dismounted at the entrance of the royal enclo-

sure, and, preceded by the Rās, walked towards a large house, lately erected as an *adderāsh*, or banqueting-hall. As the Rās bowed to the ground at the door of this building, we naturally concluded that the King was inside, and followed without suspicion. No sooner, however, had we crossed the threshold, than three sturdy fellows, all over six feet in height, pounced upon each of us, and, while they pinioned our arms, our persons were diligently searched by others, doubtless for concealed weapons. While our uniforms were being partially dragged off in this unceremonious fashion, we had time to see that Theodore was not present in the hall, but that it was filled by about 400 of his principal officers, all decked out in their silk and silver."

The further story of the captives and the history of the campaign are pleasantly told, and need no recounting by us. The account of the events in Magdala after the prisoners had been released is specially interesting, and appears to be derived from trustworthy sources. Mr. Markham is convinced that Theodore believed that the acceptance of his present of cows, which Mr. Rassam had signified to him by Ayto Samuel, implied the establishment of peace. "He believed that peace was granted without further concessions, that the deadly peril was over, and that he was safe." It was then that he sent away all the prisoners, with their families and baggage. "Never," says Mr. Markham, "was a surrender, when once resolved upon, so freely and unreservedly made. Not a hostage, not a child, not a box, was kept back. It was the act of a king, an act without cunning or treachery, how slight soever, to mar its fulness." But in the evening the King heard that his cows and sheep had not been admitted into the camp. Then it must have struck him at once that he had been deceived; and "as evening came on despair must have come with it." It is impossible for the hardest heart to avoid a feeling of regret at the unintentional misleading of the monarch through Mr. Rassam's misunderstanding Sir Robert Napier's answer; but yet it is to it that we owe the restoration of the Germans left behind after the first batch of prisoners had been released. As Mr. Markham says, before we judge this remarkable man, we are bound in fairness to consider how very low was the level from which he had to rise. Great allowance must be made for his ignorance, and for the circumstances which surrounded him, and it would be unjust to measure his career by any standard but an Abyssinian one. No one can read this account of his closing hours without seeing that there was much that under other circumstances would have formed the elements of a noble character, and that the manner of his death was that best fitted for his life.

*The Fuller Worthies Library.*—(1.) *The Poems of Giles Fletcher.* Collected and Edited by the Rev. Alexander B. Grosart. (2.) *The Poems of Thomas Washbourne.* Edited by the Same. (Printed for Private Circulation.)

Mr. Grosart, a gentleman known to our readers in connexion with the 'Christian Paradoxes,' appears to have commenced the publication of a series of good old books, under the title of 'The Fuller Worthies Library.' The collection began with 'The Poems and Translations in Verse' of Thomas Fuller; but we do not remember to have seen this volume. A second and a third volume have now brought us Giles Fletcher's 'Poems,' and Thomas Washbourne's 'Poems,' books to which many persons besides ourselves would be glad of the opportunity to give a cordial welcome. These volumes are to be followed by the poems of Phineas Fletcher and Sir John Davis.

Mr. Grosart is a critic, no less than a collec-



tor; and he is on the whole a very good critic: large of heart, quick of eye, even of temper; with a feeling for what is true and noble on both sides of a great controversy, and no little power of racy and original phrase.

His plan, in dealing with his author, is not only to collect the poetical writings with care and patience, to study the text in all available editions, and to bring out the sense from what is found best in each, but to search far and wide for facts illustrative of the poet, so as to put the work down in its true relations to the man who achieved it. The memoirs of Giles Fletcher and Thomas Washbourne are real additions to our stock of poetic biography.

The new facts which Mr. Grosart presents in the life of Fletcher are many, and some of them are of considerable moment. Contrary to the common belief, he has made out that Phineas, not Giles, was the elder brother. Phineas, we now learn, was born at Cranbrook, in Kent; a fact of which that charming little town may well be proud. Giles was born in London. The mother of the two poets, we are glad to find, has been made out. This lady was Joan Sheafe, the daughter of a wealthy clothier of Cranbrook; and her marriage to Giles Fletcher, Doctor of Laws, the poet's father, took place in January, 1580: a date which is of great importance, since, unhappily, we do not know when the poets were born. Chalmers gives the date of Giles's birth at 1588, and makes Phineas the younger brother. Yet, in the year 1603, a volume of pieces appeared at Cambridge in welcome of King James, to which the brothers contributed poems of no very youthful sort. If Giles were born in 1588, as Chalmers says, he would have been fourteen years old when Elizabeth died. If Phineas were the younger brother, as all the biographers declare, he could have been no more than thirteen. A moment's reference to the pieces contributed to 'Sorrowes Joy,' by the young poets, will show the absurdity of adopting Chalmers's date.

Taking the facts now happily recovered by Mr. Grosart, the early life of the brothers can be understood. Phineas may have been born at the end of 1581, and Giles in the following year. If that was the case, Giles would be upwards of nineteen when he wrote the 'Canto' on Queen Bess, a thing possible to conceive: though such an effort would be proof of a fine imagination and a delicate ear in one so young. Eight years later he published 'Christ's Victorie,' the poem which was his chief addition to the treasures of our religious literature. The work has very high merit of its own; but, like some other books of note, its noblest service was that it quickened into passionate song a still more powerful bard. If for no other reason than its influence over the young genius of John Milton, 'Christ's Victorie' will keep its place among the precious pieces in our language.

Washbourne's 'Divine Poems' are not included in the usual collections of the poets; and as his very name may be sought for in biographical dictionaries without success, we expect most of our readers to exclaim, "Who is Washbourne?" To this question, Mr. Grosart makes good answer. Thomas Washbourne was a royalist poet, who lived through the days of Milton, but on the other side of public thought. He was a good, honest, fearful man, who followed his lights with no great confidence; and when his mind was ill at ease about Church and State, he sang himself as it were into rest, by making lullaby of his faith and love.

There is not much to tell of him. He came of an old family, which fell away into comparative insignificance with time; but which has sprouted and thriven once more in the Great Republic. Washbourne was a poor creature, and his verse

has no high value. Still, for the sake of the American Washbournes, we are glad to see these facts about the old singer and his songs collected in Mr. Grosart's series. It is pleasant to trace the strong names in American politics back to the old country; and it is a noble education for young readers to see how the offspring of our most timid royalists may become the hope of Republican administration beyond the Atlantic Ocean. It is through such exhibitions of growth that we learn to suspect a virtue in opinions which are not our own, and to judge of opponents in that spirit of charity which "excuseth all things."

*Memoir of W. H. Harvey, M.D. F.R.S., &c.  
With Selections from his Journal and Correspondence.* (Bell & Daldy.)

WITHIN the last few years Ireland has lost three of her most distinguished naturalists—William Thompson, Robert Ball, and W. H. Harvey. All born within the century, intimate as boys and men, they have passed away almost together. Of the three, Harvey has undoubtedly made the greatest mark on his time. He was a botanist whose work may fairly take a stand beside that of any other botanist of his day. Popularly he was better known as a naturalist, by the delightful volume he published under the name of 'The Sea-side Book'; and thousands have been instructed and delighted in their seaside rambles by this work who never heard of his more systematic labours, which were devoted to the plants of the Cape and the Marine Flora of nearly the whole world. Although not entirely a self-educated man, he never had the advantage of any systematic education in natural science. He became the Professor of Botany in the University of Dublin, and received the honorary degree of M.D. from that university; but he was never a pupil in that or any other university, and probably never listened to a course of lectures except his own. In this respect he was like Ball and Thompson, who pursued natural history for the love of it, and made their great reputations by the quiet pursuit of their favourite science in the hours of leisure afforded from business occupations.

William Henry Harvey was descended from a Quaker family of Youghal, and was born at Summerville, in February, 1811. He was the youngest of eleven children, and he attributed his early love of botany to the companionship of an old lady, an intimate friend of his mother, whose delight was to carry him to the garden and teach him the names of the flowers with which it abounded. He frequently visited Youghal, and there formed the acquaintance of Robert Ball, with whom he used to wander on the sea-shore, gathering shells and sea-weeds. He was fortunate in being a pupil of Mr. James White, who kept a school at Ballitore, in the county of Kildare, and was distinguished for his knowledge of natural science. Here he found a congenial mind in the French master, M. Sulist, with whom, after the latter left the school, he kept up a correspondence. A letter dated 1826 is interesting as showing the activity and bent of his mind at an early age:—

"I am now during the winter months engaged in the useful occupation of making a new language. I shall have only one declination of nouns, one conjugation of verbs, one rule of syntax, and no exceptions. Could there be anything more perfect? I also intend to study my favourite and useless class, Cryptogamia. I think I hear thee say, Tut-tut! But no matter. To be useless, various and abstruse, is a sufficient recommendation of a science to make it pleasing to me. I don't know how I shall ever find out the different genera of mosses. Lichens I think will be easy, but fungi I shall not attempt; not at all from their difficulty, but only because

they are not easily preserved. But do not say that the study of Cryptogamia is useless. Remember that it was from the genus *Fucus* that iodine was discovered."

Dr. Harvey was eminently a letter-writer; and the charm of this volume consists in the whole of his life and its principal incidents being related in his own letters to his friends. His letters from school and in his boyish days are charming specimens of simplicity and youthful ardour in the pursuit of science. He was full of fun, but always earnest, readily admitting his ignorance and anxious to get further supplies of information. On leaving school, the difficulty was to fix on an occupation; at last it was determined he should go to his father's counting-house. Here, it appears, his favourite pursuits were not interfered with. In September, 1829, he writes to a friend from Summerville:—

"I have got 'Loudon's Encyc. of Plants,' but am not quite in love with it as a dictionary, for the specific characters are not the best. The genera are also much cut up and put in bad characters. Convallaria is divided into two genera, and the chief difference (who would think it?) one has axillary flowers, the other spiked. Again, *Convolvulus* is split, and its genera characterized by *bractes*! I am about getting 'Hooker's Flora Scotica,' principally for a more minute account of Lichens, Fungi, &c. than Loudon gives. A few days ago I fell in with a new botanical acquaintance, the secretary to the Linnæan Society, J. E. Bicheno. He met us at Miltown, and we had a walk to Pavingstone Bay, where I found for him *Pinguicula lusitanica*, which he had never seen. O the delight! It is rare in England. He also told me that what we call *Fumaria officinalis* is *Fum. capreolata*, and that we have none of the former in Ireland. I have attacked *Jungermannia* somewhat in earnest. I got few shells from Miltown, but have brought sand from Lahinch, which promises well. I have got shelves and drawers in the study, which are comfortable to my rapacity. No answer yet from Sowerby."

Pursuing his botanical studies and making excursions as his time would allow, in 1831 he visited Killarney, and was fortunate to discover there, for the first time in Ireland, *Hookeria late-virens*, a small moss. This led to a correspondence with Sir W. J. Hooker, the Professor of Botany at Glasgow, and ended in a friendship which lasted through life; and the selected letters of Harvey to Sir William are numerous in this volume. He visited Scotland in 1832, and made the personal acquaintance of Sir William. About this time he was evidently twitted by his friends on the uselessness of his studies, and to one he writes as follows:—

"When I talked of pursuing botany as the business of life, I did not picture to myself such botanists as we have hitherto been. My idea lit on such names as Robert Brown, Sir J. E. Smith, and Dr. Hooker. Surely the labours of such men as these are not useless, nor should they be charged with spending all their life

In dropping buckets into empty wells,  
And growing old in drawing nothing up.

I fully agree that to spend all one's life in picking seaweeds and laying them in store would be a waste of time; but one cannot reach the top of the ladder at one stride, and must begin somewhere. We have not been enough of physiological botanists, and it is full time for us to begin."

The serious question soon turned up as to how he was to make his botanical pursuits subservient to his high aims in life. He first thought of Australia, and had actually prepared to go, when his brother Joseph was appointed by the Whig Government of that time to a high official position at the Cape. William accompanied his brother, who, shortly after his arrival at the Cape, was obliged to return on account of his bad health, and William got appointed to his brother's position in the colony. Nothing could



have been more favourable to Harvey's objects in life and the interests of botanical science. An interesting diary, which he kept during his voyage to Cape Town, is given. Previous to leaving for the Cape, he made the acquaintance of the late N. B. Ward, whose congenial tastes and unaffected simplicity of character awakened a strong attachment on the part of Harvey, and henceforward we have a series of letters to Mr. Ward unfolding Harvey's inner life and habits. He returned to England finally from the Cape in 1842, loaded with botanical treasures. He had, in 1838, published his 'Genera of South African Plants,' and from time to time he printed his greater work, 'Flora Capensis,' being a full, systematic account of all the plants in the Cape Colony, including those of Caffraria and Natal. As a companion to this volume he published a Thesaurus of two hundred plates of interesting Phanogamous plants found in the south of Africa.

During his residence in Africa (like other celebrated men), Dr. Harvey's attention was a good deal directed to religious matters, not personal, but doctrinal. He had had time to read religious books, and especially Hooker's 'Ecclesiastical Polity.' In his letters it is obvious that the Quaker notions of worship and religious doctrine were losing their hold upon him. When he came back to Ireland, a vacancy had just occurred in the Professorship of Botany in Trinity College, Dublin. No Irishman could be better qualified for this post than the laborious Cape botanist. But then he was a Quaker. This evidently led Harvey finally to look into his religious belief, and ended in his becoming a member of the Church of England. His change of mind, and his determination to stand for the appointment, are made known in the following curious letter:—

"As I know you dearly love a secret, I am going to tell you one which is no secret at all to many persons who are engaged in forwarding it, but it is not talked of to those who have nothing to say to it, and who cannot do anything to forward it. Now you are clearly one of the latter, and only one of the former in common with my other well-wishers. By this you will learn that the matter affects myself. I have made a proposal, and I am taken under consideration. You may have observed that when I was last in C—, I attended church, and further, that in this note I drop the 'tu-toi' which I have been in the practice of using to my immediate friends. By these symptoms you may infer that the Lady in question is not 'one of you as a people,' but of the right sort, one of the established church called Holy Catholic, and in this conjecture you are strictly correct. She is of that persuasion, and moreover, she is not *over* young, but she has *money*, and this you know will smooth many a wrinkle, and colour with carmine the yellowest cheek. But money is not her sole charm in my eyes. The respectability of the connection, and her being addicted to Botany, are what have peculiarly won my affections, and made me enter the lists of her admirers. To conclude this long preface, she resides in Dublin, which will be very pleasant. She has a *good house* of her own in College Green, with plenty of accommodation for lodgers, and indeed at one time she was in the habit of taking in boarders (very respectable young men, attendants on College), in which line she has made some money, though her principal income is now derived from estates in various parts of Ireland, which she has come into by inheritance. They were granted, I hear, in the reign of Queen Elizabeth, being indeed old church property."

He was not, however, directly appointed professor, but obtained the position of curator of the Herbarium. Dr. Allman, the present Professor of Natural History in Edinburgh, obtained the professorship, which, on Allman's going to Edinburgh in 1856, was given to Harvey. In 1849 Harvey was invited to deliver

a course of lectures at the Lowell Institute, in the United States, and he gladly availed himself of this opportunity of visiting the New World, where he was received with great cordiality, and added largely to his store of botanical knowledge. Before he went to America, Dr. Harvey had taken a foremost place in Europe as an algologist. From his early youth he had hunted sea-weeds, and wherever he went his first object was to add to his knowledge of marine plants. In 1846 he commenced his 'History of British Sea-Weeds.' This work extended to four volumes, and contained 360 plants, all drawn on stone by his own hand. To extend his knowledge of marine plants was one of the great objects of his life. In 1853 he obtained the consent of the Board of Trinity College to make a voyage to the South Sea Islands. He first went to India by the overland route, visited Ceylon, and passed on to Australia, New Zealand, and the South Sea Islands. He returned in three years, and was installed in the Professorship of Botany at Dublin, which he held till his death. On his return from America he commenced a work on 'The Marine Algæ of North America,' which was printed in 1858. The same year he commenced a work of a similar character on 'The Marine Algæ of Australia.' These works, and the lectures at the College agreeably occupied his mind, till failing health rendered it necessary that he should relax. He was happily married in 1861 to Miss Phelps, whom he had previously long known. Shortly after this event he was seized with hemorrhage of the lungs. This was the symptom of a fatal disease from which he never recovered. He died not, however, lose heart. His correspondence seems to have been as copious as ever. One of his letters to Dr. Asa Gray on the subject of Darwin's 'Theory of the Origin of Species' will be read with interest—

"I have read your Darwin papers with great pleasure and profit. Almost thou persuadest me to be a *Grayite*. I have no objection *per se* to a doctrine of derivative descent. Why should I? One mode of creation is as feasible to the Almighty as another, and, as *put by you*, is very consonant to sound doctrine. I have had a short friendly correspondence with Darwin on the subject, but without much result one way or the other. I confess, however, since I have read the *whole book*, to a somewhat changed view. His latter chapters are those which have most impressed me, and particularly that on geographical distribution, and the geological-geographical distribution successively through ages. Certainly there are many *broad facts* which can be read by a supposition of descent with variation. *How broad* those facts are, and how broad the limits of descent with variation may be, are questions which I do not think his theory affords answer to. It opens vistas vast, and so it evidently points whence, through time, light may come by which to see the objects in those vistas, but to my mind it does no more. When he passes this true deductive inference, and proceeds to build further inductions on it, and to force all things to converge on one point, then I draw back, thinking with Hamlet, that there may be things in the *scheme of creation* which are not explained, although (they may be 'dreamt of') in our philosophy. A good deal of Darwin reads to me like an ingenious dream."

It was in February, 1866, that a return of his hemorrhage occurred, and he was recommended to try a warm climate, and he removed to Torquay. He wrote little after this date, and in his letters we only get indications of his increasing weakness. The last letter in the volume speaks of his being "wholly confined to bed." He died of consumption on the 15th of May, 1866. By his own desire he was interred in the cemetery at Torquay. Thus ended the career of a man who,

if he did not possess a genius of the highest kind, has yet placed himself high on the scroll of science by persistent energy of purpose, and was endeared to all who knew him by his high moral and social qualities.

*Culture and Anarchy: an Essay in Political and Social Criticism.* By Matthew Arnold. (Smith, Elder & Co.)

'Myself and my Countrymen' would be a more fitting title for this book. Culture is of course synonymous with Mr. Matthew Arnold, while anarchy includes the rest of England. People who labour for the disestablishment of the Irish Church when there is some chance of effecting their object, who advocate marriage with a deceased wife's sister because the chief argument against it seems to be unsound, who try to bring about by degrees many reforms which could not be carried at once without a revolution, are clearly in the gall of bitterness and in the bond of iniquity. Those only are to be commended who look in everything to sweetness and light, who are in contact with the main stream of human life, who let their thought and consciousness play freely and naturally upon every subject, who try to put right reason or their best self into the action of the State, and to whom nothing has significance unless it affects the best reason and spirit of man. Unfortunately there is only one person who comes up to this ideal,—and that person is Mr. Matthew Arnold. We must depose all our present leaders of thought and action in his favour. It is clear that no statesman of either party can presume to vie with him. The Conservative Home Secretary did not repress Murphy. The Liberal Chancellor of the Exchequer is devoted to the middle classes. The Liberal party generally supports small measures on the real property of intestates. Mr. Bright praises America, although it is clear from what M. Renan says that America does not deserve praise. Mr. Gladstone, instead of proposing a measure which "culture" could have approved, waited to trip up Mr. Disraeli if he proposed it. It is clear that none of these men can have any significance for our best reason and spirit. What, then, is left to us? Nothing but the consolation of knowing that Mr. Matthew Arnold watches over our destinies, and that if we listen to his teaching we may gradually rise from the bondage which shuts in the children of wrath and anarchy into the glorious liberty of the children of culture.

The prospect is cheering indeed, but we are afraid it will not attract many. Most of us are too hardened. We are unable to see that an institution which we think is bad must really be good because institutions of the kind give us a sense of the historical life of the human spirit. We begin to distrust Mr. Matthew Arnold's phrases when we find that they either mean nothing at all, or are merely novel forms of political platitudes. After listening with some interest to denunciations of our faith in machinery, we are somewhat surprised to hear that England has no idea of "the State—the nation in its collective and corporate character, entrusted with stringent powers for the general advantage, and controlling individual wills in the name of an interest wider than that of individuals." Could we have a better definition of machinery? And yet when we have got this State as a corrective to the excess of individualism, Mr. Matthew Arnold tells us that we are to vivify the State by an essentially individual process, that of "putting into the action of the State as much as possible of right reason, or our best self." We do not enter into the question whether these projects are prac-



ticable. Possibly we may not understand them in the sense which they bear to Mr. Matthew Arnold's mind. But it seems to us that if they mean anything, they describe a very familiar part of the Liberal policy. It is true the Liberals do not generally talk about sweetness and light, for the very good reason that sweetness and light are wholly indefinite. And we have no doubt that Mr. Matthew Arnold would not only have more influence, but would do himself more justice, if he did not talk of them quite so often. In his present book he seems to have fallen a victim to his love of phrase-making. Instead of explaining his views, — we might almost say instead of understanding them, — he adopts some forced classification, and refers everything to it. Hebraism and Hellenism are the last new things he has brought out. Having once hit on any such expression, he rides it to death. Starting from a proposition which is not very intelligible, he has to harp upon it constantly for fear it should be forgotten. The result is, that his style seems to be losing that clearness for which it was once conspicuous. Many pages of this book appear to be written by a dandy Carlyle. There is an intellectual coxcombry pervading the whole, and giving it the air of a windbag floating along the main stream of human life, professing to be filled with the best reason and spirit of man, and labelled Sweetness and Light. Two or three of the side-hits by which Mr. Matthew Arnold illustrates his position justify this simile. Speaking of the Pilgrim Fathers, he says, "Notwithstanding the mighty results of their voyage, they and their standard of perfection are rightly judged when we figure to ourselves Shakspeare or Virgil—souls in whom sweetness and light, and all that in human nature is most humane, were eminent—accompanying them on their voyage, and think what intolerable company Shakspeare and Virgil would have found them." Then, the Cornell University, in which Mr. Goldwin Smith has accepted a chair, "seems to rest on a provincial misconception of what culture truly is, and to be calculated to produce miners, or engineers, or architects, not sweetness and light." It is refreshing to turn from such mistakes as these of the Pilgrim Fathers and of this American founder to a really great and good work, though it has often since been misrepresented. "Christianity might have lost herself, if it had not been for some such change as that of the fourth century, in a multitude of hole-and-corner churches. At a critical moment came Constantine, and placed Christianity—or let us rather say placed the human spirit whose totality was endangered—in contact with the main current of human life. And his work was justified by its fruits, in men like Augustine and Dante, and indeed in all the great men of Christianity, Catholics or Protestants, ever since." This is a rather wide generalization; but of course Dante never invoked Constantine in a bitter attack on the riches of the Papacy, exclaiming—

Ah Constantine, of how much ill was cause,  
Not thy conversion, but those rich domains  
That the first wealthy Pope received of thee!

Such are Mr. Matthew Arnold's views on things removed from us by time and space. His treatment of home affairs is not more attractive. He has misapprehended the argument about coal being the basis of our national greatness. It is clear that our material greatness is meant; our prosperity, the power of employing so many hands, of finding food for so many mouths, of exercising a direct and palpable influence on the nations around us. Such greatness may be contemptible in the eyes of culture, and it may seem unworthy of the name when it is compared with spiritual greatness. But that is

another question. Mr. Matthew Arnold might as well say that gas cannot be the source of light, because it is not associated with sweetness. In the same way his attack on the Real Estate Intestacy Bill appears to us wide of the mark. Such a measure has generally a definite and immediate object, and the first thing is, whether that will be attained. There are, no doubt, ulterior aims, some of them more certain than others. But in that direction the measure is nothing more than a feeler. Mr. Matthew Arnold thinks that all these ends would be reached at once by his letting his thought and consciousness play freely and naturally upon the operation and the stock notion at the bottom of it. By all means let him try. All we say is, that others are trying as well. It is possible that some may not be contented with the limits which are thus prescribed for them, and may wish to let their thought and consciousness play freely upon Mr. Matthew Arnold. We hope it will not put him out.

#### NEW NOVELS.

*Breezie Langton: a Story of Fifty-two to Fifty-five.* By Hawley Smart. 3 vols. (Bentley.)

WE should not be in the least surprised to hear that a great many people think this a very naughty book. There is not a single religious person in it. Among its men we should not care to warrant one even as rigorously moral. It deals with gamblers, black sheep, men about town, and fast girls; it takes us now and then behind the scenes into very questionable society; and it paints a decidedly fascinating picture of rich young men with little else to do but to spend their time and money in enjoying themselves. Yet we venture to pronounce it one of the most entertaining and spirited novels we have come across for a long time. We can assure the most squeamish—ladies included—that if they can only induce themselves to wink at the little horrors we have mentioned, they will find nothing to shock them.

To attempt to give even an outline of the tale, even if the novel were not a great deal too good to have such injustice done to it, would be to attempt a task that we doubt if anybody could accomplish. Tale, indeed, in the ordinary and conventional sense of the word, there is none—no continuous chain, that is, of incidents and occurrences affecting any one, two, or more heroes and heroines any more than everybody else in turn. "Hawley Smart's" picture of what, on the back of the binding, is styled "modern society" is rather a cluster of portraits—the elaborate production of a literary Frith, as it were, on a small scale—in which there is no particular centre of attraction, where each has a distinct character and interest; and with great venturesomeness he gives to nearly, if not quite all, an equal right to boast that they play first fiddle. How they respectively play it, sometimes in unison and sometimes in by no means disagreeable discord, but one and all with a decidedly peculiar style and twang of their own; how some excel in comic tunes and some in soft sentimental ones, and some, of course, break in every now and then with the Wedding March, and some give us nothing but an inexhaustible series of clever variations on the Rogue's; and how, as the concert dies away, the last stately strains of the Dead March in 'Saul' are heard faintly and unexpectedly in the dim distance as a solemn wind-up;—if our readers do not find out all this for themselves, we can only assure them they will miss a very great treat. To drop metaphor, the author has contrived so well to fuse his different elements together, to blend tasteful pathos with sterling humour, frivolity and infectious light-heartedness with depth of

character, an almost womanly tenderness and skill in portraying woman with a most masculine and muscular treatment of his own sex, that one hardly misses that conventional centralization of interest which, in nine novels out of ten, is as necessary as it is expected. Of the *dramatis persone*, without going through them one by one (which would be a long process, for they are many), we can only say that a more effective set of delineations is not often found grouped together—certainly not by a tyro. Each is perfect in its way, and the air of reality which pervades the amusingly rough and un-garnished style of the writer, and in fact renders it so graphic, is no less striking in his portraits. He writes and portrays like a plain-spoken, genial and intelligent soldier. What is more, he writes as only a man can who is thoroughly familiar with what he is writing about, and who is cramped by no affectation of fine language or display—not even, we may remark, of grammar, orthography or punctuation. Nor must we omit to add that, if for the sake of the third volume alone,—with its vividly real reminiscences of Crimean life and Crimean comrades, hackneyed and worn as the subject is,—its author would amply deserve the encouragement which his entire book is worth.

Once more we try in vain to pick out some one character for special praise and admiration. We only end as we began, by running through them forwards and backwards, and backwards and forwards, and forwards and backwards again, till what with Breezie and Laura, and beautiful Belle, the princess of flirts and the queen of wives, and the "glorious devil," Delpré, and "Crumbs" ("his real patronymic was Rolls; but being small, slight and youthful, the mild pleasantries of the mess-table had christened him 'Crumbs'"), and Jack, and Coningsby, and the rest of them, we humbly subside into the lazy compromise of the intellect that regarded any one as good as any other, and a great deal better too.

Jerome Lock. (Freeman.)

WE are pleased to see the old-fashioned one-volume novelette again coming into vogue. For more reasons than one it would be a pity to lose it altogether. There are three especially which suggest themselves at once: one is, that people are very often in the mood for idling over something light and amusing completed in two or three hundred pages, when seven or eight hundred are either too long or too formidable, or both; secondly, a good many writers can frame a good story and tell it well in the narrower compass, out of materials which are too scanty for the larger one, and which, by being padded and puffed out, only turn what might have been a success into a failure; while, again, a novelette is the best possible experiment for a novice to try his hand upon.

Here, for example, is a little volume which deserves, on each of these three grounds, to be commended and encouraged; commended, because it is worth the hour or two it will take to read; encouraged, because it is evidently written with care and self-restraint, and because it suggests that the writer may some day figure well in a more ambitious effort. He has certainly not begun by being too bold. The tale is as simple as a tale could well be—so simple, as well as short, that we could not give an outline without giving all,—and that we do not wish to do. There is nothing sensational about it, and nothing particularly stirring; but it has the charm of being told prettily and unaffectedly, and there is an under-current of what may be styled intelligent individuality, which shows that the writer's heart is in his subject,



and that he can think as well as dream. It is a pity he is not half as skilful in punctuation. The heroes are two young English painters, Jerome and his chum Macgregor, both of them characters in their way, and of as different ethical constructions as close friends generally are. Jerome, of course, as the title indicates, is the centre of all the little plot that is to be found, and there is a good deal of graphic power in his delineation. Nothing, indeed, could be much better handled, or more naturally, than the slow, steady, imperceptible gliding of this once strong and soon shattered intellect, step by step, lower and lower, into the dark shade which saddens almost the very last page. Perhaps the only fault to be found with the conception as a whole is, that so much weakness and barrenness, and so little of positive good, are evolved from it. Jerome promises such great things at the beginning, that one feels unsatisfied and disappointed at the end. For this reason, possibly, rather than for any other, Robert Macgregor is undoubtedly the one who leaves the pleasantest and most vivid impress upon the reader's mind. Harum-scarum as he is, human nature turns to him with a sigh of relief after Jerome's intellectual feats in "trying to account logically for things,"—an operation which poor practical, simple-minded, stammering Bob cordially hates. "Moral nature doesn't matter to us," appears to have been the nearest approach to an aphorism he was ever guilty of himself; and having dispensed with such luxuries for his own part, he never could see the use of such a kind of thing in others. They gave him "the blues." "I don't object to anyb—ody being quiet," were his sentiments; "it's one of the best things people ever d—o to be silent. I only dis—like people with whom I am intim—ately connected affl—icting me with their serious thoughts." If he wanted anything to do, had he not his trusty guitar ever at hand? If he wanted anything to think about, had he not an army of faithless loves at his heart's finger-tips? If he had lost his right hand like his friend Jerome, and been obliged to give up his profession just when its best prizes were in sight, what remedy could have been simpler?

"I know n—othing about philosophies of any k—ind, P—agan or Christian. As I t—old you, I should have g—one out and hanged mys—elf, and there would have been an end of me..... The only thing for me to have done..... I'm not Ædipus, and life's a sphinx."..... "I suppose," Jerome said, "I must take to the exact sciences. I always had a turn for mathematics, you know. I shall learn to write tolerably with my left hand."..... "Yes, you were always f—ond of mechanics. It was they maimed you (curse them); yes, you've the field of mech—anical study and invention open to you. I'd rather hang myself and g—o to hell at once, as far as I am conce—rned, but for a f—f—ellow that's f—f—ond of arithmetic it's a different thing."

And, acting consistently with his sentiments, we are bound to admit he somehow manages to scrape through life so very comfortably, that if he were anything more substantial than a very clever creation of fancy, he would be a serious damper to incipient metaphysicians. One gets very fond of this curiosity before many pages have been turned over, and the sketch is well "finished off" throughout.

The author is less successful with "persons" than with men—less real, less vigorous, and less elaborate. Marie hardly comes up to her pretensions, while about Joséphine there is something even the reverse of fascinating. In the case of the latter we confess our inability to say what that something is. She is intended to be handsome, yet somehow the description repels one. She is quick and witty and clever, yet each quality has to be taken upon trust. She is good and true, but her goodness has no life

in it, and her loyalty to her friends no opportunity of making itself visible. When she retires into the comparative obscurity of matrimony, one feels doubt whether to say she is not missed, or simply that she is not regretted. With Marie, on the other hand, the fault is both plain and positive. She lacks warmth. What was wanted was the Marie of the little house outside Villepont developed, not changed, into the accomplished artist and the loving wife. The tender fondness of the ante-marriage days forgets ever to turn up again afterwards; not because it is not there, but because an enthusiastic lover of art, in pursuance of his design to model a goddess, has allowed his ideal to monopolize his attention, and neglected to adapt it to the world we live in. His model is very beautiful, but too cold and passionless by far to remind one of anybody who could ever be loved or fondled. Two consequences result from this: the author establishes his claim to the rank of a genuine art-connoisseur himself; and he has depicted with pen and ink a character which could be more readily transferred to canvas than recognized in the shape of flesh and blood. Of the other *dramatis personæ* it is enough to say that they are not many, and none do the writer discredit.

*Society in a Garrison Town: a Novel.* By the Author of 'Myself and my Relatives.' 3 vols. (Newby.)

This is a provokingly incoherent and slovenly novel. The story begins well; the sketch of the garrison town is clever; the picture of the domestic interior of Evergreen Lodge is excellent; and the discomfort of the mother and daughters, who are helplessly at the mercy of a tyrannical, bad-tempered, extravagant husband, are painted with real humour. Indeed, the author seems to have written the book for the sake of impressing one moral upon women, which is, that they had better not marry if they can possibly help it; men, in the various relations of husbands, fathers and brothers, being the natural enemies of women, bringing them always into discomfort and frequently into disgrace. She is eloquent about the condition of women, who are always sacrificed to their male relations in some form or other; and the one choice she leaves them is either to marry or to live in genteel poverty. The story is foolish, and so ill put together that it falls to pieces in the telling. One of the chief villains, quite a young man, after committing crimes for which the hulks would be too light a punishment, vanishes, and the story knows him no more. The incidents are left a complete muddle: the author seems to have no thread to her narrative. We cannot help thinking she might do better if she would try.

*Singlehurst Manor: a Story of Country Life.* By Emma Jane Worboise. (Clarke.)

'Singlehurst Manor' is a pleasant, readable story: the characters are well drawn and the incidents agreeable, though they remind the reader of other scenes in other novels. George Trevanion, the handsome and attractive young banker, is like one of the leading personages in Mrs. Henry Wood's novel of 'The Shadow of Ashlydiat'; whilst Honoria Butterfield will recall Miss Affy in 'East Lynne'; but this does not prevent 'Singlehurst Manor' from being entertaining on its own account. The time-honoured incident of a lost will being found in a secret drawer of an old-fashioned bureau exercises a great influence over the fortunes of two of the characters, and we are so accustomed in novels to have wills and other important documents found in such receptacles that we

feel rather disappointed than otherwise when we see old-fashioned cabinets in real life which do not hold something of the kind! The plot of 'Singlehurst Manor' is very slight: the interest lies in the pleasant, natural manner in which the incidents are narrated.

*British Senators; or, Political Sketches, Past and Present.* By J. Ewing Ritchie. (Tinsley Brothers.)

Mr. Ritchie does not need to be told that his book is a poor performance. With equal modesty and candour he observes in a Preface—"This book is not intended for clever critics, but for country people who like to know a little about Members of Parliament and the way in which they transact business." The volume thus prepared for the enlightenment of tradesmen in country towns and mechanics in rural villages, is for the most part a reproduction of some flippant and loosely-written sketches which Mr. Ritchie produced several years since, and which he assures us, with a pleasant affectation of annoyance and indignation, have been so shamelessly pilfered by plagiarists, that "to assure himself of his own identity" and render it clear to his own mind that his plunderers are not himself, he has taken the bold step of republishing the papers of which he thinks so lightly. The old notices have been retouched, so as to give them an appearance of newness; and the collection has been enlarged with several new sketches, which contribute more to the bulk than the value of the volume. In all, the work comprises fifty separate sketches of more or less notable statesmen and inferior politicians; and the persons thus honoured with a share of some four hundred pages are classified under the headings, 'The Conservatives,' 'Official Liberals,' 'The Protestant Party,' 'New Members,' 'Men who have been M.P.s,' 'Members who have become Peers,' 'Deceased Members.' How far Mr. Ritchie is qualified to sit in judgment on the attainments of others readers will guess from his statement that the chief of an administration may usually be designated "The distinguished, let us add, the talented individual." Of the writer's command of his mother-tongue another instance is afforded in the passage which records of Mr. Disraeli's earlier doings in politics, "Already the young *débutant* had become remarkable for the facility with which he learned to repeat the most contrary doctrines, and to champion interests and prejudices seemingly the most opposed,"—from which sentence it appears that the author regards "to champion" and "to advocate" as synonymous. To what political party Mr. Ritchie belongs it is impossible to infer from his book, which commends Gladstone and derides Bright, extols Roebuck and covers Earl Russell with unmannerly abuse, declares that Conservatism is dead, and speaks disdainfully of Radical policy. Forgetting that the electors of Sheffield adhered to Mr. Roebuck through many sharp trials of their friendship to him, that in spite of his numerous offences and misdeeds his old supporters made a good fight for him at the last general election, and that his recent defeat was accomplished chiefly by newly enfranchised voters who had taken no part in returning him for Sheffield on previous occasions, the author has the hardihood to bewail the redoubtable politician's recent discomfiture as an instance of the fickleness of democracies. Perhaps the most ludicrous sketch in the volume is the memoir of Mr. John Bright, who is said to have been "a cotton lord" at the time of his first entry into Parliament, and of whose



influence in the House it is sagaciously remarked: "No one ever heard him in Parliament without feeling that he is a power in that House; yet such a position was one no one would have prophesied for him a few years since." What does the author mean to imply by this inscrutable tangle of words? The President of the Board of Trade has been a Member of Parliament for more than twenty-five years; throughout that time he has been a copious speaker in debate; no one ever heard him in Parliament without feeling that he is a power in that House; and "yet such a position was one no one could have prophesied for him a few years since." Our old friend Dundreary cannot surpass the confusion of this utterance. Speaking of Mr. Bright's oratorical manner, which all who have heard him know to be impressively deliberate and free from fitful impulsiveness, the writer says, "Up rises Mr. Bright, with a voice something of a scream, and rushes into the very heart of the subject." Occasion is taken to record that the member for Birmingham often screams and rushes to no good purpose. Of the orator's Indian speeches the critic remarks:—"India can produce cotton, Manchester needs cotton. Hence it was that Mr. Bright spoke with much vehemence, and passion, and power. How great the contrast between a modern House of Commons and an ancient one,—between Bright and Burke! It was an ancient dynasty overthrown; a people oppressed; a multitude numerous as the sands on the sea-shore, wasting away beneath British injustice; another Verres harassing a wasted Sicily, that excited the imagination and fired the heart of Mr. Burke. It was because a splendid opportunity of growing cotton for Manchester was lost, that Mr. Bright bore down upon the Government with resistless force. The stand-point of the one was, chivalrous and classic, of the other modern and commercial." In the way of sheer foolishness the volume contains nothing more extravagant than this judgment of a series of speeches which it is difficult to believe that Mr. Ritchie either heard at the time of their delivery or read after their publication. But other passages no less laughable occur in the author's pages. "Disraeli used no sugared phrases," he says of the late premier's attack on Earl Russell's diplomatic action at Vienna, "no mincing terms, no artifice, to veil his contempt; and the noble scion of the House of Bedford was compelled for a couple of hours to sit through a hell such as only a Dante could describe, or a Fuseli or a Martin paint. You thought of the Indian dancing on the dead body of his prostrate foe; of yourself at a respectable dinner-party in tight boots and with aching corns, seated between two strong-minded females, with a purple-faced alderman opposite; of the boa-constrictor drinking the last drop of his victim's blood, and crushing his last bone; of the sufferers of Greek tragedy, with its stern, unrelenting fate; and you were not sorry when the task was over, and his mauled and mangled foe released." Mr. Ritchie is right in thinking that this style of writing will not please the "clever critics"; but he is at fault in supposing that it is good enough for "country people who like to know a little about Members of Parliament and the way in which they transact business."

*The Agamemnon of Æschylus.* Revised and Translated by John Fletcher Davies, B.A. (Williams & Norgate.)

Mr. Davies says in his Preface, that the principal features of his edition are—"(1), An attempt to reproduce the metres of the Greek

text in a literal line-for-line translation; (2), the correction of the text by the aid of the most recent Æschylean literature; (3), the arrangement of the lines of the choral odes according to the principles laid down by Boeckh; (4), the explanation of the text in an entirely new commentary; (5), a statement of the rhythm of each verse in the play." The text and the translation are printed face to face, with critical notes in Latin at the foot of the page. The commentary and the explanation of the metres are placed at the end of the volume.

The arrangement is on the whole a convenient one, though we think that it would have been better to give the English commentary as well as the critical notes at the foot of the pages referred to. Unfortunately, Mr. Davies fails conspicuously in the execution of his work. He has attempted too much, and has imposed upon himself too many limiting conditions. In the first place, his notion of a literal translation is unduly severe. He is a slave to the Greek construction even where it is so easy that a schoolboy could not mistake it, and in consequence deprives himself of many opportunities of giving a poetical, or at least rhetorical, form to his version. He has moreover materially increased the difficulty of the task by endeavouring to reproduce the metres of the original, and we cannot see that he has gained anything by the attempt. The result is painfully unpoetical, being indeed much less musical than a translation written in rhythmical prose; and the additional accuracy obtained is, of course, an accuracy of form and not of sense. The author carries a weight which renders success impossible, and his failure is made more manifest by the comprehensive audacity of the plan.

The following is Mr. Davies's version of the well-known passage, *κύριός εἰμι θροεῖν, κ.τ.λ.*:

I have full powers to tell of the strong men's omen of conquest  
seen on the march; (for my being still one with its birth-mate  
vigour of harmony  
breathes forth god-given eloquence;) how martial bird sends with the spear and the sentence-exacting  
arm to the Teucrican  
land the Achæans' twin-throned royalty, Hellas's soldiers' one-hearted chieftom:  
kings of birds to the kings of the galleys appearing, the dark one, and he with tail argent,  
before the halls, fast by the hand that poises the spear-shaft,  
on conspicuous perches,  
feasting themselves on the full-wombed child of the hare  
and her burden  
from further running all debarred.  
Speak the refrain of the dirge, but may good prove victor.

Here the force of the original is such that no translation, however bald, can be entirely destitute of spirit and dignity; but Mr. Davies's involved sentences and servile adherence to metrical form detract grievously from the effect. Mr. Davies's faults are still more clearly shown in the celebrated description of the lighting of the beacon fires:—

CHO. And pray what herald could attain this speed?  
CLYT. Hephæstus, who from Ida sent bright flame:  
and beacon kept despatching beacon here,  
with fire as courier: Ida to Hermes' cliff  
in Lemnos, darting high a carrier blaze  
of pine wood: thither Æthos, steep of Zeus,  
received a mighty flambeau from the isle,  
and rising high to clear the sea's broad back  
the travelled lamplight's strength with transport sprang,  
and ushered in the rays of golden sheen  
like a sun-rising to Makistus' peaks.

—Nothing but the severity of Mr. Davies's theory of translation could have induced him to render *πόμπιμον φλόγα* by such a phrase as "a carrier blaze."

The lines which follow are much better, and show that the translator is capable of better things than the work before us:—

And he, no loiterer, nor unheedfully  
subdued by sleep, sent on his share of news:  
and far the fire-sign to Euripus' streams  
came, and gave notice to Messapion's guards,

They lit in turn and sent the watchword on,  
kindling with fire a heap of grizzled heath.

The famous denunciation of Helen fares ill in Mr. Davies's hands:—

Who, I wonder, named her thus  
altogether truthfully,  
(was it one whom we behold  
not by sight, who with prescience of the doom  
deftly modulates the tongue?)  
named the spear-wedded, gage of strife,  
Helen? since conformably,  
knell-like to navies cities and men, from between  
daintily-worked curtains she came and sailed away,  
borne by the earth-born zephyr's breeze:  
so, with a band numberless, huntsmen bearing shields—  
sailed on their oar-blades' vanished footprint  
(theirs, who now had attained the fair  
Simois' verdure-swelling  
banks) for bloody contention.

The reader will find it hard to realize that the phrase "knell-like to navies cities and men" is intended to keep up the play upon words of the original, *ἐλένας, ἑλάνδρος, ἐλέ-πολεις*. That it is so, is proved by the following note on the line:—"This translation is given as being slightly less odious than that which has hitherto been adopted by translators. The word 'hell' is so entirely theological, un-Attic, and in every way objectionable, that it ought on no account to be admitted."

The reader will observe that in the foregoing extracts Mr. Davies fulfils his promise of translating literally. Had he been content to forego the metrical form, and to arrange his words in the English order, we doubt not that his version would have been found very useful by young students engaged upon one of the hardest and most interesting of extant Greek plays. As it is, the lover of poetry will go to Mr. Plumptre's version, and the student of Greek to Mr. Paley's.

Nevertheless the professed scholar will find much to interest him both in the critical notes and in the commentary. Mr. Davies has ransacked the authorities to some effect, and gives a very full and at the same time compact account of the readings of the manuscripts and the emendations of previous editors. He is perhaps a trifle too ready to insert his own corrections and the corrections of others in the text; but this matters little when the reading of the manuscripts is given at the bottom of the page. His suggestions are often ingenious, but almost always too bold to meet the approval of the scholars of the present day. Modern critics prefer making the best of the text of the most trustworthy manuscripts to plunging into the vast sea of conjectural emendation. Hence we do not anticipate that Mr. Davies will succeed in introducing many of his alterations into the received text of Æschylus. Perhaps the most ingenious of his corrections occurs in line 304. The manuscripts give—

ὄρος τ' ἐπ' Αἰγίπλαγκτον ἐξικνούμενον  
ἄτρυνε θεσμόν μὴ χαρίζεσθαι πυρός.

Mr. Davies reads *μεγαίνειν μοι* in place of *χαρίζεσθαι*, remarking that *χαρίζεσθαι* is a gloss on *οὐκ μεγάριον*. Clever as this suggestion undoubtedly is, it does not carry conviction; and the theory of the allusive character of the proper names throughout the speech, alleged in support of the reading, is fanciful in the extreme. In 714 *sqq.*, where the manuscripts give *παμπρόσθη πολυέθνηρον αἰῶνα διὰ πολιτῶν μέλεον αἰμ' ἀνατλάσα*, Mr. Davies's *λαμπρῶς θην* seems to us better than Mr. Paley's *πάμπροσθ' ἦ*. On the other hand, there are some of the editor's emendations against which we must be permitted to enter our protest. In line 17 he would like to alter *ἀντίμολπον* into *ἀντιμῆλον*. The change is pedantic and unsatisfactory, a probe being used to discover the nature of a wound, not to cure it. In 347 *ἀμόρτοι* for *τύχοι* is far-fetched, if not absolutely unintelligible. In 478, where the manuscripts give *μὴ ψύθος, μὴ οὐ σάφεις* grammatically



tically impossible. The phrase *τί δ' οὐ στίβοντες, οὐ λαχόντες ἡμᾶτος μέρος*; (557) is, no doubt, difficult; but we prefer *ἡμᾶτος* to Mr. Davies's *ἡδέος*. We do not know why he substitutes *ἐν θηρῶν τριχί* for *ἐν θηρῶν τριχα* (562), which is perfectly intelligible. The alteration which he admits into the text in 984 *sqq.* is almost unparalleled for audacity in the history of emendations. In 1024 we have another violent substitution. In 1322 *χρήν πρὶν ἢ θρήνον λέγω* for *ρήσιν ἢ θρήνον θέλω* is certainly not a change for the better. In 1354, 1355 the remedy is worse than the disease, if there is a disease.

We cannot think that Mr. Davies, who is clearly a scholar of great attainments and considerable acumen, has done himself justice in this volume.

*On Labour: its Wrongful Claims and Rightful Dues; its Actual Present, and Possible Future.* By William Thomas Thornton. (Macmillan & Co.)

OUT of the shoal of economic works upon the Radical side which issued from the press in 1848, Mr. Thornton's 'Plea for Peasant Proprietors' is one of the few survivors. After a silence of eleven years the same author now gives us a more bulky treatise upon Labour.

Mr. Thornton's division of his subject is rather popular than scientific. Instead of placing before us the simplest forms of the relation of capital and labour, and then proceeding to discuss departures from the standards, he sets out by investigating "Labour's causes of discontent," and treats of "Labour and Capital in antagonism," before he comes to "Labour and alliance." He is given to digression, and uses everywhere from twice to ten times as many words as are needed to set forth his meaning; nevertheless, it may, on the whole, be doubted whether any considerable economic work of equal merit has appeared since the first publication of Mr. Mill's 'Political Economy.'

We are not blind to the grievous faultiness of Mr. Thornton's style, and when we speak in high terms of his book we have in view rather the later than the earlier chapters. The introduction is windy, and the first chapter useless. The author discusses at great length the question whether wages are in fact regulated by supply and demand, or what is the same thing in other words, the ratio of capital to population; but he fails to see that the cause of the apparent differences among economists as to the bearing on wages of the ordinary laws regulating price is their failure to discriminate between temporary and lasting variations in both supply and demand themselves. Mr. Thornton looks to the temporary fluctuations, Mr. Mill to the permanent condition: but there is no real divergence of opinion between the pupil and his master, and the literal interpretation of M'Culloch's wages theory has long since been given up by all who have thought upon the subject. The chapter on the rights and claims of labour is one huge digression upon the "right to live," upon "justice," and "duty"; and that on the "rights of capital" might be compressed into a single page: so by the time we reach the beginning of the Trades' Unions part of the book we have learnt nothing whatever, except that Mr. Thornton agrees with other economists in believing that no rate of wages is intrinsically more or less gain than any other, and that the rate mutually agreed upon is all that the labourer is "entitled in justice" to demand. Even in the first of the Trades' Union chapters Mr. Thornton indulges in froth and wind. The statement that "in settling the wages of skilled

as of unskilled labour, masters were, until comparatively recent times, but little in the habit of regarding anything but their own notions of propriety and expediency," is only to be matched by the assertion that the men "were fain to accept whatever their employers thought proper to offer." It is from the moment that he enters on the practical working of Trades' Unions—their ends, ways and means, efficiency, good and evil—that Mr. Thornton becomes a reasonable and sound teacher, and we would advise him to take for granted the main conclusions of his first four chapters, and style his book—what it really is—"A Survey of Trades' Unions." Were it a work on Labour generally, we should have to point out that non-unionist labour and rural labour in particular are nowhere treated of by Mr. Thornton, and that the movement of population by change of locality and by emigration are ignored; but we are content to accept the book as a treatise on the effects of unions upon urban labour.

Although there is nothing new in Mr. Thornton's facts, which are mainly drawn from the ten published Reports of the Trades' Union Commission, he has brought out with great clearness the fact that on the one hand the founders of trades' unionism so clearly discovered the future of the association they founded that no change has had to be made in the constitution of the bodies, and on the other hand that trades' unionism is still in its infancy, and must eventually become international instead of local. The masters have grown wiser since the "document" days of 1859, and the philosophers have been enlightened since the meeting of the Social Science Association last summer, when it was proposed that those present should declare that the interests of employers and employed were identical, on the ground that if they were not so they ought to be.

Mr. Thornton is not always fair to the men, as, for instance, where he says of them that they confound their wishes with their rights, which is true not of unionists only, but of all mankind. Again, he ascribes to unionism certain defeats of English manufacturers by foreign masters, which are clearly owing to other causes. He defaces even the valuable parts of his book with long rambling notes and slang expressions, and inserts a poem by way of conclusion to his chapter on Co-operative Societies. Nevertheless, we repeat that, on the whole, we accept Mr. Thornton's book as one which, in spite of many faults of scope and style, forms a most valuable contribution to Economic Science.

#### OUR LIBRARY TABLE.

*Gun, Rod, and Saddle. Personal Experiences.* By Ubique. (Chapman & Hall.)

THE short sketches which compose this volume have already appeared in *Land and Water*. Of most of the technical points raised by Ubique, the readers of that journal would be best able to judge. Questions as to the relative merits of muzzle-loaders and breach-loaders are peculiarly suited for such a public. But the more general public will fully enjoy these reminiscences of sport and adventure, which are told in a frank, straightforward way, without any attempt at effect, or any romantic embellishments. The chapters on "Wolf-coursing," and "Wild-fowl shooting in America"; the anecdotes of sharks and bears, the descriptions of American black bass, of the acres of oysters found off the Coast of China, and of cuttle-fish, vindicating the well-known episode in Victor Hugo's novel, are extremely readable and interesting. Ubique's experience has been large as well as lucky. All sportsmen will envy him his post "on the edge of an interminable slough in the centre of one of the western

prairies," when clouds of blue-winged teal come by, and a massive dark line against the last bit of clear sky proclaims the arrival of a flock of geese. The story told of a shark seizing a deep-sea lead, and leaving the marks of his teeth in furrows more than half an inch deep, reminds us of a suggestion which is either made by Capt. Basil Hall, or recorded in one of his books, to try the power of a shark's jaw by putting a sheet of lead in his mouth. We might recommend to Victor Hugo the device of turning the globe which forms the body of a cuttle-fish inside out, and so destroying all the power of suction, as an idea for the next edition of the 'Travailleurs de la Mer.' But there are hints about fishing that are more likely to be taken by those to whom they are addressed. Ubique says that when trout are shy, he makes a fly slightly fast to a water-lily or other leaf, lets fly and leaf drift over a trout's haunt, and then disengages the fly by a slight strike, so that it seems to fall from the leaf into the water. The trout is not up to the trick, and its capture is sure to reward Ubique's skill. So, too, when trout will not take a minnow, Ubique hooks a worm just across the minnow's head, so as to look as if the minnow was carrying it in his jaws. This again is more than the trout can understand, and it falls a victim.

*Ancient Laws and Customs of the Burghs of Scotland.* Vol. I. A.D. 1124-1424. (Printed for the Scottish Borough Records Society.)

THIS is the first volume issued by the Society which was formed at the commencement of last year, for the purpose of printing the records of the 'Burghs of Scotland,' together with copies of their charters and illustrative extracts from contemporary local records. Prof. Cosmo Innes, who edits the present volume, asserts that no other body of burgh laws and customs so ancient and so well authenticated as that of Scotland, exists in the world. It is, undoubtedly, in such records that we may best trace the habits and modes of life and thought of that bourgeois class which in every country has proved the most stubborn champion of liberty and law. An antiquary or historian may suck facts from this volume as "a weazel sucks eggs." The form of production is highly creditable to the Society, the volume being in all respects a handsome one.

*Rosenborg. Notes on the Chronological Collection of the Danish Kings.* By Carl Andersen. Translated by Charles Shaw. (Copenhagen, Delbanco & Co.; London, Williams & Norgate.)

ALTHOUGH a quarto form is hardly a convenient one for a handbook, this could hardly have been in any other without affecting the use and value of the illustrations. At Rosenborg is collected, if not all, very much that can convey an excellent idea of old royal life in Denmark. Jewelry, arms, pictures, state and ordinary furniture, costumes, and nick-nacks are gathered together under a good arrangement, and they are here equally well described in Danish and English,—at the visitor's pleasure. The woodcuts give a perfect idea of the thing represented, especially the figures of the kings, about whom there is much life-likeness with a slight suggestion of gentlemen who know they look well in fancy dresses.

*Famous London Merchants: a Book for Boys.* By H. R. Fox Bourne. With Illustrations. (Hogg & Son.)

HAVING in past time written about 'English Merchants,' for the entertainment of adult readers, Mr. Fox Bourne has now produced a book upon the same subject for the diversion and enlightenment of boys. The list of colossal traders taken under consideration begins with Dick Whittington and closes with George Peabody; and it must be admitted that the volume is upon the whole an amusing and creditable production. To the munificence of philanthropic merchants due homage is rendered, and the author does not omit to speak handsomely of the moral qualities of men of business remarkable for integrity; but to his discredit it must be recorded that, at least in one place, he mentions fraudulent transactions in a manner that is likely to inspire lads with the pernicious notion that fraud is not altogether disreputable so long as it is practised on a gigantic scale and with pro-



portionate success. The story of Nathan Meyer Rothschild's Waterloo coup is told in a way that exaggerates rather than palliates its ugliest features, and yet is told without any adequate censure of the speculator's nefarious method of enriching himself at the cost of the public. Having described Rothschild's rapid journey from Waterloo to London, and his appearance on the Stock Exchange before the news of Wellington's victory had reached the public, the author continues:—"In gloomy whispers, he (Rothschild) told those who, as usual, crowded around him for news, that Blücher and his Prussians had been routed by Napoleon before Wellington had been able to reach the field. He did not add that afterwards Wellington had turned the fortunes of the day, and secured peace for Europe. The effect of his report was, as he intended, a sort of panic among the capitalists and speculators. Fearing that the funds would sink very low, they tried to sell out as quickly as possible, and, in doing so, sold out at very great loss. The men who bought from them were in secret league with Rothschild, and a great quantity of scrip was transferred to his coffers during that and the following day. On the afternoon of the second day the real issue of the Battle of Waterloo was made known. Very soon the funds were higher than they had been during many previous weeks, far higher than they had been during the two days of panic; and Rothschild, quickly selling the scrip that he had bought, found, it was reported, that he had made something like a million pounds by his rapid travelling and clever deception. Other millions were collected, rather more slowly, in ways of which some, at any rate, can hardly be called honest." The instructor of boys should either have forbore to relate this incident in the speculator's career, or have taken pains to impress on his pupils that the transaction was none the less fraudulent because the plunderer achieved his purpose by a *suppressio veri* and cautious *suggestio falsi*, without uttering such untruthful statements as would have exposed him and his confederates to criminal prosecution. Boys who are trained to applaud the cunning and success of this "clever deception" are put in a fair way to turn out too clever by half.

*Handbook of the Geography and Statistics of the Church.* By J. E. T. Wiltch. Translated from the German by John Leitch. Vol. II. (Bosworth.)

AMONG the numerous ecclesiastical histories that have appeared, the present work is unique. Indeed, it is rather a necessary appendix to them than a history in the usual sense of the word. The second volume begins with the fourth period of the Church, i.e., from Gregory VII. till the death of Innocent III.,—from A.D. 1073 to 1216,—and terminates at A.D. 1521. The greater part of it is occupied with the diocese of Rome in the west, and the Church provinces belonging to it. The statistics are clearly and fully arranged. It is impossible to over-estimate the value of such a book to ecclesiastics wishing to look back upon the former state of christian organization in the world. Here they will see at once the dioceses and provinces, the patriarchs and bishops of the christian world, with the seats or centres of their agency. The research of the author is sufficiently shown by the immense array of his references. The book is one that we can heartily commend. Those who use it will be saved a world of labour. All who are interested in christian antiquity and the geographical distribution of the churches in different lands will find it a most useful guide. The translation is well executed by Mr. Leitch, who undertook it by the advice of Mr. Maurice, when the latter was a Professor at King's College. It is a pity, however, that it should have been delayed so long. Ten years have elapsed since it was begun. No additions are made to the original, and there are no notes, though both would have enhanced the value of the book to English readers. As it is, the author and translator deserve the thanks of all students for the labour they have expended.

We have before us the following pamphlets: *The Spirit within the Wheels*: a Sermon preached to the 49th Middlesex Rifle Volunteers of the

General Post-Office in Westminster Abbey, on January 3, 1869, by Arthur Penrhyn Stanley, D.D. (Parker).—*East London Pauperism: a Sermon* preached before the University of Oxford on Sunday, December 20th, 1868, by the Rev. Brooke Lambert, M.A. (Parker).—*The Irish Church, its Disestablishment and Disendowment*, by Charles H. Frost, Esq. (Rivingtons).—*The Universal Reign of Human Happiness: or, Morality, Truth, Love, Liberty and Peace as the Result of the Religion of God*, by J. Kaspari (Farrah).—*Judgment delivered by the Right Hon. Lord Cairns on behalf of Her Majesty's Most Honourable Privy Council in the Case of Martin v. Mackonochie*, edited by W. Ernst Browning, Esq. (Butterworths).—*Modern Misstatements and Fallacies respecting the Doctrine of the Real Presence*; being an Appendix to an Answer to the Charge of the Lord Bishop of Salisbury so far as relates to the Holy Eucharist, by J. C. Martin, D.D. (Longmans).—*The New Parliament—Guideto the House of Commons*; containing a List of the Members of the New Parliament compared with the last, their Politics, Number of Votes Polled, and other Information (King).—*The Police Force of the Metropolis in 1868*, by Costos (Ridgway).—*The True Solution of the Irish Question by Measures which are shown to be indispensable, and the only certain Means to prevent Revolution in the United Kingdom*, by Thomas Martin, Esq. (Dublin, Moffat).—and *Moncrieff's System of working Artillery: a Short Description*, by the Inventor (Harrison.)

#### LIST OF NEW BOOKS.

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#### FUAD PASHA.

Mehemed Fuad Pasha, a literary man, statesman and soldier, has passed from us at the early age of fifty-four. It was but lately he was in this country, and it was hoped his visit to us would have bound him more closely in sympathy to England. As the first Turk who made Turks known in Europe, he was also of note.

In one shape or another, his biography has been rightly or wrongly written in the daily papers, and he has been described as the son of a judge and of a poetess. His father was best known as a member of the Ulema and a poet, the contemporary, favourite and victim of the Sultan Mahmoud,—one authority said of Mahomet the Second,—who, by-the-by, was the conqueror of Constantinople. The poetess was his aunt, the Lady Leila, a Turkish Sappho. In consequence of his father falling into disgrace with the Sultan, Mehemed Effendi was driven into

the medical profession, and among his fellow-students he met some who afterwards became his colleagues in political administration.

On his obtaining admission to political life, his career was brilliant; but it is not our purpose to detail it. We may say, so far as the special objects of the *Athenæum* are concerned, that the foundation of his career was laid in his own literary connexions and attainments, and maintained by his reputation as a scholar. This, in the eyes of the Turks, covered a multitude of political sins. At an early period, he produced a poem of some merit in Turkish, and at a later time he had composed some public inscriptions in verse. This poetic faculty is still grateful to the Sultans as to kings of old, though so little encouraged by monarchs of the West. A grammar in his native language is a work of philological merit, and this, translated by our learned countryman, Mr. Redhouse, into French, constitutes the standard grammar in Europe of the Osmanli tongue.

The Effendi, best known by his literary name of Fuad, well turned to account his two-sided attainments. In Turkey he was an accomplished Osmanli scholar and patron of Oriental studies; in Europe, or rather in France, he was received as a member of the French school; his teachings on Eastern politics exercised a deep influence on French opinion, and his sayings and *bons mots* were of full acceptance in Paris. At a later time, he conveyed the expression to the English that he was the effective promoter of public progress and the bulwark of national credit and finance. No European came in contact with him without being charmed by his courtesy and apt knowledge.

This Western reputation did him but little good at home; it exposed him to the charge of being a Frank and an infidel, and he had to rely on his character as a sound Osmanli, a patriot, and a champion of the faith. It is questionable, too, whether this notion of his being a devotee and representative of Frank progress did not expose him to disappointment and reproach among Europeans, as so much was expected of him which he did not accomplish, and, indeed, had not the intention to perform. He was much overrated in consequence by Europeans; he was treated as the main reliance for progress in Western ideas, and unduly exalted over his contemporaries; and this is said by no means in depreciation of his high qualities.

In the estimate of his character it must not be left out that he was a soldier in soul and spirit. He was made so when a civilian by the acclamations of the soldiers as he led them on to battle, and the Government confirmed this choice by conferring on him a colonel's commission. He afterwards was entrusted with military functions in conjunction with his civil duties, and he profited by his political influence to obtain the chief command of the army as Seraskier, to the duties of which office he zealously devoted himself. He was, perhaps, never happier than when wearing the Seraskier's uniform and receiving the honours of his rank.

All his exertions and all his endowments, although they captivated the eyes of Europe, never gave him a superiority at home over the quiet and placid Ali, who has held with him alternately the offices of Grand Vizier and Minister of Foreign Affairs; and while Ali Pasha lives the Osmanlis will not feel loss by the death of Fuad Pasha. It may be questioned whether all that Fuad did to cultivate a European reputation has not rather enhanced the popularity and the power of his great colleague and rival. Already it is beginning to be understood after his death, what was scarcely believed in his lifetime, that Fuad was not the main leader of the Osmanli empire.

Great man, too, he was: one whose life of assiduous toil has brought about this early end. Fuad was always a hardworking man, and the only repose he got was in dismissal from office, to return with energies recruited. At one late period in the height of his ambition, he accumulated in his own person the offices of Grand Vizier, including the Home Department, of Seraskier, and of Grand Marshal of the Palace, and he discharged the duties; while at the same time



nothing was done in the Foreign Office without his full cognizance. This involved a mass of reading, writing, and correction in Turkish and French, such as no hardworking Minister in England surpasses. Even in summer time, after a long council or ministerial party ending at one or two in the morning, he was at work by six or seven in his private rooms. At eight o'clock the transaction of public business began, nor did he have his breakfast free from work. On the ministerial steamer that took him and his colleagues to the Porte, the course of business was unabated. From noon to five all the occupations of the Porte, or the Seraskierat, were going on, and continued on the return of the steamer. At home, secretaries or counsils awaited him, and the dinner or supper, short or protracted, at home or abroad, was a further ministerial conference.

Domestic afflictions in the deaths of his sons, the burning of his houses, and ill-health, contributed, with occasional removal from office, and diminished exercise, to undermine his powerful constitution. With deep affection for his family, he had as little home repose as English contemporaries.

#### THE PASCAL FORGERIES.

M. Michel Chasles has replied to M. Faugère, of whose work we gave an account (Sept. 26, 1868, p. 398). The reply before us is a separate publication of seventeen pages from the 'Comptes Rendus,' preceded by twenty-seven pages of additional comment. There is nothing in the bulk of this publication which has much bearing on the question: it is made up of little assaults on the accuracy of M. Faugère. We are promised the whole collection, though we cannot find that the promise is repeated, and it certainly is not made prominent. For ourselves, we now candidly confess that we do not believe, and never did believe, that the whole mass of the papers would be published.

We select as our specimen a point which carries on our notice. We mentioned that Pascal writes to Queen Christina long paragraphs which afterwards were found in the *éloge* of Descartes by Thomas, who was born seventy years after Pascal's death. This M. Chasles meets in his own way: he had already justified the use of the word *mystification* a century before it existed by proving that *enjoué* was used as long before its reputed time. The weak point of the comparison was that *enjoué* occurred in another of the suspected letters.

There is nothing astonishing, says M. Chasles. Thomas, when writing about Descartes, must have hoped to find something in Queen Christina's papers, which Louis the Fourteenth had obtained from Rome. Will any one say that Thomas would have scrupled to appropriate some passages? "Similar *emprunts* made from unpublished correspondence have been common in all time, and my documents show many examples of it. Thus there is in Voltaire a long article on Rabelais which is copied from a letter of Malherbe *in my possession*. We know that Voltaire received papers of Malherbe from Ninon de l'Enclos." There is no need to say that the establishment of either case will do something towards that of the other; but M. Chasles proves each point of his marvellous system by assuming the rest. The necessity of assuming the truth of some of his documents because they are so many, and then making the genuine ones, thus established, prove the rest, seems to be now a fixed part of M. Michel Chasles's mind. For ourselves, if of five thousand letters all but two were held genuine by good judges,—and if of those two one made "Hannah Smith" sign herself "Miss Anne Ascough Newton," and the other made James the Second describe his sitting on the throne of England as a thing past and gone,—we should hold that the two did more against the remaining 4,998 than the large number could possibly do to support the two.

#### FOULING OF SHIPS.

February 13, 1869.

It would have been quite unnecessary for me to make any comment on Lieut.-Col. Wortley's letter contained in the *Athenæum* of this date, had he confined himself to an expression of his opinion

on the subject under notice. But since he has misstated the purport of the suggestion offered by me in the previous issue of that journal, I must beg you to allow me to make the following rejoinder.

I neither suggested a plan for "cleansing ships' bottoms" nor did I assert that, by docking them in fresh water, the incrustation formed by mussels, barnacles, and the like, would become disengaged. On the contrary, my suggestion was directed towards the prevention of an increase in the fouling, and I distinctly stated that the result of so docking ships after their voyages would be to kill the animals, and thus put a stop to their reproduction, which, under ordinary circumstances, goes on with extraordinary rapidity. To this opinion I adhere.

The manner in which Lieut.-Col. Wortley associates his so-styled "glass hand" with the subject on which he professes to write is no doubt pretty enough from a poetical point of view, but it is as well to state for the information of non-scientific readers, who might otherwise be led astray by this bit of imagery, that the very fact of the organ referred to being "so constantly protruded" by the barnacle affords the strongest proof of the rapidity with which the animal would be killed when subjected to the action of fresh water.

G. C. WALLICH.

#### THE GULF STREAM AND INSULAR CLIMATE.

Brookwood Park, Alresford, Feb. 10, 1869.

THE Royal Geographical Society has been debating whether what is called insular climate, as distinguished from continental or excessive climate, is to be attributed to the Gulf Stream. Assuredly insular climate results from currents of air, not from currents of the sea. The climate of every west coast of the northern hemisphere is more temperate than the climate of the east coasts. This is owing to the prevalence of west and south-west winds in the northern hemisphere. These winds, tempered by the sea, modify the continental cold in winter and the continental heat in summer. British Columbia and Vancouver's Island may be said to be in the same latitude as Labrador and Newfoundland. But in British Columbia domestic cattle live out of doors through the winter. What is the reason of this? The Gulf Stream?

The air, the water and the land act each on the other; that is, the temperature of each one modifies the temperature of the others. Every man who bathes in the Serpentine knows that the water is warm in the summer. Why? Because the air is warm in the summer. And all London knows that the water is so cold in the winter that all London may skate on its frozen surface. Why? Because the air is cold in the winter. With a north-east wind in winter, as a rule, we have frost, snow and ice. Why? Because the wind is tempered by the frost and snow on the northern continent. *Frigora mitescent zephyris*. When the wind changes to the south-west, the frost, snow and ice "melt, thaw and dissolve themselves." Why? Because the wind is tempered by the water of the South and West Atlantic. But the waters of the Atlantic do not temper our west winds here more than the waters of the Pacific do at British Columbia. At great depths the temperature of the sea is very uniform; because it is uninfluenced by the temperature of the air. In sounding for the marine cable, the deep parts of the Indian Ocean were found to be as cold as those of the Atlantic "Telegraph Plateau."

GEORGE GREENWOOD, Colonel.

#### "REVIEWS AND REVIEWERS."

[We print this curious epistle word for word and point for point.]

Somerleaze, Wells, Feb. 16, 1869.

Sir,—In your paper of February 13th there appeared an article with the above heading, in which several things are said of me by Mr. Surtees which are not true.

It is generally thought a gross breach of literary etiquette to attribute to any man articles in any man's articles in any periodical publication which do not bear his name. Mr. Surtees has been guilty of this breach of etiquette, and, as so often happens in so doing, he has attacked the wrong man.

Mr. Surtees says that "in a contemporary

which it is not necessary to name, certain reviews of himself, of Dean Stanley, and of Prof. Pearson" (meaning, I suppose, Mr. C. H. Pearson) were written by me. So far from its being necessary to name any such periodical, Mr. Surtees would find it impossible to name it. No periodical exists in which I have reviewed Mr. Surtees and Dean Stanley and Mr. Pearson.

Mr. Surtees quotes a passage from a review of Dean Stanley's Memorials of Westminster, which, he says, appeared in a publication which he describes as "the —." I cannot fill up the blank, except by conjecture; but wherever the passage which he quotes may have appeared, it was not written by me.

Mr. Surtees afterwards quotes some passages from a review which I did write of Mr. Pearson's "Early and Middle Ages of England." As that article appeared in the Fortnightly Review, and as, like all other articles in that Review, it had my name attached to it, it is neither necessary nor possible to make any mystery about it. In answer to that article, Mr. Pearson wrote a pamphlet, a somewhat angry pamphlet, which Mr. Surtees also quotes. In that pamphlet Mr. Pearson complained of some one whom he called "the Caliban of literature cursing in the weekly columns of his paper." As I had never cursed Mr. Pearson, or reviewed Mr. Pearson, or said anything about Mr. Pearson in any paper at all, my withers were quite unstrung. As neither Mr. Pearson nor Mr. Surtees quotes the words of this weekly Caliban I cannot identify him, save negatively, by saying that it is not I.

But, as my own identity seems to be thought somewhat doubtful by the writer of the article, I beg to explain that I am the Mr. Freeman who in 1863 published the first volume of a "History of Federal Government." I must beg further to explain that that book had not, as the writer seems to think, anything to do with the Civil War in America, but contained the history of the ancient Greek Confederations. I must beg still further to explain that "the project has not died in its birth," but that I have by me large collections for the Italian, German, and Swiss portions of the work, which await the good pleasure of Count Bismark to be given to the world.

In the same paragraph is another statement about me which puzzled me a good deal. It is said that "afterwards"—after the publication of my History of Federal Government—after the year 1863—I "turned my attention to 'Palgrave's History of Normandy and England,' and thought I might rewrite it." Now, instead of beginning to study Sir F. Palgrave in 1863, I reviewed him in the Edinburgh Review in 1859—I may say so without breach of rule, as that article has, with the editor's permission—been acknowledged by me. I do not know what is meant by my thinking of re-writing Sir Francis Palgrave—From community of subject, I can only guess that it is a dark allusion to my History of the Norman Conquest. The merits or demerits of that work I will not discuss at any length, as they must be pretty well known to the readers of the *Athenæum*, through articles which appeared in that paper on March 16th 1867 and on July 25th 1868. It is generally better for an author not to review his reviewer. But, as Mr. Pearson thinks otherwise, I will follow his example, and say that the former article seemed to me to be unduly laudatory. My first volume contained several faults which the critic failed to point out, and which I trust to correct in the forthcoming edition. I am, Sir

Your obedient servant EDWARD A FREEMAN

#### LES FAUX MÉNAGES.

Paris, Feb. 15, 1869.

THE boldest attempt at dealing with the social evil on the Parisian stage was made at the Théâtre Français. It has been transplanted right into the bosom of the virtuous family by M. Paileron in the 'Faux Ménages,' and if it does not succeed in maintaining its place there—its defeat is illogical according to stage rules—though family morality would not, of course, permit it to carry off the victory.

M. Paileron, the author of the new piece, which is one of the greatest examples of stage



success of late years, is the son-in-law of M. Buloz, the editor and proprietor of the *Revue des Deux Mondes*, known favourably to the readers of that periodical by the verses which he has published in its pages.

The plot of the piece is simple, as well as novel. Madame Armand, a lady who appears to be a widow, has brought up her son Armand (Delaunay) with tender solicitude—she would not even let the winds of heaven blow upon his face too roughly, and she fancies him a model of every virtue. He is now twenty-three, and Madame Armand thinks it is time to place the unblemished purity of her paragon boy under the guardianship of the sanctity of marriage. The bride is ready—Aline (Mdlle. Reichemberg), her god-daughter, who has just finished her convent education. Madame Armand's plans are all prepared, when George (Coquelin), Aline's brother, a young gentleman who is extremely well acquainted with the fast scenes of Parisian life, rushes bluntly into the *salon* of Madame Armand, learns her projects, and informs her, to her consternation, that the paragon boy is married already, in the *demi-monde* sense: that he has been, in fact, spending his evenings for the last two years, when the credulous Madame Armand thought him employed in his studies, with a "social evil" in a garret. George's description of the *faux ménages* in which he endeavours to enlighten Madame Armand as to the nature of her son's *liaison* is one of the most successful bits of the play. To the greater consternation of Madame Armand, George informs her that this is no light attachment of the paragon son, but that he has seriously taken in hand the reformation and education of the "social evil," and that he intends marriage. Esther (Mdlle. Favart) has indeed got a long way on the road to that degree of moral *renaissance* which Armand awaits in order to carry his plan into execution. She is working industriously, living on the produce of her needle, getting up assiduously the lessons of writing and grammar prescribed by her lover, and is throughout the piece a remarkably well behaved person. Madame Armand, however, is determined to fight for her son with this unhappy creature to the last gasp, and invades her garret to meet her face to face. The two ladies are in debate when the son enters. This is one of the critical passages of the piece. What the author wants to effect is, to get the audience to accept the words "*amène-la*," which conclude the act—a bold experiment, indeed, to get even a French audience to admit that even a stage-mother should consent to receive her son's mistress under her roof on trial. However, the passion and vehemence of Armand and the meek submission of Esther are put into such effective lines of verse, that the *amène-la* is at last pronounced amid plaudits, and a very dangerous corner is turned.

Act ii. shows Esther in the bosom of the *famille honnête*, and of course not at all at home there; and here also the perils of the situation are immense. How are Esther and the *ingénue* to be permitted to be brought into contact? One cannot avoid a shrinking at the very notion of the thing; and it is the first time, we believe, that such an association of fallen and unblemished virtue has ever been put before any stage-public. While Esther is thus domiciled in the house of Madame Armand, George, the brother of Aline, arrives, and, though personally unacquainted with Esther, detects her at once, with that keen scent which he has for the spoiled flowers of the Parisian market. Instantly Aline is ordered out of the room, and George and Esther now do battle. Either she or Aline, says George, must quit the house. Esther, who has been informed by Aline of her love for Armand and the projects of the mother, comprehends at once the impossibility of any *réhabilitation*. "*Cela se voit donc*," she exclaims, in agony; and, instigated by the revelation which Aline has confessed to her of the efforts the virtuous *ingénue* had made to overcome her love for Armand when she found she could not make him happy, determines to leave the house, and renounce all idea of conquering a position in order to marry her lover. She goes off to her attic, where, of course, she is followed by Armand—not, however, before the latter had, by a scene of vio-

lence and despair, extracted from his mother the words "*Je te la donne*." Thus the play would seem to be at an end. Esther is logically right, Armand is logically right, and Madame Armand's opposition, which also was logically right, is overcome. How is the marriage to be prevented? The impediment arrives in the person of M. Ernest (Bressant), an *habitué* of the *demi-monde*, who appears early in the piece, and is living *en faux ménage* on the same floor as Armand and his mistress. Ernest is the father of Armand, and had abandoned his wife, Madame Armand, in less than two years after marriage, and has been living ever since a life of dissipation and impropriety in crepuscular regions. A sudden glow of paternal affection comes upon Ernest at the prospect of the union which his son is bent on forming; he summons up what energy and moral force a life of a disreputable sort has left him, and forbids the marriage. Madame Armand, after making sure that the new auxiliary has no intention of turning his victory to account as far as she is concerned, accepts his aid to get over the fatal "*Je te la donne*," and a last great stage-battle takes place in the attic of Esther. Madame Armand and the reprobate father carry off the victory. Esther resigns herself for consolation *à Dieu*, and Armand rushes off, after refusing to embrace his reprobate father, with a "*Je ne le puis pas*."

It will be seen there is thus no satisfactory termination to the piece; there is nothing to prevent Esther and Armand from meeting in the attic again as soon as Madame Armand and her reprobate husband have vacated the territory. We have nothing to re-assure us that this will not happen but the *J'ai Dieu* of Esther, who thus takes Heaven in future for her protector, while Aline is unprovided for.

The piece is, however, perhaps the best worked out of all the *demi-monde* stage-literature. The versification is excellent, and the difficulties of the situations are turned with great art. But, alas! we looked around the theatre, and there was not a single young lady's face to be seen; all the woman part of the audience were of the matronly order. Why do French stage authors insist on expending their wit and ingenuity on subjects of which no innocent girl can be allowed to see the representation?

Mdles. Favart and Delaunay act with admirable force, grace and pathos. Bressant filled his not very pleasant part with his usual dramatic skill and self-possession; while Mdlle. Reichemberg, the new blonde *ingénue*, introduced into the company of the Théâtre Français by her patroness and preceptress, Mdlle. Suzanne Brohan, made what was to be made of the part of Aline, which, however, did not offer sufficient scope for her to show whether she was likely to fulfil the expectations raised in her behalf by theatrical critics. A. A.

#### HERCULANEUM.

Naples, Feb. 10, 1869.

I have most interesting intelligence to communicate. On Monday last the King paid an unexpected visit to Herculaneum, and made arrangements for the immediate commencement, or re-commencement, of the excavations of that rich treasury of antique art. His Majesty was accompanied by his Ministers, and by the Commendatore Fiorelli, who has so long and so ably directed the excavations of Southern Italy, and who is now reorganizing the Museum in such a way as to render it one of the most precious monuments of Italy. Of course the subterranean theatre was brilliantly lit; but the attention of the King was directed principally to what has been long a desideratum, the disinterment of treasures of incalculable value. You will remember that several years since I announced that all difficulties had been surmounted, and that only the completion of the formalities by the appropriation of some garden was needed to commence operations; but year after year has passed away, and Herculaneum has fallen into oblivion. The story, I believe, is as follows: The garden belonged to a priest, who begged hard for his bit of ground, saying that he should soon die if it were taken from him. The public service, however, was alleged as the neces-

sity for action; proceedings were commenced, the ground was alienated after the long and tedious deliberations of the tribunals, and the Directory put in possession of the land. The poor priest died soon after. But there was no money to pay for the excavations, and it is just this which His Majesty has supplied out of his own purse. He has promised to give for this purpose 6,000 lire annually for five years, "and if anything more be wanting," he added to Fiorelli, "you may apply to me!" The Director then offered the King a small spade. "What! must I work too?" said he, and struck the spade into the ground, so that the excavations may be said to have commenced, not only under the auspices, but with the hand labour of Victor Emmanuel. The facts are more especially interesting, as they show that the warrior king, whose life has been and still is one of continued political agitation, is no less the patron of Art. It is forty years since this mine of wealth was worked, or rather since the works in it were suspended. How great a revolution in taste the beautiful objects found in Herculaneum produced the world well knows, an influence which has not yet ceased to exist. We all anticipate fresh discoveries eagerly, and I shall probably have to record many "eurekas" which will make your mouth water. The ground to be worked is a continuation of the present long line of street or streets in the direction of the sea. After the ceremony of inauguration, if so may be called the plunging of a spade into the soil by royal hands, the Marchesa Gualterio, Master of the Household, made a short address, winding up by reading the decree, which appears in to-day's papers. The Bourbons declared the Museum and all that was found in the excavations to be the private property of the Crown, by royal decree. Victor Emmanuel, on the contrary, commences his decree in the following terms:—"Considering that it is our duty to give the example of patronizing all great national designs, and to guard the decorum of whatever forms the secular patrimony of the glories of Italy, we have decreed and do decree," &c. The contrast between the two decrees marks the difference between an absolute and a constitutional sovereign. H. W.

#### THE NETHERLANDS.

Amsterdam, Feb. 17, 1869.

THE well-known Belgian historian Gachard, *archiviste du royaume*, sent on a scientific mission to Italy, has returned to Brussels loaded with historical treasures, found in the chief libraries and archives of Turin, Milan, Genoa, Florence, Rome, Venetia, and Naples. He has collected the following materials:—1. A great collection of letters from the ambassadors of the Duke of Milan, Galeas Maria Sforza, at the courts of Charles the Bold and Lewis the Eleventh. 2. The correspondence of Vincenzo Onizini, representing the Republic of Venetia at the court of Philip the First of Spain. 3. The letters (mostly autographic) written by Philip the Second of Spain to Emmanuel Philibert of Savoy during the period 1553–1561. 4. The 150 autograph letters written by Granvelle to Philip the Second, during the period 1553–1561. 5. The journal kept by Emmanuel Philibert of his campaigns in the Netherlands (autographic). 6. The letters and negotiations of Cardinal Polus, the legate of Pope Julius the Third, for the re-establishment of Roman Catholicism in England, and concerning the making of peace between France and Spain. 7. The inedited and (mostly) autographic letters of Charles the Fifth, Philip the Second, and Don Juan of Austria to Margaret of Austria, Duchess of Parma. 8. Numerous despatches from the ambassadors of the Duke of Florence, Cosmo de' Medici, and his successors, at the courts of Charles the Fifth and Philip the Second. 9. The autographic correspondence of Philip the Second of Spain with his daughters, Isabel and Catherine, during his journey through Portugal. 10. The official correspondence of the Cardinal Imola (Hieronymo Dandini), the Pope's legate at the court of Charles the Fifth, during the years 1553 and 1554. 11. The official despatches of the Archbishop of Consa (Hieronymo Muzarelli), nuncio at the court of Charles the Fifth, during the years 1554 and 1555. 12. Those of Matteucci,



Commissary-General of the Pope in the Catholic army of the Netherlands, during 1592 and 1593. 13. Those of the Bishop of Tricarico (Ottavio Mirto Frangipani), nuncio at the court of the Archduke Albert in Brussels, during the years 1596-99. 14. Those of the Archbishop of Rhodes (Bentivoglio), of the Archbishop of Patras (Gio. Francesco), of the Archbishop of Consa (Fabio di Lagunissa), and of the Archdeacon of Arras (Paul Stravius), the three first-named having been nuncio, and the last internuncio at the court of the Archduke Albert and his consort Isabel.

Several of these interesting papers and memoirs will be issued separately. The rest will be printed in the voluminous Report M. Gachard is preparing for the Minister for Interior Affairs in Belgium, which Report will also be accompanied by historical and statistical particulars respecting the various institutions he has visited.

The seventh International Statistical Congress will be held at the Hague in the month of September next.

Mr. Sam. John van den Bergh, one of the most fertile modern Dutch poets, is dead. He was born at the Hague, on the 10th of January, 1814, and had just finished a translation of Tennyson's poem, 'Enoch Arden,' when death overtook him. This translation, which is said to be one of his best productions, will now appear as a posthumous work.

An association have established themselves, at Utrecht, under the title of 'Marnix-Association.' Their purpose consists in taking up again, the task given by the synod, held at Emden, in 1571 to Marnix van St. Aldegonde, namely, to collect and prepare for publication all documents concerning the early period of Reformation history in the Netherlands. "The information received from London and Emden," says the programme, "respecting the archives there, leaves almost no doubt but the association will have plenty of materials to begin with." They will proceed first to publish what may be found abroad, then the Dutch records will be inquired into; and the society will not rest before a complete collection of all documents concerning this matter, from the earliest times down to 1600, is in the hands of the public. The organization of the Parker Society and of the Société du Protestantisme Français, has been consulted in forming the Marnix-Association. The members will have to pay ten guilders in Dutch money.

T.

#### OUR WEEKLY GOSSIP.

WE hear that Lord St. Leonards is preparing an answer to certain misrepresentations which occur in Lord Campbell's 'Lives of Lords Lyndhurst and Brougham,' and that the volume will shortly be published by Mr. Murray.

Mr. Mitchell is about to publish a work, called 'The Highlanders of Scotland,' containing portraits illustrative of the principal clans and the retainers of the Royal Household at Balmoral.

Mr. Robert Buchanan will again read selections from his own poetical works, in the Hanover Square Rooms, on Wednesday evening, March 3. The programme consists of 'Marc Antony in Egypt,' 'The Little Milliner,' 'Poet Andrew,' 'The Battle of Drumliemoor,' 'Liz,' 'The Saint's Story,' and 'The Wake of Tim O'Hara.'

Mr. Richard Morris is to collect his scattered essays, etymological, and others, and make a small volume, of 'Short Studies in English,' or some such titled book. These will be preparatory to his full English Grammar, treated historically.

The Chaucer Society is to have an outline woodcut copy, and also a shaded one, of Oecleve's beautiful miniature of Chaucer in the Harleian MS., 4866. Mr. Rudolph Blind draws the former, and Mr. W. H. Hooper is to draw and cut the latter. The miniature has never yet been properly engraved.

We are glad to hear that the late Mr. Lambert Larking's edition of 'The Domesday of Kent' is being finished under the supervision of Professor Brewer. The book is to be left as Mr. Larking's own, without the introduction of fresh editorial matter. Mr. Brewer will just arrange Mr. Lark-

ing's notes, &c., and see the sheets through the press.

Mr. Blanchard Jerrold has been appointed by the President of the Poor-Law Board to report on the condition of the poor in France and Belgium; a service for which his wide experience of continental life has well prepared him.

Mr. Collier has reprinted, in his yellow series, a complete copy of Nash's 'Have with you to Saffron Walden; or, Gabriel Harvey's Hunt is Up,' one of the most famous of all the personal pamphlets issued by Shakespeare's contemporaries. One other volume, 'Harvey's Reply to Nash,' will complete this hot literary contest.

A paper by Prof. Huxley on 'The Physical Basis of Life,' which takes up the argument laid down by Archbishop Thompson in his discourse 'On the Limits of Philosophical Inquiry,' is attracting much attention. It is printed in the *Fortnightly Review*, which has run into a third edition. The facts stated about the Protoplasm—which the eminent physiologist regards as "the basis of life"—will be as new as they are curious to many readers.

The Annual General Meeting of the Members of the University College will be held in the College on Wednesday next. A report from the Council on the present state of the College will be read. The election of President, Vice-President, Treasurer, seven Members of the Council, and one Auditor will take place.

Occasion has been taken of the re-appearance of the Siamese twins in London to revive the discussion as to the possibility of separating them by a surgical operation without endangering their lives. This discussion perhaps excites curiosity and draws visitors. But is there anything new to be said on the subject? When the twins first came to England, in 1829, their case was fully argued and described in the periodicals of the day; and any one desirous to see what was then thought and said concerning Chang and Eng may refer with advantage to Mr. G. B. Bolton's paper published in the *Philosophical Transactions* for 1830. In that paper some account is given of their parentage, the manner of their birth, of their childhood and habits, of their voyage from Siam to the United States in 1829, of their education, their general appearance, of experiments tried upon them, and other particulars, even to the fact that "the tongue of Eng was at all times whiter than that of Chang." And besides all this, a back and a front view of the band are given in an engraving, with a vertical section through its middle as represented by a model in wax.

Another attempt is being made to establish an organ for the Public Schools. Our contemporary, the *Atlas*, now calls itself *The Atlas and Public Schools Chronicle*. The Rev. W. K. Bedford, of Westminster and Brazenose College, Oxford, is the new editor.

It appears from the published results of the last Cambridge Local Examinations, that the numbers of successful candidates were 142 seniors out of 218, and 793 juniors out of 1,165, the remainders being composed of those who failed or were absent; and one junior rejected for copying.

We are happy to hear that some of the tutors of Trinity College, Cambridge, now gratuitously give extra lectures to those who are willing to attend them. This noble example of disinterested zeal, besides being a boon to men of limited means, who cannot command the services of a private tutor, must have a tendency to awaken a wholesome love of learning, and raise the tone of feeling throughout the university.

Some disparaging remarks having been made on the working of the recent plans for university extension at Oxford, Mr. G. S. Ward, one of the Delegates for Licensing Lodgings, has furnished various particulars by way of confutation. He states that forty-one non-collegiate students have been admitted, of whom thirty-eight are now pursuing their studies, two having since attached themselves to colleges, and one died; that not a single complaint has been made against any of them; that as large a proportion of them passed the little-go in their first term as of fresh men

belonging to colleges; that several are reading for honours, and are likely to obtain college scholarships and exhibitions; and that the Delegates are in correspondence with more than a hundred applicants, many of whom are likely to go to the university under favour of the recent statute. He very properly protests against the assumption that all who enter unconnected with any college are persons of narrow means, as unwarranted by the statute and untrue in fact. The benefits of Oxford training have been still further extended by allowing collegians to reside out of college; no less than seventy-five having been admitted last term under this new arrangement. It appears there is a growing disposition on the part of the colleges to adopt the plan. We are happy to find that those most interested in the movement regard the results hitherto achieved as completely successful.

Johnson was destined "to have his memory tortured and abused by her [Mrs. Piozzi's] detested itch for scribbling. More injury, we will venture to affirm, has been done to the fame of Johnson by this lady and her late biographical helpmate [Boswell] than his most avowed enemies have ever been able to effect; and if his character becomes unpopular with some of his successors, it is to these gossiping friends he is indebted for the favour." This was the opinion of the Rev. David Rivers, in his 'Literary Memoirs of Living Authors,' 1798. In our day we ask what would Johnson have been if it had not been for tattling biographers? What would we give for a life of Addison by a Boswell, if one could be found? To Boswell we owe it that biographers now do not object to stamp characters with their peculiarities, eccentricities and weaknesses,—in fact, to make men and women of them, and not successions of events. But we have not yet got sufficiently into this way: and it is useful from time to time to remind those who write memoirs, be they long or short, that no such production is worth the paper it is written on which does not contain something "partial friends" would disapprove of, "good taste" would revolt from, and the "nearest and dearest" would be shocked at.

Mr. Catlin, the Prairie Traveller, has communicated to 'Trübner's American and Oriental Literary Record' the curious fact—if it should prove to be a fact—that a great river, "larger than the Mississippi," flows under the Rocky Mountains! Mr. Catlin, we gather from his note, is about to submit the evidence which he has collected in favour of this startling hypothesis to the world.

In the Report of the Commissioners on Irish Railways a comparison is drawn between the railways of Ireland and of Belgium, and it is shown that the reduction of Irish fares to the same scale as Belgian fares would involve a yearly loss of more than 600,000*l.*, unless the reduction were followed by a very large increase in the traffic. Nevertheless, the Commissioners recommend the reduction of first-class fares to five farthings per mile, second-class to three farthings, and third-class to one halfpenny. They think that, with such low rates, tickets would be taken for every journey, and that season and return tickets would cease to be used, and that year by year there would be an increase of traffic, until the receipts would be sufficient to meet all charges, and leave a balance in favour of the Exchequer. If, as is proposed, Government should undertake the control of Irish railways, a considerable sum would be saved in interest and working expenses, while more work would be done; and, as the Commissioners state, with these savings and the reduction of fares, Ireland would pay, during the twelve years of working up to the profitable point, 12,000,000*l.* less than she would pay on the present scale. In the thirteenth year there would be a profit of 90,000*l.* In the words of the Report, these are indeed "vast results"; but the Commissioners "do not hesitate in giving their opinion that such results may be fairly expected to follow the suggested reductions." Here, then, is another great work to be done. Can the Government find enough of honest and able captains of industry to undertake and carry it to a successful issue?

Dr. Hayes, not yet content with his explorations in the Polar circle, and the books he has written



thereupon, has expressed in a paper read before the American Geographical Society at New York, his desire to make another attempt to reach the North Pole. Of the four routes, by which vessels may approach, namely, Smith's Sound, Behring's Strait, between Spitzbergen and Greenland, and between Spitzbergen and Nova Zembla, he decidedly prefers the first, and gives forcible reasons for his preference. Chief among them are, the advantage offered by the vicinity of land, and the means thereby afforded for establishing a small colony of hunters and natives whence supplies of food might be obtained, and which might serve as a base of operations. It remains to be seen whether the Geographical Society, or the United States Government, or his fellow-countrymen will support Dr. Hayes in carrying out his proposed enterprise.

Mr. Spofford, the Librarian of Congress, has made his annual report on the Library under his charge, up to the 1st of December, 1868. This, which may be considered, as the National Library of the United States, contains 173,965 volumes, of which nearly 25,000 are in the law department. The increase during the year amounted to 8,498 volumes, inclusive of 1,682 acquired by the operation of the copyright laws. These laws came into force in February, 1867, and a copy of every book for which copyright is granted must now be sent to the Library at Washington. The Librarian states that no instance of a necessity for the enforcement of the penalty against delinquent publishers has hitherto occurred; yet, as a rule, books are not delivered until after the official demand for them has been made. It appears, nevertheless, that "with the utmost diligence it is found impracticable to secure for the library all copyright publications that are issued." On this particular the Librarian consoles himself with the assumption that "nearly all important publications" are received. But who is to decide on what is of importance in a National Library? That which is rubbish to one generation may become of inestimable value to another; and if trifles are important in the life of an individual, they are not less so in the history of a nation.

Mr. Ericsson, a Swede, resident in New York, has long been known for his endeavours to improve the steam-engine, and to construct an engine in which heated air should be the moving power. Within certain limits he has been successful, and many air-engines from two to four horse power are now at work in the States. Since then, Mr. Ericsson has turned his attention to the grand question of utilizing the sun's rays; and he states that he has devised apparatus by which the heat may be concentrated and used for steam or air-engines. In other words the solar radiation accumulated on a space 10 feet square and perpendicular to the sun's rays will develop somewhat more than one horse power. Hence the sunshine that falls on the roofs of Philadelphia would keep going 5,000 steam-engines of twenty-horse power each; and with this as a datum any one may calculate the amount of heat power which any given area of the earth's surface would represent while lit by the sun. And the calculation might be applied even to the sun, for, according to Mr. Ericsson, 10 square feet of the sun's surface emit heat enough to run an engine of 45-984 horse power. After this, it is clear that all those gloomy forebodings about the exhaustion of our coal may be entirely dismissed.

By intelligence from China we learn that the Hwangho, one of the largest rivers of the empire, has recently changed, or is changing its outlet, and now enters the sea at a point five hundred miles north of its recent mouth. The change is so complete that, as we are informed, the Rev. Dr. Martin, one of the professors in the new University at Peking, has walked dry-foot over the spot where Lord Amherst's junks lay, while the natives burned incense to insure a favourable passage. There appears to be reason to believe that in this deviation the river is only returning to a bed on the north side of the highlands of Shantung through which it formerly flowed, and, according to Chinese records, it has repeatedly shifted its channel, sometimes divided by a delta, sometimes entering the sea by a single mouth.

The yearly statement of the French Government contains more than one hint for ours. Under the head of public records there is the usual report on the general records; but there is a report on departmental records. The Government has taken these in hand, and is gradually introducing into the administration trained officials from the *École des Chartes*. Among the collections analyzed in 1868 were those of the Parliament of Toulouse, of the *Chambre des Comptes* of the Forez and of the city of Lille, of the Bishopric of Troyes and that of Chartres. It is further announced that restorations of all kinds are taking place, and that the Government is bringing out a publication to acknowledge gifts already made and to excite the generosity of those who can enrich the departmental archives with valuable documents. The state of our local records is miserable. It would be a very small expense to begin with to attach an officer to the Record Office to examine and report on the local records. There is many a valuable collection left to perish for want of a competent custodian. Even in the case of the City of London, it is only lately the Corporation has awakened to the value of the records, and is dealing liberally with them.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS IS NOW OPEN. 5, Pall Mall East. Ten till Five.—Admission, 1s. Gas on dark days.

WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS. 53, Pall Mall, WILL CLOSE ON SATURDAY, the 27th inst. Exhibition of Sketches, &c.—Admission, 1s. Catalogue, 6d. Daily from Nine till Six.

JAMES FAHEY, Sec.

The Institute will open on the 15th of March an Exhibition of the Works of their late Member, E. H. Wehnert.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—THE EXHIBITION IS OPEN daily, from 10 till 6.—Admission, 1s.; Catalogue, 6d. Gas at dusk.

GEORGE L. HALL, Hon. Sec.

SIXTEENTH ANNUAL WINTER EXHIBITION OF PICTURES BY BRITISH AND FOREIGN ARTISTS IS NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Half-past Five o'clock.—Admission, 1s. Lighted by gas.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Ross Bonheur, Birket Foster, C. Stanfield, R.A., George Barrett, E. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, T. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherrin, De Wint, Dobson, A.R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters. ON VIEW, from Ten till Four, at JOHN J. WIGGELL'S Fine-Art Gallery, 45, Maddox Street, Bond Street, W. Free.

FOURTH ANNUAL EXHIBITION OF OIL PAINTINGS OF THE BRITISH AND FOREIGN SCHOOLS, IS NOW OPEN, at T. McLEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.—Admission, including Catalogues, 1s.

ROYAL POLYTECHNIC.—LENTEN LECTURES ON ASTRONOMY, by Prof. Pepper, next Monday, Wednesday and Saturday, at Three. Subject: Spectrum Analysis, and Huggins's Latest Discoveries—Stars, Nebulae, and Comet II., 1868; Singing and Sensitive Flames! The Mysterious Hand (the latest illusion of Messrs. Pepper and Tobioli); The Wonderful Lamp, musically introduced by George Buckland, Esq.; The Spectre Barber, and The Maid of Orleans, by Mr. and Mrs. Robert Coote; The Vocal Flautist, Ferreyra, the Man Flute—the rival of Picco.—ONE SHILLING.

## SCIENCE

### SOCIETIES.

ROYAL.—Feb. 11.—Dr. Carpenter, V.P., in the chair.—The following papers were read:—'On the Structure and Development of the Skull of the Common Fowl (*Gallus domesticus*)', by Mr. W. K. Parker, 'On the Temperature of the Human Body in Health, I., II., concerning the Influence of Food on the Temperature of the Body in Health,' by Dr. S. Ringer and Mr. A. P. Stuart, 'Determination of the Dip at some of the Principal Observatories in Europe by the Use of an Instrument borrowed from the Kew Observatory,' by Lieut. Elagin, 'On a New Class of Organo-Metallic Bodies containing Sodium,' by Mr. J. A. Wanklyn, 'Preliminary Note of Researches on Gaseous Spectra in relation to the Physical Constitution of the Sun,' by Dr. Frankland and Mr. J. N. Lockyer.

GEOLOGICAL.—Feb. 10.—Prof. T. H. Huxley, President, in the chair.—Moreswar A'tmānī Tackhadakar and H. Spicer, Jun. were elected Fellows.—The following papers were read: 'On the Evidence of a Ridge of Lower Carboniferous Rocks crossing the Plain of Cheshire beneath the Trias, and forming the Boundary between the Permian Rocks of the Lancashire Type on the North

and those of the Salopian Type on the South,' by Mr. E. Hull. 'On the Red Chalk of Hunstanton,' by the Rev. T. Wiltshire.

ARCHÆOLOGICAL INSTITUTE.—Feb. 5.—The Very Rev. Dr. Rock in the chair.—Mr. Waller read a paper 'On Mediæval Art, and the Windows of Fairford Church, Gloucester,' in which he showed how widely diffused was the treatment of those conventions in Art which had been claimed as the special property of Albert Dürer. At the second Council of Nice, in the eighth century, it was laid down that the composition of pictures should be according to the traditions of the Church, as they were intended for the instruction of the ignorant. So nearly all the subjects treated in the Fairford windows have been elsewhere similarly treated in mural and other paintings, in illuminations, and in sculpture. Mr. Waller instanced many of these examples in various parts of Europe, and commented on their execution, comparing them with the Fairford windows. These windows he considered to be the latest and most complete examples of the systematic decoration of a church according to mediæval traditions, because fifty years afterwards those traditions were almost discarded. Mr. Waller showed drawings, rubbings, and tracings in illustration.—Mr. Mackie read a few notes upon the so-called monogram and the jewel on one of the dresses which he had copied from the windows in question.—Mr. Holmes, being referred to, mentioned that the Art treatment of subjects in Abyssinian churches was in a fossilized phase. Nothing had been seen more than a century and a half old, and yet the treatment was quite Byzantine.—Some notes on a matrix of a seal, bearing a singular burlesque device, lately found at Leicester by Mr. Weatherhead, were read. The device is that of a fox erect, wearing a mitre and holding a crozier, preaching to a flock of geese: a subject well known to those conversant with mediæval pasquinades and satirical carving, but not before found upon a seal.—Mr. Stevens exhibited a vessel of glazed ware in the form of a mounted knight, in the costume of the twelfth century, which had been found at Mere, Wilts.—Mr. Meeson exhibited a small collection of stone and bronze objects, Roman relics, Samian ware, Roman glass, &c., found in the so-called "Dane Holes," at Grays Thurrock, Essex. A few notes on these objects, by Mr. Albert Way, were read, and Mr. Meeson added some particulars of the discovery.—The Rev. J. Beck sent a Runic Calendar, some Swedish and Danish spoons, and a belt with a clasp of early work.—Mr. E. Hussey sent an impression of a seal of the Customs at Hythe, Kent, from a matrix lately found at Goudhurst.—The Rev. J. H. Austen exhibited a flint celt of uncommon type, found near Bourmouth.—Mr. Couch exhibited a bronze medallion, a portrait of some person of note, signed "Ætatis 37. anno 1666. T. H. fecit"—artist unknown; four stone spindle-whorls, found in Cornwall, where they are called "Pisky grinding stones"; a horn-book from Polperro; a "Glein neidr," or *ovum anguinis*, found near Fowey, and a brass ring-dial or *viatorium*, inscribed—  
Set me right and use me well,  
And i ye time to you will tell.

ZOOLOGICAL.—Feb. 11.—O. Salvin, Esq., in the chair.—An extract was read from a letter, addressed to the Secretary by Dr. J. Anderson, concerning the collections made during the recent expedition from Upper Burmah into the Chinese province of Yunnan. Dr. Anderson stated that the Amherst's Pheasant (*Thaumalia Amherstiae*) was found to be plentiful in the hills of Western Yunnan.—Mr. Tegetmeier exhibited and made remarks on some remarkably large horns of the Cape Buffalo, and of two peculiar varieties of the Domestic Goat.—Mr. W. Jesse read a Report on his proceedings when in company with the Abyssinian Expedition as Zoologist. After the termination of the expedition Mr. Jesse had accompanied Mr. Blanford and other gentlemen on an excursion into the Bogos country, and did not finally leave Massowah for England until the 27th of August last. The total number of zoological



specimens collected by Mr. Jesse was about 1,250. —Mr. Slater read a paper 'On a Collection of Birds from the Solomon Islands,' which he had recently received through the courtesy of Mr. G. Kreff, Curator and Secretary of the Australian Museum, Sydney, N.S.W. The collection was stated to be one of great interest, embracing twenty-one species, three of which appeared to be previously undescribed. One of these, a new species of Grackle, was proposed to be called *Gracula Kreffii*. In concluding his paper, Mr. Slater made remarks on the general character of the Fauna of the Solomon Islands, which were shown to belong zoologically to the Papuan or Austro-Malayan Sub-region of the Australian Region. —A Communication was read from Dr. O. Finsch, containing Notes on a rare Parrot (*Domicella cardinalis*) received in the same collection; and Messrs. Slater and Salvin, containing Notes on the Species of Hawks of the genus *Asturina*. These were shown to be seven in number, inhabiting various parts of tropical America. —Mr. E. Blyth read a Note on the Characters of the Hybrid between the Chamois and the Domestic Goat.

ENTOMOLOGICAL. —Feb. 15. —Mr. H. W. Bates, President, in the chair. —Dr. Foot was elected an Annual Subscriber. —Prof. Westwood exhibited two Parasites on Bats, a Strebla and a Nycteribia, from Ceylon, preserved in Canada balsam for microscopic observation. —Mr. Butler exhibited a living specimen of a Locust, a species of *Conocephalus*, a large swarm of which had covered the deck of a ship from the west coast of Africa, several of which, though exposed for some days to a heavy sea, arrived in London alive. When first noticed on board ship they were all green, but after three or four days, probably owing to the absence of green food, they became brown and dull in colour. —Mr. F. Smith exhibited a collection of Honeybees of various species from all parts of the world. —Mr. H. Druce exhibited a collection of Butterflies brought from Nicaragua by Mr. Belt. —Mr. E. T. Higgins read a paper 'On a Remarkable new Genus of Prionidae,' which was described as connecting the *Acanthophorus* Group of the Old World with the *Derobranchys* Group of the New World. The beetle was characterized under the name of *Ommatomenus sericatus*, and was captured near the mouth of the Niger by Mr. Simpson.

CHEMICAL. —Feb. 4. —Dr. Warren De La Rue, President, in the chair. —Mr. Vernon Harcourt read a lecture, by Dr. Wallace, 'On the Chemistry of Sugar Refining.' The principal points alluded to by the author were—Refining and solution of the sugar—Decolorization of the syrup—Filtration through charcoal—Revivifying of the charcoal and evaporation of the liquor.

INSTITUTION OF CIVIL ENGINEERS. —Feb. 16. —C. H. Gregory, Esq., President, in the chair. —The paper read was, 'On the Lagoons and Marshes of certain parts of the Shores of the Mediterranean,' by Prof. D. T. Ansted.

SOCIETY OF ARTS. —Feb. 10. —E. Chadwick, Esq., Member of Council, in the chair. —The paper read was, 'The Training and Education of Pauper Children,' by G. C. T. Bartley, Esq.

Feb. 15. —'On Painting' (Cantor Lecture), by S. A. Hart, Esq., R.A. —Lecture III. 'On the Suggestions offered by Surrounding Circumstances to the Artist.'

PHOTOGRAPHIC. —Feb. 9. —Anniversary Meeting. —J. Glaisher, Esq., in the chair. —Mr. H. Goodman was elected a Member. —The Report of the Council was read, and the Treasurer presented his balance-sheet for the past year. —The Council and officers for the ensuing year were elected: —President, J. Glaisher; Vice-Presidents, Rev. J. B. Reade, Dr. H. W. Diamond, and the Earl of Caithness; Treasurer, H. White; Members of Council, Dr. J. Anthony, V. Blanchard, H. Claudet, J. H. Dallmeyer, T. S. Davis, J. Durham, W. England, Dr. A. Farre, R. M. Gordon, J. Hughes, Dr. R. J. Mann, J. E. Mayall, W. Mayland, H. P. Robinson, G. W. Simpson, J. Spode, M. Whiting, jun., and Prof. Sir C. Wheatstone; Hon. Secretary, J.

Spiller. —A paper 'On Actinometry,' was read by Mr. L. Bing.

ANTHROPOLOGICAL. —Feb. 16. —Dr. J. Beddoe, President, in the chair. —Messrs. E. J. Jeffery, J. Macartney, Isidore Asher, and Dr. Ernst Juch, were elected Fellows. —Prof. Ernest Hallier, of Jena, was elected a Corresponding Member. —The following papers were read: —'On the Physical Characteristics of the People of Bretagne,' by Dr. J. Beddoe. —'On Locmariaker,' by Dr. Charnock and Mr. A. L. Lewis, and 'On Remains at Carnac, Bretagne,' by Dr. J. Hunt.

MATHEMATICAL. —Feb. 11. —Prof. Cayley, President, in the chair. —Mr. W. M. Ramsay was proposed for election. —Mr. Walker read a paper, entitled 'Notes on certain Cubic Curves of the Third Class.' —Mr. Clerk-Maxwell referred to Listing's paper (Göttingen Transactions, vol. x.), 'On the Kinds of Cycloids in Lines, Surfaces, and Regions of Space,' and obtained a criterion of curves being linked together or not. —The President drew attention to a very important discovery, in the Theory of Covariants, by M. Gorden, in *Crelle's Journal*.

#### MEETINGS FOR THE ENSUING WEEK.

MON. Actuaries, 7. — 'Premiums for Foreign Travelling, &c.,' Mr. Bailey.  
— Society of Arts, 8. — 'Landscape Painting,' Mr. Hart.  
— Geographical, 8. — 'Antarctic Discovery and Transit of Venus, 1832,' Comm. Davis.  
TUES. Royal Institution, 3. — 'Comparative Philology,' Rev. F. W. Farrar.  
— Engineers, 8. — 'Sinking Wells for Juma Bridge Foundations,' Mr. Bell; 'Apparatus for Excavating, &c. Iron Cylinders,' Mr. Milroy.  
— Ethnological, 8. — 'Childbirth Ceremonies, Australia, &c.,' Dr. Hooker; 'Ethnological Remains, Pearl Islands,' Don Stevens.  
WED. Society of Arts, 8. — 'Ventilation,' Dr. Smith.  
— Archaeological Association, 8. — 'Ancient Bronze Casting,' Mr. Adams.  
— Geological, 8. — 'British Postglacial Mammalia,' Mr. Boyd Dawkins; 'Northampton Sands,' Mr. Judd; 'Cretaceous Strata of England, France and Algeria,' M. Coquand.  
THURS. Royal Institution, 3. — 'Respiration,' Dr. Harley.  
— Royal, 8.  
— Antiquaries, 8.  
— Zoological, 8. — 'Elephants,' Dr. Campbell; 'Otis tarda,' Dr. Murie; 'Hornbills,' Mr. Bartlett.  
FRI. Royal Institution, 8. — 'Civilization and Public Health,' Dr. Bridges.  
SAT. Royal Institution, 3. — 'Hydrogen,' Prof. Odling.

#### FINE ARTS

##### TURNER PRINTS.

THE Print Room, British Museum, has just received an addition of the highest importance by the purchase of a collection of 156 proof and print impressions, in various states, of the seventy-one subjects which constitute the 'Liber Studiorum' of Turner. This collection has long been known to students as that of Mr. John Pye, the famous engraver of Turner's 'Tivoli,' and works by that and other painters. Mr. Pye has continued during nearly forty years to gather this magnificent series of illustrations of the genius and learning of the master of chiar-oscuro, and, having had extraordinary success in bringing together fine impressions of the plates in their diverse states, was naturally anxious that they should not be dispersed, like those of other collections from the rostrum of the auctioneer. He was also desirous that students in chiar-oscuro, the branch of Art of which he is one of the ablest expositors in this age, should have the advantage of learning whatever might be learnt in the unrivalled folios of the 'Liber.' The best mode of carrying on such studies is by comparing impressions of the same plates in their wonderfully different conditions, or as experts say, diverse 'states.' Mr. Pye's collection of such impressions, being intact, and further enriched by examples which were already in the Print Room, now offers pre-eminent facilities for studying the qualities and marking the value of Turner's series of noble lessons. Satisfied of the advantage of thus retaining his collection unbroken, Mr. Pye offered it to the British Museum for 500*l*. Upon the liberality of this offer, it may be well to note that a complete set of the 'Liber' has sold for, it has been stated, 3,000*l*. We believe 2,000*l*. to be nearer the truth. Single impressions of unpublished plates have certainly sold for 20*l*., and many of the more common works produced 10*l*. and 15*l*. each. The almost equally well known collections of Mr. Stokes

and Mr. Hawkins having been sold, and that of Mr. Dillon being about to undergo the same fate, it was more than ordinarily desirable that the last great gathering should become the property of the nation. Accordingly, we have to congratulate the Trustees of the British Museum upon their bargain, the nation on its acquisition, and Mr. Pye upon having performed another good service to Art. Among the more brilliant impressions of early states of the plates, it must suffice for the present to name those of 'The Peat-Bog, Scotland'; 'The Alps, from Grenoble'; 'Hurst Castle'; 'Dunstanborough Castle'; 'Norham Castle'; and 'Inverary.' Some of the impressions retain the marks of Turner's instructions to the engravers for alterations. —Here we may note that the Print Room has lately acquired a striking illustration of the power and knowledge of one of the true masters of the English school, who nevertheless does not seem to be recognized as such beyond the circle of experts. This was James Ward, R.A., whose large drawing of a Horse attacked by a Serpent Mr. Reid has bought for the Trustees. To many it will be a revelation of unknown mastery in Art.

#### FINE-ART GOSSIP.

It is Mr. Leighton's intention to bequeath to the Royal Academy, for the use of the students, the whole of the large collection of his studies in landscape which adorn his painting-room, and were made during various travels in the East, Greece, Spain and the islands of the Mediterranean. Some notion of the value and number of the works in question may be obtained by the statement that the fruits of the artist's lately-concluded voyage on the Nile being made under exceptionally favourable circumstances on board a steam yacht, comprise about forty pictures in oil, some of them from rarely-seen localities, to which the facilities of the voyage gave convenient access, and many beautiful atmospheric studies.

Mr. W. B. Scott is engaged in the preparation of a series of designs to be employed, we trust under his own superintendence, for the decoration of two of the large windows on the staircase in the South Kensington Museum. These designs are intended to illustrate the arts and crafts of civilized life. As to the arts, Michael Angelo and Raphael have been chosen as types of diverse states of design: to each of them a window is appropriated, their works are represented by transcripts from famous specimens of their powers. The subsidiary crafts are illustrated aptly by figures of men at work. The mode to be employed in placing these designs on the glass is wisely chosen by Mr. Scott to resemble in its results what is called 'grisaille and yellow stain.' By this means a very large proportion of the windows will be left clear, and abundant light admitted. The designs are to be drawn in slightly shaded outlines on the glass and in a brown tint. Yellow stain, or some simple tint, is to be employed decoratively as the artist thinks fit. The result, as we expect, will be precisely similar on a large scale, and with less perhaps of modelling and relief, to the well-known rondels and tablets of glass which were so frequently executed late in the fifteenth and during the whole of the sixteenth century.

It is our painful office to announce the death, in the prime of life, of one of the most accomplished and amiable English painters. Mr. Robert Braithwaite Martineau died, of heart disease, on the morning of the 13th inst., after an illness of a few weeks, which, until recently, was not considered important. This painter, whose 'Last Day in the Old Home' made so great an impression at the International Exhibition of 1862, and who was highly regarded by a great number of his fellows, was born in London, January, 1826, and educated at University College School. In 1842, following the course of several of his family, he chose the law for a profession, and was articled in an eminent office, where he continued for four years, but with no great zeal, his studies in this direction. When about twenty years of age he devoted himself to painting, and after two years' study in a drawing-school became a student in the Royal Academy, when he obtained a medal and, what was more important, many friends. Desiring to



acquire proficiency in colour and the technical processes of painting, he became a pupil of Mr. Holman Hunt, having before this time but small knowledge of the palette. His first exhibited picture was 'Kit's Writing Lesson,' which with very remarkable humour illustrated Mr. Dickens's 'Old Curiosity Shop,' and was at the Royal Academy in 1852. Next followed on his easel 'Picciola,' from Saintine's romance, 'The Taming of the Shrew, Katherine and Petruchio,' which distinctly marked advance in the artist's skill, succeeded, and was at the Royal Academy in 1855. Although minor pictures occupied our subject until 1862, several of which were exhibited, yet his attention was, in the interval, for the most part given to the admirable 'Last Day in the Old Home,' which almost engrossed him until the day before the rules of the International Exhibition were relaxed in its favour, and a work which had not been before exhibited was honourably placed in those grand galleries. This picture was two years later re-exhibited with Mr. Holman Hunt's 'After-glow in Egypt,' and has since been reproduced in a large photograph from a fine drawing in black and white. A few relatively unimportant pictures occupied the remainder of the artist's life.

### MUSIC AND THE DRAMA

ST. JAMES'S HALL.—THE ORATORIO CONCERTS.—THURSDAY, February 25, Mendelssohn's ELIJAH. Madame Rudersdorff, Madame Immeine Cole, Mlle. Brasili, Miss E. Angèle, Mr. Sims Reeves, Mr. Monton Smith, Mr. Byron, Herr Carl Stepan, Mr. Maybrick, Mr. M. W. Whitney, &c. Band and Chorus of 350 performers. Conductor, Mr. Joseph Barnby. Doors open at Seven, commencing at Eight.—Stalls, 10s. 6d.; Reserved Area (numbered rows), 2s.; Reserved Balcony (numbered rows), 5s.; Balcony, 3s.; Area, 2s. Admission, 1s.—Tickets at Novello, Ewer & Co.'s, 1, Berners Street, W., and 35, Poultry, E.C.; the principal Music-sellers; and Austin's Ticket-Office, St. James's Hall.

MONDAY POPULAR CONCERTS, St. James's Hall.—ON MONDAY EVENING next, February 22, the Programme will include Bach's Concerto for Two Violins, with Double Quartet Accompaniment; Mendelssohn's Overture for Stringed Instruments; Beethoven's Trio in G Major, Op. 1, No. 2; and Schumann's Etudes en Forme de Variations, for Piano alone. Executants: Madame Schumann, M.M. Joachim, Sainton, L. Ries, Pollitzer, Amor Ludwig, Henry Blagrove, Zerbini, Reynolds, Pique and Piatti. Vocalist, Miss Edith Wynne. Conductor, Mr. Benedict. Commence at Eight o'clock.—Sofa Stalls, 6s.; Balcony, 3s.; Admission, 1s.—Programmes and Tickets at Chappell & Co.'s, 50, New Bond Street.

SATURDAY POPULAR CONCERTS, St. James's Hall.—THE MORNING PERFORMANCES will take place on Saturdays February 27, March 6, 13, 20, commencing each day at Three o'clock. Herr Joachim, L. Ries, Henry Blagrove and Signor Piatti will appear on every occasion; Mesdames Schumann, Arabella Goddard and Mr. Charles Halle will be the Pianists.—Sofa Stalls, 5s.; Balcony, 2s. Admission, 1s.—Programmes and Tickets at Chappell & Co.'s, 50, New Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; and at Austin's, 28, Piccadilly.

CONCERTS.—If Mr. Costa, when he wrote additional accompaniments to 'Samson,' had also considerably abbreviated the recitatives which encumber the story, he would have rendered a greater service to Handel. It is the superabundance of recitative which militates against the full effect of Handel's most dramatic oratorio. This is, indeed, emphatically a "sacred drama," the work being divided into scenes which have the regulation stage directions, and every character being consistently individualized throughout. Not a season ought to be allowed to pass by without, at least, one representation, if in a much abbreviated shape, of the oratorio for which Handel, perhaps on account of a sympathy born of the affliction which befell both himself and his Jewish hero, had a marked predilection. The performance of the choruses, among the finest in existence, betrayed, as in all those oratorios which are not constantly performed, inadequate rehearsal. It is only by incessant practice that such an enormous choir as that of the Sacred Harmonic Society can be brought to a state of proficiency. The solo singing was unequal. A special training is needed for Handel's music, and Mlle. Liebhart, who has all her life been employed in light opera, has no idea of the requirements of oratorio. Madame Sainton's singing afforded a striking illustration of the truth that style is much more essential than voice. The measured phrasing of Madame Sainton and the earnestness of her expression, always emphatic, never overdrawn, had this result, that she was listened to with more pleasure than any other vocalist. Mr. Vernon Rigby sings Handelian passages much better than he did some weeks ago. He has a good voice, but he injures its effect by too close a production of tone. And it

is high time that he began to learn how to speak English. The defiant musical language put into the mouth of Harapha, the most characteristic in the oratorio, was spoken by Mr. Lewis Thomas with vehemence,—somewhat over-much indeed,—and Mr. Winn gave Manoh's songs with considerable fluency.

The "Egmont" music has never been played with more appreciative spirit than on Saturday last, at the Crystal Palace. To say nothing of the overture, which is frequently heard in public, the *entr'actes* which carry on with such exquisite fancy the ideas suggested by the scene that has just closed, and prepare the mind so cunningly for that which is to come, were all rendered to perfection. These are genuine *entr'actes*; that is to say, they fill up the entire interval between the falling and rising of the curtain. Their fault is that they are too good for the purpose for which they are intended. They invite the fancy that music is higher than poetry. Certainly Goethe was quite as imaginative an artist and a much more universal genius than Beethoven, and yet the poet's words sound poor and almost commonplace in comparison with the thoughts "too deep for words" which are suggested by the musician's magic tones. We have been struck by this when seeing the play admirably acted in Germany. We were more struck by it on Saturday when hearing the weak translation unintelligently declaimed. The famous interview between Egmont and Clärchen in the third act, the most charming scene in the tragedy, has been rendered by Mr. Arthur Coleridge in particularly colourless style. As to Mr. Lin Rayne, he showed, notably in Alva's speeches, that he had not the least idea of the *dramatis personæ*. Clärchen's two songs, both gems of purest water, were allotted to Madame Rudersdorff. The first, "The drums they are beating," is a rare instance of the freedom with which Beethoven could write when he thought fit to do so. The bright ballet air in C, from Schubert's 'Rosamunda'—is it not time to repeat all that delicious work?—and M. Berlioz' extraordinarily clever 'Carnaval Romain,' were the other instrumental pieces. The last-named is a marvel of orchestral ingenuity. A cradle song by Signor Randegger deserves a special word by reason of its gracefully original melody, and still more original accompaniment of pianoforte, viole and violoncelli obbligati, the stringed instruments being muted. Strange as the combination may seem to be, the effect in this instance is charming. The *berceuse* was sung by Madame Rudersdorff, Mr. Cummings being the other vocalist.

The Trio in B flat, heard for the first time in public at last Monday's Popular Concert, will not add to Schubert's reputation, which, by the way, stands in need of no strengthening. Undeniably elegant, as indeed it must be to be the offspring of Schubert's mind, it is, with the exception of the episode of the *andante*, weak almost to triviality. Were the listener in ignorance of its origin, he would probably conjecture, from the vein of light-hearted gaiety that pervades it, that it was the production of some Viennese musician, but he would not imagine that the name of the Viennese was Schubert. The trio is one of the pieces recovered by Mr. Grove, and it had probably never before been publicly played. There was, therefore, a peculiar interest in Monday's performance. The Rasoumovski quartet in E minor—one of the most strikingly individual of Beethoven's creations—was superbly played. Herr Joachim's enthusiasm, and something of his incomparable skill, he seemed to communicate to his partners. We have certainly never before heard so full and broad a tone from Herr Ries. The long quartet was listened to with devout attention—another proof that the good music played twice a week to the million at St. James's Hall is not thrown away upon them. In Beethoven's penultimate *sonata*, that in A flat, Mr. Charles Halle's facility was tested to the utmost and distinctly demonstrated. But even in so uncanonically constructed a *sonata* as the Op. 110 there may be too much of the *tempo rubato*, and if Mr. Halle indulged in it less he would do his composer fuller justice. In acknowledgment of the complete absence of all assumption that characterizes Herr Joachim we should men-

tion that he played the *obbligato* part to the tenor air in 'Faust,' sung by Mr. Vernon Rigby. At last Saturday's morning concert Hummel's Septet was given, and Herr Joachim played the *adagio* from Spohr's ninth Concerto.

The performance of 'Elijah' under Mr. Martin's direction at Exeter Hall calls for little remark beyond the recognition of Mr. Lauder's good promise. He sang all Elijah's music creditably, and Miss Arabella Smyth may also be commended. Some weeks ago we hazarded the conjecture that Mr. Martin had lowered his pitch as a means of attracting attention. The event has justified our surmise. After giving two concerts at a diapason lowered by a full semitone, he returned, on Wednesday, to the usual English pitch. This is simply trifling with the question, the singers and the public. We shall be curious to note what standard he will adopt when Mr. Sims Reeves shall sing for the National Choral Society.

QUEEN'S.—When a feeling of perplexity is excited in the minds of spectators of a play, some want of skill is implied on the part of the dramatist. The action of a play should be perfectly simple and intelligible to all who behold it. Enjoyment in an audience is caused by witnessing the perplexities of others, and ceases the moment those perplexities are felt by itself. With equal reason might an author seek to make the spectator share the sufferings of his characters as their difficulties and entanglements. It may be doubted whether any play founded upon a resemblance between two characters so close that the audience cannot tell one from another, is well suited to the stage. Short as is the 'Menechmei' of Plautus, and direct as is its action, it is still a difficult play to read, even with the aid of the different names the author has bestowed upon the two brothers. The 'Comedy of Errors' is still more perplexing, although Shakspeare, with admirable art, has made full explanations at the commencement of the story, and has rendered the speeches of the various characters between whom resemblance exists so thoroughly characteristic, that it is impossible to put any words of one into the mouth of the other. An audience cannot, however, be expected upon first hearing a piece to comprehend the full significance of subtle distinctions of character. Neither is it wise on the part of a dramatist to over-tax the attention of those whom he seeks to gratify and amuse. In taking for the subject of his drama of 'Not Guilty' the resemblance between two individuals which gave rise to the famous trial of the Comte de Sté. Héleine, Mr. Watts Phillips has ventured upon dangerous ground. By causing both characters, the convict who resembles an officer and the officer himself, to be played by the same actor, he has added to the difficulty of the spectator, whose confusion is converted into absolute bewilderment by the ingenuity which apparently brings the two characters upon the stage at the same time. Hence, the success of 'Not Guilty' on its first production was qualified, although the piece had abundance of those scenes of convict life of which the modern play-goer never wearies, and some of the scenic effects which stand him in place of literary or artistic merit. When so much of the action of 'Not Guilty' as is common to all dramas of convict life is extracted, the residuum on which a question of originality can depend, is not large. A hero unjustly punished for a crime of which he is innocent, a comic friend who shares his difficulties and aids him in his attempts at disentanglement, a villain, the perpetrator of the crime for which he suffers, and a heroine who clings to him through good report and evil, form, with one or two other characters, the stock property of all writers of melo-drama. These puppets Mr. Watts Phillips puts through their regular exercises. He has, however, invested their movements with more interest than they sometimes possess, and has painted and dressed his figures so carefully, it is hard at first to tell that they are not flesh and blood. *Alice Armitage*, his heroine, is indeed thoroughly fresh, girlish, and high-spirited. *Jarrett*, the villain, has a strange resemblance to Colonel Willoughby. When, in the course of the Indian Mutiny, the Colonel is shot upon outpost duty, *Jarrett*, who has escaped from penal servitude, finds the



body and hides it. He dons the uniform of the Colonel, taking from the pocket a diary, by aid of which he ascertains enough about the dead man's habits and engagements successfully to personate him. Detection comes at last, but not before considerable perplexity has been caused in the minds of those around the *soi-disant* Colonel by the change in habits, morals, and modes of thought and life which a bullet wound in the chest has produced. The two characters were played by Mr. S. Emery, whose power as a melo-dramatic actor was evinced in the double impersonation. By aid of ingenious stage arrangements a complete mystification of the audience was produced. The perplexity thus caused was heightened by the fact that Miss Henrietta Hodson also played two parts, a mother and daughter. *Jack Snipe*, a convict, in whom a considerable amount of acquired wickedness is balanced by a corresponding quantity of natural goodness, was comically presented by Mr. Toole. Other parts were creditably played by Mr. Clayton and Mr. L. Brough. 'Not Guilty,' in spite of the intricacy of the story, is, on the whole, a fairly interesting play of a bad class. The merit of its dialogue is not high, the comic scenes being, as a rule, better written than the serious. Some of the comic situations are, however, altogether out of place, and are introduced solely for the purpose of affording time for changes of scenery. This defect is of frequent occurrence in modern plays. It is due to the intricate and difficult nature of the scenery now exhibited and the dislike of dramatists to allow their plays to run into many acts. Some of the scenery provided is good. A view of an outward-bound ship, supposed to be in full voyage, is a new and remarkable effect.

PRINCESS'S.—'Marie Antoinette,' produced at the Princess's Theatre, is rather an historical panorama than a play. The principal events in the life of Marie Antoinette are exhibited in successive tableaux, and a slight thread of fiction is employed to link together the whole. The scene opens with the memorable banquet of the *gardes du corps* at Versailles, when the tri-coloured cockade was trodden under foot, and the toast "à la nation" was refused. Following quickly upon these ill-starred festivities, comes the scene in the palace, when the regiment of Flanders was overpowered and the Queen's apartments were invaded by the mob of Paris. The second act is wholly occupied with the flight to the frontier and the arrest of the royal party at Varennes. The third passes in the gardens or chambers of the Temple, and shows the insults to which Marie Antoinette, now seen with the snow-white hair to which in her portraits we are accustomed, is subjected. It ends with the parting interview between the King and his family immediately prior to the execution of Louis. In the fourth act the trial of Marie Antoinette is exhibited, followed by her ascent to the scaffold. Historical accuracy has been studied in the pictures presented, some of which, as for instance the scenes in the apartments of Marie Antoinette at Versailles, are very impressive. The principal element of fiction introduced is the love which the Count de Fersen is supposed to bear the Queen. De Fersen, in fact, survived Marie Antoinette many years, and died a victim to a popular and misdirected tumult in Stockholm. In the drama, the part he played in conducting the flight to Varennes is represented as due to a hopeless passion he conceives for the Queen. He ventures into the Temple garden disguised as a ballad-singer, dances, and sings 'La Carmagnole,' and thrusts into the hands of the Queen what purports to be a foul satire upon "Madame Veto," but is in reality a plan of escape. Louis the Sixteenth, by his bungling interference, renders this scheme futile. In the last act, De Fersen, finding no further opportunity of aiding the woman he loves, rushes upon the bayonets of the guards who convey her to execution, and breathes out his life at the foot of the stairs she is about to ascend. A breach of historical accuracy like this, which has for its object to supply the play with additional interest and strengthened climax, is quite pardonable. The realistic nature of some of the details of the last act is, however, very objectionable. 'Marie Antoinette' makes little

pretence to literary merit, though the dialogue, by Mr. Palgrave Simpson, is better than that usually employed in pieces of the class. Mdlle. Beatrice, an actress who has not been seen in London since her appearance at the Haymarket some years ago, in the 'Mdlle. de Belle Isle' of Alexandre Dumas, and afterwards in 'The Stranger,' played the Queen. Her appearance recalled the description of Marie Antoinette in the souvenirs of Madame Vigée-Lebrun and the portrait of Roseline. The long, narrow oval of the face, which was more characteristic than even the Austrian lip, is shared by Mdlle. Beatrice, whose stature and figure also approach apparently those of the Queen. Mdlle. Beatrice acts with intelligence and quietude. The general fault of her acting—that of being too lachrymose—is scarcely felt in a part like that she now essays. Mr. Vining made up his face into an admirable likeness of Louis the Sixteenth, and gave a clever picture of the King's timidity and irresolution. In the later scenes, however, he over-acted deplorably. The tragedy airs he assumed when parting from the Queen were very ineffective; his gestures were void of dignity and significance; and his pronunciation of the words "my child," which after the worst stage fashion he called "my chee-ild," provoked, in one of the most tragic parts, a titter from the audience. Mr. Dominick Murray played excellently a small part; Mr. W. Rignold, an actor new to London, made a favourable impression as the Count de Fersen. He has a good bearing, though his gestures are sometimes stagey, and his acting is disfigured by mannerisms.

It is not much use to remonstrate with an English audience. The folly of the system of encores was never, however, more fully shown than in this performance. At the close of the first act a complete scenical illusion was obtained, and small difficulty was experienced in believing that the events witnessed were real. As if to dispel in a moment this illusion, the audience insisted upon the appearance of the principal actors, and brought before itself the Queen of France as a bowing and obsequious woman.—After the drama, a pretty little farce from the French, entitled 'A Cup of Tea,' was performed. Mdlle. Beatrice, Mr. Dominick Murray and Mr. W. Rignold acted in this with much sprightliness. It was a complete success.

OLYMPIC.—'Paper Wings,' a comedy by Mr. Watts Phillips, produced some years ago by Mr. Alfred Wigan, has been brought out at the Olympic. It is partly derived from the French, and is rather similar in motive to the 'Mercadet' of Balzac. A Welsh baronet, who falls a prey to a mania for stockbroking, which some commercial swindlers of high position do their best to foster, is saved by the devotion of a woman—originally used as a decoy. A mine on his estate, supposed to be unproductive, proves rich enough to repair his shattered fortunes. Mr. Neville plays quietly and well the part of the baronet, originally taken by Mr. Wigan. Other parts are supported by Miss Furtado, Miss M. Harris and Mr. Horace Wigan. The dialogue of 'Paper Wings' is epigrammatic, but fails in dramatic appropriateness. Scarcely any of the speeches placed in the mouths of the various personages are thoroughly characteristic.

HOLBORN.—'Fettered,' a new drama, produced on Wednesday at the Holborn Theatre, is by Mr. Watts Phillips, and is the fourth work by the same author which, within the last ten days, has been played for the first time, or revived, at one or other of our London theatres. So far as any piece which presents in a slightly altered form materials that have for years been the common property of playwrights can claim originality, 'Fettered' is entitled to claim it. No French play has supplied, so far as we are aware, the outline of the story; and no English work presents the same scenes in the same order. But the tale in one form or other has been frequently told, and the chief novelty the piece possesses is obtained by the employment of unfamiliar means to produce familiar results. So long as a heroine is to be rescued from grievous peril, it matters little whether her preserver swings to her aid by a rope, as in 'The Colleen Bawn,'—descends by the branch of a tree, as in 'Peep o'

Day,'—climbs a tower by means of the ivy with which it is covered, as in 'Arrah na Pogue,'—or is lifted upon a water-wheel, as in 'Fettered.' The taste for "effects" of this class which has of late prevailed is bringing about natural and deplorable results. Such brilliant successes as Mr. Boucicault, with his knowledge of the capacities of the stage, his fertility of resource, and his glitter of sentiment and style, has obtained, have led astray both authors and managers. As a consequence, men who, like Mr. Watts Phillips, have won their spurs in the higher departments of Art, are content to fight as the allies, we might almost say the subordinates, of the scene-painter and the stage machinist. Then as "sensational" scenes can scarcely be necessary except when "sensational" crimes are attempted, the stage is deluged with dramas in which the hero or one of the principal characters is a desperate ruffian—probably a convict. Our dramatists are shut out, it must be remembered, from one class of plays, and cannot easily or often adopt a resource familiar to the French writer, that, namely, of making the leap or the plunge an effort to save the honour of a faithless wife. A second cause why 'Fettered,' though received with a tumult of applause, is not entitled to rank as a good play is due to a defect noticeable in all Mr. Phillips's later works. Its story is in parts difficult of comprehension, and some of its most important scenes are, to use a French word for which we have no English equivalent, "manquées." Mr. Phillips compresses overmuch. He expects an audience to fill up or leap over chasms in the plot, which a strong imagination might fail to bridge. To save the introduction of fresh scenes or characters he represents the wildest of individuals performing the most simple-minded actions. A man known to be a thief is invited to take charge of the plate at a picnic, or is chosen by a detective to carry a note when the capture of a criminal depends on the fidelity and despatch of the messenger. 'Fettered' is a story of a convict of good manners, who attempts to commit a bigamous marriage, but is foiled by his first wife and a baronet who has fallen in love with her. It introduces one really clever character—a fellow three-parts knave and one part fool. This character, which though sadly over-acted by Mr. Honey, amused the audience greatly, is thoroughly comic in idea. Miss Lydia Foote acted the convict's first wife with pathos; Mr. J. C. Cowper was unstaged as the villain. Miss Fanny Josephs had a part in which she had little to do, except to make love or to faint, and proved equal to "either fortune." Among the scenes of low life a gathering at a public-house to witness the sport of rat-killing was conspicuous. A view of the Thames near Marlow was prettily painted. 'Fettered' is not without merit. Its first act goes smoothly, and ends with a good tableau. The second fails, the closing situation being tame at a moment when a really dramatic position seems inevitable. The third principally consists of scenery and dumb show, the signification of which, through some fault of the arrangements, was not clearly conveyed to the audience. A loud call for the author followed the fall of the curtain.

#### MUSICAL AND DRAMATIC GOSSIP.

IN the event of a fund being raised for the purchase of new instruments, in view of a lowering of the pitch, several gentlemen, including Mr. Sims Reeves, have agreed to subscribe twenty-five guineas each. A list should be published of subscribers who would be willing to contribute on the express condition that the French pitch were adopted at both our Operas, and by our principal societies.

Miss Marriott has given at Sadler's Wells a series of farewell performances, previous to her immediate departure for America.

At Mr. Hallé's most recent concert, Herr Joachim played the Concerto by Herr Max Bruch, which, if we mistake not, is dedicated to him, and which was introduced by Herr Straus at one of last year's Philharmonic Concerts. The conductor himself played Mendelssohn's 'Caprice' in E, the symphony was the "Italian," and the overtures 'Cosi fan Tutte,' 'Semiramide,' and Beethoven's in C (Op. 115).



The disciples of the latest gospel in music are sparing no pains to popularize their tenets in the United States, in whose virgin soil the wildest plants may readily take root. In New York, at Mr. Thomas's second symphony *soirée*, Herr Rubinstein's 'Faust,' described by the composer as "Ein Musikalisches Charakterbild," was lately given for the first time, and in Philadelphia Herr Raff's piano and violin *sonata* in A was produced. The former is rashly pronounced by a local critic to be the finest Faust-music yet written, and the latter is declared by the concert-giver to be the best duet of this class in existence. These decided opinions are not likely to be generally indorsed, and it is fortunate that side by side with productions of the latest school occur in the programmes the best examples of the best masters. The activity now for the first time displayed in American orchestral concerts is, indeed, a remarkable phenomenon of "the age we live in."

Rossini's 'Petite Messe' is to be brought out towards the end of the month, at the *Théâtre des Italiens*, and it will afterwards be given in London and in the principal cities of England with the same singers by whom it is to be performed in Paris, and whose names we announced last week. At the original performance at the house of Count Pillet Will, the Marchisio sisters undertook the parts now assigned to Mlle. Krauss and Madame Alboni. It is understood that the sum of 100,000 francs paid by the *entrepreneur* is to be for the right of representation only, the copyright remaining the property of Madame Rossini.

'Vert-Vert' is in active preparation at the *Opéra Comique*, and M. Offenbach's latest production is expected to come out at the end of the month.

A fashion, which at one time obtained in London, has been revived in Paris. The journal, entitled *Paris*, gave a concert on the 17th of this month to all its subscribers.

Madame George Sand's charming tale, 'La Petite Fadette,' has been arranged by the author, with the assistance of M. Anicet Bourgeois, as an opera libretto. The music has been composed by Mr. Semet, and the work will be put into rehearsal at the *Opéra Comique* as soon as 'Vert-Vert' shall have been produced.

It is a strange coincidence that a lady violinist playing music of the highest class should be just now drawing attention to herself in Paris and in Boston. In the former capital Madame Norman-Neruda performed Mendelssohn's concerto at the last of M. Padeloup's concerts, while Madame Camilla Urso has several times of late played Beethoven's concerto in the American city. The fair sex are gradually encroaching on all man's privileges.

The programme of last Sunday's Conservatoire concert included the third part of 'The Seasons.' Why do we never hear Haydn's work in London?

Arthur Kalkbrenner, whose death we mentioned some three weeks ago, has bequeathed to the *Société des Artistes-Musiciens* the sum of 125,000 francs.

'Madame la Marquise,' long announced at the Odéon, has at length been produced, with very moderate success. It proves to be a version, by MM. Lockroy and De St. Georges, of a novel by the last-named author, entitled 'Un Mariage de Prince.' To avoid the exposure of a lady of rank, whose husband suspects her of a *liaison* (of which she has been guilty) with a Russian Prince, a marriage is arranged between the Prince and a young lady who, though penniless, is of good family. At the wedding, a condition—of which the bride had not before heard—is read. It is to the effect that she adopts and admits to be her own a child which is really the result of the before-mentioned intrigue. Scandalized and outraged, she protests against this clause; but she is moved by the agony of the penitent mother to face the shame and claim the child as her own. The suspicious husband is, it is needless to say, but half-satisfied. Surely the morbid taste prevailing in France has seldom led a dramatist into more revolting absurdity.

When a French drama is moral, it is seldom lively. 'Le Sacrifice,' by M. Daudet, at the Vaudeville, affords another proof of the truth of this assertion. It is quite blameless and very heavy. A young painter of great talent sacrifices his art,

and binds himself for many years to a manufacturer. His father, also a painter, is the first to reproach him as a renegade. It is proved, however, in the end, that filial tenderness has dictated the sacrifice. The youth has been purchasing the worthless pictures of his father, and so maintaining the entire family. He has accepted the engagement supposed to be dishonourable in order to obtain means wherewith to continue the "pious fraud."—Two other novelties have been played at this house. 'Une Nuit au Champagne,' by MM. Delacour and L. Morand, shows how a father has spent the eve of his daughter's wedding-day in a debauch, in the course of which he has lost to an English nobleman a large sum of money and the hand of his daughter. Milord Dombrocke is, however, "un bon diable," and, moved by the bride's tears, does not insist upon the forfeit.

The death is announced of Raymund Dreychock, solo violinist at the Leipzig Gewandhaus concerts; also of Wittmann, bassoon player and professor at the Vienna Conservatoire.

#### MISCELLANEA

##### Two Passages in 'Hamlet.'—

Who, dipping all his faults in their affection,  
Would, like the spring that turneth wood to stone,  
Convert his gyves to graces; so that my arrows, &c.  
Act iv. sc. 7.

The corruption of this passage does not lie in "gyves," as Theobald and others have imagined, but in "graces." How can "gyves," a very material object, be converted into abstract "graces"? Not even the Knaresborough spring can effect such an illogical conversion. The context, in a word, will not bear an abstract noun in this place, which would entirely spoil the metaphor. I have, therefore, no doubt that we ought to correct—

Convert his gyves to *graves*, &c.

According to the Folio, "graves" occurs in another passage of the poet, which, in some respects, bears a surprising similarity to ours, viz., 2 Henry the Fourth, iv. 1:—

Turning your books to graves, your ink to blood, &c.  
In both passages something feeble or despicable is to be turned into "graves," which not only form part of chivalric armour, but, at the same time, are an emblem of knighthood. The simile of the spring becomes most appropriate if we remember that gyves were originally made of wood. It is true that, in order to render it perfect, graves should be made of stone instead of steel; but so far it may be conceded that *omne simile claudicat*. "Graves" is, to all appearance, a sophistication of the compositor, who did not know the less frequent word "graves." Last, not least, this emendation gives the verse a regular flow.

Where be his quiddities now, his quillets, his cases, his tenures, and his tricks?—Act v. sc. 1.

"Tenures" undoubtedly stands in the wrong place; it is by no means synonymous with quiddities, cases and tricks, but belongs to the law-terms relative to the acquisition and transfer of property, and should accordingly be inserted, four lines *infra*, between "recognisances" and "fines." This suspicion is strongly confirmed by the Quarto of 1603, in however crude a state the passage may be given there. That this edition reads "tenements" instead of "tenures" is of no importance, inasmuch as our concern is only with the position of the word, and in this respect it shows the right way. The passage there runs thus: "Where is your quirks and quillets now, your vouchers and double vouchers, your leases and freehold, and tenements?" K. ELZE.

*Pict* and *Scot*.—I do not know that the word *Scot* has been traced to a settled etymology. *Pict* is most probably from the Latin *pingo*, *pictus* = painted: whether as to the body, naked at one time, or as to the parti-coloured garment (tartan),—a body-cloth = kilt, or a cloak, *pellis* = peallaid, plaid, worn by this race,—I need not now discuss. Something of the above must be correct. I reject the theory of their being the *picked* men, the "fighting ones." But *Scot*: we understand it to mean "light-fingered, one who pillages." I reject the Irish derivation from *scuite*, a wanderer, and the Welsh derivation from *ysgottyd*, a woodman or forester. It seems to me that the want of accord between these two derivations destroys

both claims. I would suggest a consideration of the Greek word *σκοτος*, *σκοτία*, *σκοτῶ* = dark. The Scots may have been the dark race of old. But there is a further analogy in the word; for *σκοτος* might, I suppose, in one of its forms, be considered a Greek synonym for *εμπεριος*. *Σκοτος* seems pure Greek; *εμπεριος* appears to have no root in Greek, for I find it traced to the Hebrew *כמר* (*kamar*): hence Cimmerian, applied to a very remote country. But the same Hebrew word may almost be taken to mean *scotched*. We have *כמרים* (*the scorched*) in Zephaniah i. 4. It is rendered *Chemarims*. The idea arises from fire-worship. The priests in question would seem to have been injured by their own sacrifice. We know that the priests of Baal did gash, i.e. *scotch* themselves with knives, &c.—vide 1 Kings xviii. 28. Our word *scotch* is, I fancy, a mere variety of *score*, to *scorch*, to *scarf* or *scarify*. The Italians have a family of words prefixed with *scot*; and there we see the analogy directly, for in Italian *scottare* is "to scorch." The word "Scythian" is from a different root. A. H.

*Brether, Childer, and Kye*.—I thank those Correspondents of the *Athenæum* who have answered my queries with regard to the existence and distribution of these northern plurals. I should have been glad of fuller information as to their limits in England. *Brether* has been shown to survive much more extensively than was supposed. Not only is it noted from Annandale, Strathavon, Perth, and East Stirling as used by aged or old-fashioned people, but Mr. Addison records it as of every-day use in Fife. In the south it seems to be pronounced *brether*; but in Caithness, where it is also the common form, it is *brether*, as in the English *brethren*. There it evidently represents not the A.S. *breþer*, but the Norse *brœðr*. Is *brether* quite extinct in the north of England since Hampole's days? Mr. Atkinson makes no mention of it in the Cleveland Glossary, where, if anywhere, we should have looked for it.—*Childer* seems less generally recognized in Scotland—a child being usually called a *bairn* or a *wean*. But the statement of "J. W." that this genuine Scottish form was not used in East Stirling thirty years ago, "except by immigrants from Ireland, and was considered as a mark of distinguished Irish birth," is a curious example of one generation forgetting the household words of another. *Childer* is common in the Scottish writers, and used even by writers like Bishop Douglas, who "set his besy pane, gif that he couth, to mak it brade and plane," and Blind Harry the Minstrel, whose education was such as to require no "besy pane" to write in the tongue of the common people. The former tells of the Trojan horse that

Thare about ran childer and maydinnis ying,  
Singand carrellis and dansand in ane ryng.

And of games introduced by Ascanus—  
The samyn gise as he ane child now wrocht,  
And uther Troiane childer with him brocht;  
The Albanis taught their childer the samyn way,  
And mychty Rome sine efter mony ane day.

While Harry the Minstrel accuses the English officers—

King Herodis part thai playit in to Scotland,  
Off ying childir that thai before tham fand.

And represents Wallace as saying—  
To wemen yeit we do bot littill ill,  
Na yong childir we lyk for to kill.

If the national hero or his minstrel biographer were to lift up their voices now upon the Abbey Crag, or by Falkirk or Stirling Bridge, their degenerate "childer" would recognize in them the characteristic marks of Irish birth! There is another northern form, *gayt*, singular and plural, *goat*, *goats*, used by the Scottish writers. I find it so late as the seventeenth century, where some of the border thieves, who had a taste of Jethart justice, "wes accusit for the thifeous steilling" of sundry nolt, ky, sloths, oxin, hors, meiris, &c., besides "aucht auld gaitt with yair kiddis." Can Mr. Addison tell us if *gaitt* are still known in the kingdom of Fife or elsewhere in the north? J. A. H. MURRAY.

TO CORRESPONDENTS.—H. P. M.—R. L. A.—J. P. W.—J. L.—Veritas—C. S.—received.

Errata.—Page 236, col. 2, line 17, for "Clement's Inn," read *Clifford's Inn*;—page 243, col. 1, line 3, for "1866" read 1863; and line 14, for "letters" read *letter*.



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Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2157.

LONDON, SATURDAY, FEBRUARY 27, 1869.

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May be viewed three days preceding, and Catalogues had.

The Works and Contents of the Studio of the late G. CATTERMOLE.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice, that they will sell by AUCTION, on MONDAY, March 8 (by order of the Executors), the Remaining WORKS and CONTENTS of the STUDIO of GEORGE CATTERMOLE, deceased.

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**MR. J. C. STEVENS** will sell by AUCTION, at his great Rooms, 38, King-street, Covent-garden, on FRIDAY, March 5, at half-past 12 precisely, British and Foreign BIRD and ANIMAL SKINS, many beautifully mounted in glass cases—Heads of 50 Horns of Musk Ox—also several beautiful specimens of the *Euplectella Aspergillum*—a few lots of Insects, Fossils, &c.

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LONDON, SATURDAY, FEBRUARY 27, 1869.

## LITERATURE

*The Gladstone Government: being Cabinet Pictures.* By a Templar. (Hurst & Blackett.)

EVER since our middle class made good its claim to have a share in the direct control of public affairs, it has been the fashion of each of the two great aristocratic parties of the State to declare itself superior to the other in respect for popular instincts, and readiness to admit into its supreme governing clique men of intellect newly risen from the humbler social ranks. Whilst the Whigs have pointed to their services in behalf of civil and religious liberty, and arrogated to themselves the glory of being emphatically the friends of the people, the Tories have boasted of their willingness to ally themselves with able and conscientious politicians, whose claims to their regard were intellect and fidelity to constitutional principles. Charged with aristocratic exclusiveness, the Whigs used to point to their labours for Parliamentary Reform and Catholic Emancipation; accused of stolid indifference to popular interests, the Church-and-State men of forty years since used to vindicate their patriotism and liberality by replying that their most conspicuous leaders were the sons of nobodies. Lord Eldon's father was a Newcastle coal-fitter, Canning was the son of a bankrupt wine-merchant and an actress, Lord Lyndhurst's father was a painter, Sir Robert Peel's was a cotton-spinner. In the same way, the Conservatives of these later times cite Mr. Disraeli as a proof that they are not like cold, selfish Whigs, who think that no man should be a cabinet minister who has neither noble descent nor aristocratic connexion. Generalizations from particular cases are proverbially dangerous; and they are especially likely to be erroneous when the particular instances are men of exceptional intellect, who have had the ambition and power to rise. The social antecedents of such men as Canning and Copley afford scarcely any sound grounds whatever for attributing liberality of sentiment and freedom from aristocratic prejudice to the political parties that from time to time submit to be governed by them. On examination, it is almost always found that such men force themselves upon the parties, which, after reluctantly yielding to their irresistible force of brain and will, make a virtue of necessity. When Thurlow rebuked the insolence of the Tory Peers by reminding them that they had sought him, he did not credit them with superiority to the illiberal sentiments of their order in seeking his aid, but with prudence in doing what was best for themselves. And in thus putting his case, the Tory Chancellor gave a fair picture of the ordinary relation of political chiefs to political subordinates. Every now and then it happens that followers have deliberately chosen their captain; but in nine cases out of ten it would be truer to say that the leader chose his party than that his party chose him. The rank and file of the Conservative party at the present time are not following from their free choice so much as from necessity, the leader who made up his mind to be their commander at a time when they laughed at him as an adventurer. If any safe conclusions as to the temper and spirit of a political party are to be drawn from the social texture of its administrations, more attention must be paid to the social quality of the occupants of such subordinate places as men of ordinary parts can fill, than to the extraction of the holders of those highest posts, which are most frequently held by statesmen who are indispensable to

their party. An appearance of liberality and popular derivation may be given, by the *prestige* of a risen premier, to an essentially patrician and exclusive Cabinet, in which, though the chief control belongs to a man from the people, all the subordinate places are filled in submission to aristocratic views.

But whether we have regard to the personal story of its chief, or the social antecedents of its subordinate members, the composition of the present Administration appears sincerely liberal, and in harmony with that enlargement of the popular franchise which gave it existence. Of the thirteen ministers noticed by the writer of this survey of the new Cabinet, eight are gentlemen who may be fairly described as belonging by birth to the middle class. The First Lord of the Treasury, the Lord Chancellor, the War Secretary, and the President of the Poor Law Board, are sons of merchants; the Chancellor of the Exchequer and the First Lord of the Admiralty are sons of clergymen; the Home Secretary is the son of a private gentleman connected with none of the great families of the land; the President of the Board of Trade, like his father, is a manufacturer. Thus much for the social extraction of Mr. Gladstone, Lord Hatherley, Mr. Robert Lowe, Mr. Austin Bruce, Mr. Cardwell, Mr. Childers, Mr. John Bright, and Mr. Goschen. The aristocratic members of the Cabinet are the Duke of Argyll, the Marquis of Hartington, Earl De Grey and Ripon, and Mr. Chichester Fortescue,—all of them men with better claims than patrician birth to their places in the Administration.

To those who would ascertain where England's present rulers received their education this acceptable volume gives some facts that will be perused with complacency and pride by Oxonians. Lord Hatherley was a Fellow of Trinity, Cambridge, in which university he won the modest honour of a twenty-fourth wrangler-ship, and the far higher distinction of a Trinity Fellowship; Lord Clarendon, Lord Hartington, and Mr. Childers are Cambridge men of no extraordinary academic quality; but against these four Cantab Ministers, Oxford points proudly to seven members of the Cabinet who were trained in her schools—Mr. Gladstone, Lord Kimberley, Mr. Lowe, Lord Granville, Mr. Cardwell, Mr. Fortescue, and Mr. Goschen. Mr. Gladstone and Mr. Cardwell were both first-classmen; Mr. Lowe was a first in classics and a second in mathematics; Lord Kimberley, Mr. Fortescue, and Mr. Goschen were first-classmen in classics. Had the general expectation been fulfilled with respect to Sir Roundell Palmer, we should have had to notice another Oxford first-classman in this Liberal Administration, which is a telling fact against the simple people who persist in looking to and talking of Oxford as though she were the nursery of Conservative politicians. It is certain that England never before had a Ministry comprising so strong a force of brilliant Oxonians. In addition to this affluence of academic distinctions, the Cabinet has an abundance of literary laurels. The Premier is a premier amongst men of letters; Mr. Lowe forced his way into public life by his pen; the Lord Chancellor and the Indian Secretary are writers of high mark.

The book which occasions these observations consists of a rather long, and in some places nicely critical sketch of Mr. Gladstone's political and literary career, and comparatively brief notices of all the subordinate members of the Administration—more than a third of the volume being devoted to the Premier's character and doings. In several parts of this memoir the Templar expresses judgments

which will please none of Mr. Gladstone's more enthusiastic admirers, and in one or two places he indulges in reflections and regrets that by no means command our concurrence. He overrates the importance of the minister's rejection by his native county, when he terms it "the dire calamity, for a man of his exquisitely nervous and sympathetic temperament, the really dire calamity of his deliberate and conspicuous rejection by South-West Lancashire." Taken at its worst, the affair was little more than an irritating mishap, the sting of which was removed by his knowledge that a large popular constituency had duly provided for the mischance, by the overwhelming majority of the party elected expressly to support him, and by the cordiality with which all the inferior chiefs of the party rallied round him on Mr. Disraeli's sudden retirement. That he felt acutely the conduct of Lancashire no one can question; but that it did not affect him as a dire calamity would affect an "exquisitely nervous and sympathetic temperament" may be inferred from the philosophic coolness with which he persisted in literary labour during the full fury of the contest at the polling-booths, and by the composure and cheerfulness which pervaded his manner immediately upon his return to town. His demeanour at Greenwich, when he returned his thanks to his new constituents for choosing him as their representative at a critical moment, was not that of a man crushed by dire misfortune. On other points the Templar is at fault. His pages echo far too strongly the club cant about the Premier's lamentable defects of temper and style. "Mr. Gladstone," it is said, "has had an implacable foe—himself! He is his own traducer. Gifted with many rare and noble qualities, both moral and intellectual, he has been endowed also—his vilifiers would say cursed—with a temperament, the influence of which has, again and again throughout his career, proved to be, among all but his own personal friends and among the more intimate of his political associates, not merely exasperating, but occasionally, it is no exaggeration to say, absolutely infuriating." Still the Templar ridicules the notion that Mr. Gladstone is chargeable with inconsistency, exhibits a just appreciation of his literary achievements, and whilst rendering due homage to the grandeur of his intellect and the various excellencies of his eloquence, extols him for his invariable nobility of purpose. The effect of these encomiums is perhaps heightened by the passages in which the writer shows himself an enemy striving to be just, rather than a friend endeavouring to be impartial to the Liberal chief. Alike in the memoir of Gladstone, whom he reproves for his want of courtesy to the Conservative leader, and in the sketch of Mr. Bright, which gives undue prominence to a recent altercation between the Member for Birmingham and the Member for Buckinghamshire, the scribe shows clearly enough that in his heart he loves and admires the late Premier far more than he respects any statesman in the Liberal ranks.

No small measure of commendation is due to the Templar, who writes with a skilful pen, and displays a business-like knowledge of political men and cliques. We are at issue with him on many points; but his scholarly and pleasant writing never offends our taste or rouses our antagonism. That he is not to be confounded with ordinary producers of sketches of political celebrities may be seen from the art and finish of the following passages from his portraiture of Mr. Gladstone:—

"Frail though he was then in appearance, frail though he occasionally looks even now, what vigour



he has shown in the interim, what irrepressible vitality there is in him to this hour! It is the 'vivida vis animi,' conquering or nerving physical fragility—dealing harshly with it at times, as is betrayed only too clearly at intervals, in an aspect and manner indicative of profound exhaustion. A couple of years ago, after sustaining with unfaltering energy in the House of Commons, during nearly a whole fortnight, the stormy discussions then maintained with implacable fury between the Government and the Opposition, speaking himself night after night, hour after hour, his speeches being reported in columns upon columns the next day in morning newspapers—Mr. Gladstone, catalogue in hand, but looking deadly ill from the self-imposed toils he had been undergoing, was as assiduously 'doing' the Royal Academy Exhibition on the so-called private-view day, as though he had not a solitary thought to distract his attention, or a single care to weigh heavily upon his shoulders. His love of art, however, may, in that instance, it is true, have rendered the fatigue of a gallery afternoon to him a positive exhilaration. His exquisite appreciation of the beauties of ceramic art especially, would at any time, one might fancy, lure him to the studio or the mart, however prostrated his energies might be, at the moment, from the labours he might have been undergoing within the walls of the Legislature. \* \* \* Those who would listen, however, to Mr. Gladstone when at his best, those who would hear him and see him to the very greatest advantage, must witness one of his grand achievements as an Orator, upon a Field Night, in the very thick of the session, within the walls of the House of Commons. And, in order to appreciate him thoroughly, they must look at the man himself, as well as at the rhetorician. His outward appearance, his expression, manner, features, voice, movements, the very carriage of his head, the very flash of his eye, are all worthy of examination. When he first entered the House of Commons in the heyday of his youth, his looks earned for him the 'sobriquet,' which he preserved in effect for some years afterwards, of 'Handsome Gladstone.' The handsome looks are gone, but it is a noble face for all that—a far nobler countenance than it was then in its earlier bloom and freshness. Lined by thought; paled by years of toil; the dark hair thinned; the dark eyes caverned under brows habitually contracted—it is essentially the face of a Senator, of one of the 'Patres Conscripti.' And there are subtle traits of character, readily enough discernible at a glance, by those who care to look for them, subtle though they are, in those nervous lineaments. A blending of generosity and scorn in the play of the nostrils—an alternating severity and sweetness in the mobile mouth. It is a face betraying every emotion, concealing nothing—incapable of concealment. We speak of this, as of something not by any means to a debater's, and still less to a party leader's, advantage. It is a very considerable and a perpetual disadvantage to Mr. Gladstone. He 'wears his heart upon his sleeve, for daws to peck at.' He will visibly writhe under an ungenerous taunt while it is being uttered. His visage darkens with indignation while his adversary is yet speaking. When he is bent upon replying, he will evidence in an unmistakable manner his impatience for the opportunity. When it comes—he will spring to his feet with the animation of an athlete. And, supposing his wrath to have been really roused, he will seek no means to limit or moderate the intensity of its expression. We have seen him in a moment of more than usual excitement, in order to emphasize a sentence, snatch a book up, any book, the first that came to hand, and hurl it flat upon the table of the House with his impassioned utterance of the last words. In his pronunciation there is, ineradicably noticeable, the provincial twang of Lancashire. As for his voice, it is like a silver clarion. And the charm of that harmonious voice is this—that, after the delivery of a speech, four or five hours in its duration, and ('teste' Hansard!) there have been such speeches, the closing words of the peroration will ring as clear as a bell upon the ear, without the faintest perceptible indication to the last of anything like physical exhaustion. It is a peculiarity of Mr. Gladstone's, moreover, that,

throughout the longest of his parliamentary orations, he never once refreshes his palate by means of either of those immemorial 'institutions' at Westminster, the 'carafe' or the orange. Instead of that he sips, at rare intervals, when any more than usually prolonged cheering on the part of the House occurs to afford him the opportunity, from a little colourless flask or cruet that looks rather medicinal than convivial."

The Templar's book is sure to be in demand at the libraries, for it supplies just such information as general readers like to have about men of mark; and, as we have already intimated, the writer conveys his intelligence in a very agreeable manner.

#### BOOKS ON NATURAL HISTORY.

SOME forty days after the shortest day,—the day of least solar heat,—the cumulative cold produces the coldest day; and after the coldest days, comes the revival of life. Golden blooms deck the green thorny gorse, white drupes called snow-drops and yellow and purple crocuses issue out of the ground, saffron and nettle butterflies flit by, the missal thrush sings in the trees, and the carolling lark looks like a mote or speck up in the sky. The season begets desires for more knowledge of plant and animal life, of the universe which is summed up in Stars and Lives. The time goes by for books which thrill the fireside with fun or fear, and the season comes for books to heighten the interest of shores, rivers, fields and forests. Hence, this is the time for the question,—what is the condition of the literature of natural history? Is it satisfactory? Is it creditable to the country and the age we live in? The answer must be in the negative. The literature of natural history is in a condition calling aloud for the attention of the friends of learning. A severe critic might say of most recent books on natural history that they may be divided into common and catchpenny works written by writers who have nothing to say and know how to say it; and works written by disinterested and laborious writers who have something to say, but do not know how to say it. The works which embody the observations of painstaking and devoted students are mostly published—if their stealthy and crepuscular distribution can be called publication—by subscription; chiefly the subscriptions of learned societies. These works shun criticism. They do not compete in the book market. And no wonder; for the Latin prescriptions of medical men are not more exclusively adapted for the comprehension of apothecaries than their style and diction are adapted to small and narrow circles of initiated enthusiasts. If composed in English these works would be marketable commodities, because they would be readable books.

A few books on our table have been made for sale. We have not found in them a single original observation. Not one of their authors has anything to say; yet they are all in a way readable, and will all instruct and inform those who need their instruction and information. Their trivialities, mistakes, errors and blunders are too numerous for mention, and yet young minds ignorant of the subjects they treat would by reading them be filled for life with much valuable knowledge, and with many large ideas and splendid pictures of stars and lives, minerals, plants and animals.

The voluminous Mr. John Timbs supplies *Eccentricities of the Animal Creation* (Seeley, Jackson & Halliday). The volume consists of snips, snaps and patches out of books, arranged under taking titles by a long-practised hand. A sharp man, with a staff of copying clerks, might get up a book of this kind every week of the year,

and no subject would be made a whit clearer, or any reader told anything which he might not have learnt elsewhere and long ago.

*The Three Kingdoms of Nature* (Cassell, Petter & Galpin), by a Reverend Medical Doctor, S. Haughton, of Dublin, if judged by its title, must be supposed to belong to the scientific period when the universe was apportioned to three kings, gold being the king of metals, the vine the king of plants, and the lion the king of animals. Such a title is a fossil whim of the Middle Ages still embedded in our language. There is no monarchy in Nature. The names of King, Le Roy, and the like, and this word "kingdom," in natural science remain to tell us how common the notion kingship was in the minds of our forefathers. In Dr. Haughton's compilation occurs—in reference to the Capuchin monkeys, which have black hoods of hair round their faces, and which cross their long arms upon their breasts as if in the attitude of prayer—"these are believed to be the happiest animals that God has created." Natural history, Dr. Haughton justly observes, is not inferior to any other study as a means of cultivating memory and observation, and it is, he says, neglected for the want of suitable books. If his own book is found suitable it will be by pupils different from those of our day, for though it compresses much elementary matter it is in forms dry as dust, timber and bones. The author thanks the Provost and Senior Fellows of Trinity College for defraying the cost of his 230 woodcuts, drawn and engraved by Mr. G. A. Hanlon: they are of a very common kind.

*The Mysteries of the Ocean*, translated, edited and enlarged from the French of Arthur Mangin by the Translator of 'The Bird' (Nelson & Sons),—is a book which may be described as a conglomeration of interesting extracts cemented by declamation. A single sentence, the first of the first chapter, will suffice as a specimen, for it is a fair sample of the book:—"The Ocean is the eldest brother of the Continents, the loving father of the first creatures endowed with life, which appeared on the surface of our planet, and which were engendered by myriads in its vast loins." The illustrations include the kraken as seen by the imagination; and the sea-serpent as a weed of monstrous size. Of books got up by piecing and paraphrasing bits of other books there can be no end; and they add to the bulk and not to the knowledge on our shelves. Moreover, it may be doubted whether they really instruct their readers, for they cloy and do not feed the appetite for knowledge.

Now that we have reached the time of spring flowers—after a period memorable for unusual gales and tides, respecting which phenomena the compiler of 'Mysteries of the Ocean' has collected marvellous descriptions,—new books may be sought for, as they always are every spring and autumn, on *Old English Wild Flowers* (Warne & Co.). A little knowledge of botany is not a dangerous, but is, on the contrary, as far as it goes, a delightful thing; and Mr. J. T. Burgess supplies it in a small volume, which has two forms—one with plain, and the other with coloured, illustrations of wild flowers commonly found by waysides, in hedgerows, woodlands, fields, meadows, walls, rocks, ruins, marshlands, bogs, and on cliffs and coasts. Children who should be employed of an evening in colouring the plain plates might, during their daily strolls, recognize many of the flowers, and be happy every time they met them ever after, all through their lives.—Very different indeed is Dr. Balfour's *Elements of Botany for the Use of Schools* (Edinburgh, Black). The



schools in which the pupils shall be made masters of these elementary lessons may not make every boy a botanist, but they will give him a fair start in the way to become one. Dr. Balfour has endeavoured to give the principles of botany in a plain manner, and he has done it successfully; but he must permit us to add that the usefulness of his book would be increased if the English equivalents of the technical words, a knowledge of which he deems essential for the beginner, were inwrought into his text.—*Tommy Try, and What he did in Science*, by Charles Ottley Groom Napier (Chapman & Hall), is a book written by a Napier of Merchiston, and every reader will expect to find something clever in it. There are other characteristics, or, as their countrymen would call them, "kenspeckles, such as a guid conceit o' oursel's," of the family, in which Tommy Try shows no degeneracy. What Tommy Try did in science seems to have amounted to nothing more than every studious boy who, being somewhat of an invalid, and allowed to follow his whims and spend his pocket-money as he pleases, has done, and been thoroughly ashamed of as boyish before he got out of his teens. Rarely have we met with trivialities recorded with so much complacency. The function of publishers, it has been said, is to ward off from the public a flood of books unworthy of the cost of paper and print; but this disagreeable function is left now-a-days to literary analysts. What Tommy Try did in science was to arrive at his "ultima Thule of knowledge, phrenology."

And here is another book, not a bit better—*The Naturalist in Norway*, by the Rev. J. Bowden, LL.D. (Reeve & Co.) Dr. Bowden appears to have published two previous books on Norway, and he has visited and perhaps resided in Scandinavia. He seems to have studied the wild animals of Norway in a way somewhat like the plan imagined by the English Cockney, who is said, on arriving in Christiania, to have advertised for lodgings in the outskirts, with the parlour on the second floor, that he might shoot the bears as they passed by his window! Of observations of his own Dr. Bowden has none. He seems to have tried to get what he could from the Norwegian naturalists by begging: "but Norwegian literary men," he says, "are very jealous of aiding the literary men of other countries." This complaint is recorded on an occasion when "I hinted that I should like to get the list from him to publish it in England"; the list asked being an unclassified and incomplete one of no less than 1,700 different kinds of coleoptera. But if new observations and discoveries were withheld from the Reverend Doctor, he seems to have been supplied with a few somewhat incredible, not over-nice and doubtfully-humorous anecdotes and stories. For example, the story of the tailor who was a heroic hunter of bears. He was a little man with a big wife, who disapproved altogether of his uncrossing his legs, leaping from his board, and shouldering his musket. One day, whilst the cry of "bear" was ringing in his ears, and his gun was half-cock, his wife opposed his going out by force, until in his wrath he shot her dead, as if she had been a bear. For this crime he was doomed to be beheaded by the sword. The executioner was an old comrade and brother sportsman, who gave the tailor, whilst standing on the scaffold, a farewell pinch of stuff, and then with one swift cut sent off his head. The tailor, it is said, before he fell, lifted his finger and thumb and pinch to where his nose had been. The snuff never stimulated the tailor's nose, but the story tickles the fancy and makes a beheading ludicrous. The great black woodpecker is called

Gertrude's bird by the peasants, Gertrude having been a niggardly old woman who refused bread and water to our Saviour, and was by him transformed into this ill-omened bird; the red patch on the bird's poll representing the woman's red nightcap to this day. Dr. Bowden actually repeats the story of the wren being elected the king of birds, because he ascended higher than the eagle by standing on the eagle's head! After the harvest of information which Mr. Lloyd has gathered in Scandinavia, keen gleaners alone may follow him with advantage. But although he is a good writer, Dr. Bowden is not a successful gleaner.

Such are all but one of the books which have accumulated recently on our table. The exceptional book is the third volume of Prof. Owen's great work *On the Vertebrates*. Prof. Owen closes this volume with a summary of physiological doctrine—a confession of faith respecting the origin of life, which the intelligent public will be glad to have expounded to them, and which many students of life will be eager to discuss. Most of his "general conclusions" have been long known. They have not been hastily formed, and ought not to be hurriedly judged.

*Napoleon at Fontainebleau and Elba: being a Journal of Occurrences in 1814-1815, with Notes of Conversations by the late Major-General Sir Neil Campbell, C.B.; with a Memoir of the Life and Services of that Officer.* By Archibald Neil Campbell Mac-lachlan, M.A. (Murray.)

WE may dismiss Mr. Mac-lachlan and his memoir of his uncle in a very few words. The memoir need hardly have been written, and Mr. Mac-lachlan was not the man to write it. The sole interest of the book centres in Napoleon, and in that respect Sir Neil Campbell's diary is an addition to literature.

If St. Helena had not followed upon Elba, if Sir Hudson Lowe had not succeeded Sir Neil Campbell, the conduct of the English Government towards Napoleon would have appeared in a much more favourable light than it does at present. Not only this, but the impression which posterity must have formed of Napoleon himself would have been very different. At Elba Napoleon was treated like a deposed sovereign. Lord Liverpool, who wanted the Bourbons to shoot the Emperor as a rebel after Waterloo, expressly stated that "our Government never undertook a police establishment at Elba." It is of course true that the circumstances which led to the captivity of St. Helena made greater watchfulness necessary. When Gilbert Glossin pleaded for some relaxation of Dirk Hatteraick's fetters, "He has escaped before," was the only answer. But the petty insults to which Napoleon was subjected at St. Helena did not make his confinement any more secure, while they rendered it intolerable. At Elba he was not called General Bonaparte. To Sir Neil Campbell he was, at least, "the *ci-devant* Emperor," while Lord Castlereagh wrote of him as "Napoleon," and as "the late chief of the French Government." It can hardly be thought that this amount of recognition did any harm. During the early part of Napoleon's stay in the island, it led to his being on intimate terms with "Com-bell," as he called Sir Neil. At a later period indeed Sir Neil observed that they did not get on so well together. "Napoleon has gradually estranged himself from me," he writes at the end of December, 1814, a couple of months before the escape, "and various means are taken to show me that my presence is disagreeable. . . . Of late he has evidently wished to surround himself with

great forms of Court, as well to preserve his own consequence in the eyes of the Italians, as to keep me at a distance." But as this very attempt excited Sir Neil's suspicions, it ought to have induced the British Government to be more watchful. Sir Neil constantly wrote for further instructions, but his advice was not heeded. That clever fellow, Mr. Under-Secretary Cooke, some of whose letters are printed in Mr. Yonge's 'Life of Lord Liverpool,' declared a few days before the escape that Napoleon was quite forgotten in Europe. "You may tell him," he said, "very sarcastically," to Sir Neil, "that everything is amicably settled at Vienna; that he has no chance; that the Sovereigns will not quarrel. *Nobody thinks of him at all. He is quite forgotten—as much as if he had never existed.*" The italics are not ours. We can see that Sir Neil's opinion of clever Mr. Cooke and his sarcasm was speedily changed. It was on the 25th of February, just after this conversation, that Sir Neil left Florence to return to his post. The day after that Napoleon sailed from Elba.

From the first it must have been plain to Sir Neil that the Emperor had not lost hope of being restored. His temporary unpopularity as he travelled through the south of France, the censures passed on him by some of his Marshals, do not seem to have discouraged him. "C'est tout comme un rêve," he said of his reverses. His confidence in the incapacity of the Bourbons was unabated. Yet, with these hopes, he could not wait. We have descriptions of his restlessness which more than justify Byron's lines about him. "I have never seen," writes Sir Neil, "a man in any situation of life with so much personal activity and restless perseverance. He appears to take so much pleasure in perpetual movement, and in seeing those who accompany him sink under fatigue, as has been the case on several occasions when I have accompanied him. I do not think it possible for him to sit down to study, or any pursuits of retirement, as proclaimed by him to be his intention, so long as his state of health permits corporeal exercise. After being yesterday on foot in the heat of the sun, from 5 A.M. to 3 P.M., visiting the frigates and transports, and even going down to the hold among the horses, he rode on horseback for three hours, as he told me afterwards, 'pour se défatiguer!' These details show, that if opportunities for warfare upon a great scale and for important objects do not present themselves, he is likely to avail himself of any others, in order to indulge this passion from mere restlessness. His thoughts seem to dwell perpetually upon the operations of war." At a later date he remarks that Napoleon has lost all habits of study and sedentary application, moves from one residence to another, occupies himself constantly in making changes there, and then falls into a state of unexampled inactivity. From this Sir Neil inferred that he was quite resigned to his retreat and was tolerably happy. But thoughts would arise every now and then which spurred him to action. He felt the absence of his wife and child very deeply. On Sir Neil's first interview with him, the tears came into his eyes when he mentioned his projects about France. But the tears actually ran down his cheeks when he spoke of his separation from his family. Nor again was the feeling of the people of Elba at all favourable to him. Sir Neil appears to have thought there was great chance of a popular rising. Of the reception Napoleon met with on his way through the South of France, we have the following details:—

"At Orange the women and boys climbed upon the carriage, and it was with difficulty that the Commissioners and attendants forced them off,



there being at that point of the journey no escort. They called out the most opprobrious epithets, and with shouts of derision and excited gestures exclaimed, 'Nous ne ferons pas de mal au monstre, mais nous voulons seulement lui montrer combien nous l'aimons.' Meanwhile Napoleon sat within the carriage with General Bertrand, apparently very much frightened, without attempting to stir from the corner. Several large stones were thrown at the carriage, but happily without effect. As soon as the carriages were able to force their way through the crowd of assailants, the post-boys set off at full speed, and when they had got to a safe distance from the town, Napoleon quitted his carriage, mounted one of the horses, and, dressed in a plain great coat, wearing too a Russian cloak and a common round hat with a white cockade, rode on in advance of the carriages, accompanied only by a courier. He related that when he arrived at the first post-house in his disguise, he held a conversation with the landlady, who enquired of him when Napoleon would pass, and abused him. When the rest of the party came up, and found Napoleon already there, General Bertrand requested that no sort of compliments might be paid which could possibly lead to the Emperor's being recognised at the inn. The Commissioners remarked that he threw the wine out of his glass, and that he neither swallowed his soup nor ate any meat. During the remainder of the journey he changed caps and coats with the Commissioners, assumed alternately the names of Colonel Campbell and Lord Burghersh, mixed with the members of his household in going in and out of the room, and his carriage did not, as heretofore, occupy the place of honour in the procession."

Sir Neil, who is introduced in Vernet's picture of the 'Adieux de Fontainebleau,' of course gives an account of the scene. But we can go to more telling writers both for that and for the departure from Elba. What we learn from the present book is chiefly in confirmation of what we know already. The details are interesting in themselves, but they shed little new light. Indeed, so much has been written about Napoleon, his character has been looked at from so many points of view, so many opinions have been formed and expressed upon it, that we can hardly expect any absolute novelty. It is an excellent feature in Sir Neil Campbell that he confines himself almost wholly to what he saw with his own eyes. No doubt he might have used his eyes to more purpose, but this may be said of almost every one. The curiosity that must be felt in the case of Napoleon is unlimited, and though it constantly leads us to learn things which would be best untold, its results are fruitful in teaching. Such a small incident as this has its value:—

"Some little difficulty had arisen with regard to this salute, as instead of Napoleon proceeding on board in the forenoon, as had been intended, he was prevented by a temporary indisposition from leaving the inn until much later. It was represented to him that it was not customary to salute after sunset, in the hope that he would dispense with the compliment; but this he decidedly objected to, and desired General Drouot to say to me he would postpone the embarkation till the following morning, as, on account of the impression it would make on the inhabitants, he particularly wished to be received with a royal salute. As it was very important that there should be no unnecessary delay in Napoleon's reaching his new sovereignty, I urged Captain Usher strongly to waive on this occasion the usual etiquette; and in consequence Napoleon was persuaded to embark on the day originally fixed, and was, as related above, received with the honours he so much valued."

Much more important is Napoleon's account of the reproof administered by the Duke of Wellington to the Abbé de Pradt, and the story as it appears in Sir Neil Campbell's journal does equal honour to both the great men concerned:—

"In the course of conversation Napoleon told me

that the Archbishop of Malines, who had been his own chaplain, was extremely addicted to descanting on military subjects, which is very disgusting to military men. He was the person whom he sent for at Warsaw, on his retreat from Russia. Lately, at the table of Talleyrand, this man cast many reflections upon him; said he was no general; was a fool, &c. At length a Frenchman present remarked in a very moderate tone: 'Mais l'Empereur Napoléon a eu quelque succès dans ses campagnes d'Italie!' Lord Wellington had remained silent during the whole of this conversation, but when the same gentleman referred to him for his opinion, he replied that the success which the Emperor had obtained in the last campaign, between the Seine and the Marne, was equally great. Napoleon appeared to be highly flattered by the praise thus accorded to him by the Duke of Wellington, and asked me whether he was not generally reserved in conversation. I replied that he certainly was not talkative!"

The note of admiration perhaps implies that the same remark could not be made of Napoleon. And this will appear abundantly from Sir Neil's Journal. The conversations he had with the Emperor have a decided bearing on Napoleon's character, and are full of important comments on the history of his time. Whatever may be thought of Napoleon's views, particularly in regard to Talleyrand and to some others against whom he had a grudge, the freedom and vigour with which they are expressed would give a spice to the deadiest piece of writing, though Sir Neil Campbell's Journal does not need that help to relieve it from any such comparison.

*The Polar World: a Popular Description of Man and Nature in the Arctic and Antarctic Regions of the Globe.* By Dr. G. Hartwig. With Maps and Illustrations. (Longmans & Co.)

*Adventures in the Ice: a comprehensive Summary of Arctic Exploration, Discovery and Adventure.* By John Tillotson. With Portraits. (Hogg & Son.)

WHAT Dr. Hartwig has done already for the Sea and the Tropics, he does in this book for the Polar regions. A series of clearly written and interesting chapters describe the barren grounds of the Arctic Circle, its birds, beasts, and fishes, its fields and hills of ice, the countries which surround the Polar regions, and the successive voyages of discovery from the time of the Cabots to that of Franklin, McClure, Kane, and Hayes. Another part is devoted to the Antarctic Circle, including Sir James Clark Ross's voyage and discoveries, an account of the Straits of Magellan, of Patagonia, and Terra del Fuego. Founded, as Dr. Hartwig's book must be, entirely on the writings of other men, the accuracy and vividness with which he brings these distant and dreary regions before us, are chiefly remarkable. He sits, at least we imagine him sitting, in his room at Heidelberg, and without even shutting his eyes he transports himself to Siberia or Greenland. But what is perhaps more noteworthy is, that his book has not the usual air of a compilation. It is true that he has collected these facts, but he has digested them, has realized them both in their aspect and their bearing on the general subject. When we consider the wide range of the subject he has chosen, this will appear no slight praise. Dr. Hartwig does not confine himself to what may be called the Polar regions proper, the chief features of which might be gathered from the works of Arctic discoverers. Perils with ice, the long night of winter, the strict seclusion of a ship frozen up in a creek, or forced aloft upon cliffs of ice as the only escape from being crushed between them, the wonders

of the Arctic sky, where the aurora vies with the many suns and the moons fringed with, or set in, the colours of the rainbow, the intensity of Arctic cold when the thermometer sinks to 68° below zero, must be familiar to those who have read Capt. Sherard Osborn and Sir Edward Belcher. But Dr. Hartwig also describes Greenland and Iceland, the coast of Norway and the interior of Siberia, the Lapps and the Esquimaux, with many other tribes the names of which will be strange to most readers, and with many other countries which would need a close search of the map before their site could be discovered. Indeed, Dr. Hartwig goes several degrees below the latitude which might seem his proper boundary, lured apparently to other regions by their excess of cold. Thus, he includes parts of Siberia which are scarcely further north than Oxford, and his excuse is, that the thermometer in those places falls to 30 or even 40 degrees below zero. That such severity is more exceptional than the cold of the Arctic regions, appears from the fact that the mean winter temperature of the west coast of Nova Zembla is -4°, and its mean summer temperature +36°, while at Jakutsk, which is 20° nearer the equator, the mean temperature is -36° in winter and +66° in summer. If, therefore, cold be Dr. Hartwig's criterion, he ought to give us only half the Siberian year, instead of introducing us to a shifting country with an Arctic winter and a comparatively tropical summer. The climate of the Polar regions is at least more equable, though Capt. Parry found that ice was being formed on one side of his ship while the sun's heat melted pitch on the other. This is one of the few facts which Dr. Hartwig has missed, or at least which we have not found, in his elaborate and generally complete volume.

The mere summary of contents which we have given will show what our readers may expect to find in Dr. Hartwig's work. It may seem ungracious to dismiss the book with these few words. So many of its details are interesting and suggestive, that we would gladly linger over them. But we should only be doing to Dr. Hartwig what he has done to others. Perhaps the best compliment we can pay him is to place his book side by side with that of Mr. Tillotson, a fairly written and concise summary of what Arctic discoverers have told us already. The only novelty in Mr. Tillotson's book is the chapter on whale-fisheries, containing a stirring account of the several voyages of Capt. Penny, and of his adventures with shoals of whales. But as compared with Dr. Hartwig's work, this little book is like a sketch of an iceberg by the side of the map of the Polar regions. We may describe the one shortly enough: we cannot do more than chronicle the appearance and the completeness of the other.

#### NEW NOVELS.

*In Silk Attire.* By William Black. 3 vols. (Tinsley Brothers.)

ALLOWING for the improbability which lies at the root of this novel, and which leads to some minor faults of the same kind, we say at once that 'In Silk Attire' is thoroughly pleasant and readable, marked by much and varied cleverness. Mr. Black's plot is not in itself a new one. The unavoidable rivalry between two girls who are in love with, and are almost equally loved by, the same man, has often been treated. But in the present instance the contrast is not so strongly felt as usual. Both girls are worthy, both are unselfish, each seems to wish the other to win. It must have given Mr. Black great pain to have to cut the knot. If we cannot fully sympathize with him, that is owing to the way in which the opening improbability is brought



back again at the close, and has an air of bringing down the curtain. Perhaps Mr. Black would urge in excuse that with an actress for his heroine, stage effect is allowable. He would add further that his heroine's mother was an actress, and that what is bred in the bone will never come out in the flesh. The episode of Annie Brunel's birth and infancy, which serves as a prologue to the story, has of course been put in, for the bearing it has on this side of her character, and makes the transformation-scene at the end less abrupt. But even this does not reconcile us to it wholly; and, with all Mr. Black's skill, we never quite get over the beginning and the end of his story. All we can say in their favour is, that the author never loses sight of them. They have their effect on the whole conduct of the plot. If we forget them now and then, and if we enjoy the book most when we do forget them, Mr. Black has not set us the example. He is consistent throughout, and is alike true to what is natural and what is unnatural. The faults of the story swell the success of the artist.

When we dismiss from our minds this aspect of the novel, we find that in other respects there is a want of absolute freshness and originality. Pleasant as the characters are, and clearly as they are drawn, they are only variations on the old types. Count Schönstein, for instance, the man who has made a fortune in business, and bought a German title without being able to speak the language, is merely new in his surroundings. We think Mr. Black ought to do better, ought to be able to strike out something new in itself, instead of contenting himself with placing things in a new light. So, too, Mr. Anerley, the father of the hero, is intended to be a likeness of the modern materialist, and he is great in the scandal he causes to the clergyman of the parish, in the difficult theories he inflicts on womankind, in the good-natured sarcasm which is infused into all his words as naturally as smoke is breathed from between the lips that sustain a pipe. Mr. Anerley is capably drawn, and we delight in his paradoxes; only we know him already. We made his acquaintance in days when materialism had not yet laid its icy clutch upon him, when he still went to church, or was kept at home by a slight return of his old complaint, when he did not suggest that it was a sign of imperfect development in a Scotchman not being born with a macintosh. Here again we think Mr. Black might have done better. We have no such objection to make to his two heroines. Of the two we prefer Dove Anerley, partly because she is more complete in herself, partly because Mr. Black so cruelly sacrifices her. The change which is wrought in the character of Annie Brunel, when she comes off the stage and mixes with other people, is in some sense significant of her part in the novel. We know more of her as an actress than as a woman; yet Mr. Black professes to show her to us as a woman, and only to tell us what she did as an actress. We must take her great artistic powers and success more or less upon trust, and if they seem to us exaggerated, we have no means of testing Mr. Black's account of them. But the woman is brought nearer to us, and we are called upon to judge her from our natural point of view. Here we confess Dove Anerley shows to greater advantage, though Mr. Black will hardly see it. He may not take it as a compliment to be told that his minor characters do him yet more credit. But we are far from intending this to be a censure. The distinction that may be drawn between his full-lengths and his miniatures is, that in the one we miss either novelty or power, in the other we are able to do justice to cleverness and observation. When Mr. Black sketches the surface of life, the daily

occurrences, when he pictures the retired tea-broker acting as country gentleman in Kent, and still more, when the Count's foot is on the soil with which he bought his title, nothing can be pleasanter. The day's shooting in the Black Forest is a perfect scene. What with Count Schönstein's bad German and his general awkwardness, what with the fine figure of the tall keeper and Will Anerley's accident, our interest is fully excited, and we share the regrets of all the party at the necessity of a return to England. But there are scenes in England which are worthy of being named by the side of this one, and English characters by no means inferior to the Count's faithful but unintelligible Germans. All that concerns Mr. Anerley himself is as good as all that concerns Count Schönstein, with the same abatement as to the principal characters, and with one grave exception. The ruin of the Anerleys and Mr. Anerley's last interview with the Count are a blot on the novel, and the more so that they are alien to the usual bent of Mr. Black's ability. At least no other part of the story can be called poor, whatever else may be said against it.

*Mea Culpa.* By Amelia Perrier. 2 vols. (Chapman & Hall.)

THERE are passages and portions in 'Mea Culpa' that indicate cleverness, and a power of catching and sketching slight scenes of domestic life; but the story is a silly thing—one that is neither pleasant nor profitable. Margaret Hatton, the heroine, is a young woman without relatives, except a married sister in Australia; she is living with a dull, respectable, elderly couple, who give her a home for a reasonable consideration. She meets Mr. Louis Armour, a rather distinguished author and gentleman, at a mixed evening party; they fall into conversation; she confides to him that she writes for her own amusement; he asks to see some of her compositions, which, after perusal, he advises her to publish, and gives her an introduction to a publisher, who accepts her contributions to his magazine; but, except that this is the means of continuing the chance acquaintance between the young lady and the gentleman, the authorship exercises no influence on the heroine. We may remark, *en passant*, that novelists—especially lady novelists—when they want to employ their heroines, make them turn to literature; taking in needlework and going out as governesses are modes of industry nearly discarded. Of course, Louis Armour and Miss Hatton fall in love; they become engaged, and there is no one to say them nay. Mr. Armour has a small private fortune, and makes money besides, so that his means of marrying are quite sufficient. But Mr. Armour has an uncle who can leave him two thousand a-year and give him a seat in Parliament, if he does not offend him. He wishes Louis to marry his daughter; neither of the two parties is inclined, but neither dares refuse for fear of disinheritation. Under these circumstances Louis keeps his engagement secret, and when some change occurs in Margaret's position, owing to the return of her sister to England, he proposes a secret marriage, and insists strongly upon it. Margaret refuses—he becomes violent—and the engagement is broken in the quarrel. Nothing can be more selfish, dishonourable, or unpleasant than the character of Louis. He goes away to India, and Margaret goes to live with her sister and her husband. A very excellent man wishes to marry her, and he almost persuades her, though the memory of Louis is still very dear. Louis, meantime, has an illness which nearly kills him, arising from

a sun-stroke; he repents of his conduct to Margaret, sets off for England before he is well recovered, with the intention of making his peace. As soon as he lands he hears from a gossiping friend that she is "going to be married." His brain has never got quite right, and this news rouses his always violent temper to madness. Accidentally, he sees Margaret with her sister and mother-in-law, and the man to whom she has almost engaged herself, in the street; they are living near London, and have come up for a day's shopping. He dogs their steps, and overhears their arrangements: Margaret is to return alone by a certain train that evening. He goes back to his hotel, loads a double-barrelled pistol, takes his place in the same compartment, but conceals his face till the other passengers get out, and then he attacks her and tries to murder her. There is a violent struggle, and she is dangerously wounded. Louis is lodged in prison, and resolves to plead "guilty" on his trial; but Margaret writes him a desperate letter, conjuring him to accept counsel. She appears in court, and astounds everybody by swearing that Louis was attempting to shoot himself, and that her wound was an accident in her attempt to prevent him. This false witness is the 'Mea Culpa.' She marries Louis immediately after the trial, to the horror of all her friends. They live very happily, though she is a prey to remorse for her false oath. She never recovers her strength; but as Louis is always on the verge of going mad when there is the least opposition to what he wishes, she keeps her bad health a secret from him, till one day she dies quite suddenly, and then he tries to starve himself to death, but is persuaded to live for the sake of his little child, though we are told it is only for a few years. He goes into Parliament and becomes a distinguished man in the mean time. There is a morbid tone of sentiment through the book which spoils the reader's interest, and there is such thorough bad taste in the character of Louis that no sympathy can be felt either for him or Margaret. The story is disagreeable throughout. The little episode told by the Irish nurse to Louis in his illness is the best part of the book, and shows that the author has the talent to write a pleasant story.

*The Mostellaria of Plautus.* With Notes, Critical and Explanatory, Prolegomena and Excursus, by William Ramsay, M.A. Edited by George G. Ramsay, M.A. (Macmillan & Co.)

OF Plautus, as of Shakspeare, little is recorded, and that little is not free from doubt. That he was of humble origin,—that he was born in Umbria,—that his personal appearance was far from prepossessing,—that he was employed as a workman at the theatre,—that with his earnings he embarked in trade, in which he was so unsuccessful as to be reduced to the necessity of working in a mill,—that in the midst of this toil he managed to write three plays, the proceeds of which sufficed to raise him from his humiliating position,—that he afterwards wrote many other plays for the stage,—and that he died, at the age of seventy, about B.C. 184,—is nearly all that can be affirmed of him with any degree of certainty. There is abundant and conclusive evidence that his works were highly popular, not only during his lifetime, but for several centuries afterwards. Perhaps the most striking proof of their power to please is Jerome's confession that he was in the habit of reading them after many watchings and tears occasioned by the recollection of his past sins—a confession by which some have been so scandalized as to propose the substitution of



Plato for Plautus, contrary to all the manuscripts and the connexion of the passage. Lessing takes the trouble to justify the saint's apparent inconsistency, on the grounds that recreation is not forbidden to a Christian; that vice has not only its painful, but also its ridiculous aspect, which deserves to be studied; and that even the coarse expressions in which Plautus occasionally indulges were written and may be read without any improper feeling. This eminent writer, so well versed both in the theory and practice of dramatic composition, extols the merits of Plautus, and pronounces his 'Captivi' to be the finest play ever put upon the stage. The purity of his language, the refinement of his wit, the richness of his humour, the cheerfulness of his tone, and the geniality of his disposition, as well as the acuteness of his observation, render him a most agreeable writer, who deserves to be better known among us.

Considering how few of Plautus's works have been edited in this country, it is matter of regret that the late Prof. Ramsay did not live to carry out his intention of preparing a complete edition of several of them. His contributions to Dr. Smith's Classical Dictionaries, as well as his other productions, afford ample proof of his competency for the successful execution of the task. He made considerable progress in the work, and the materials he had collected, though left in a very unfinished state, were still found to contain so much valuable matter as to be considered worthy of posthumous publication, in spite of its unavoidable disadvantages. Accordingly, the delicate and difficult task of editing them has been undertaken and ably performed by the author's nephew and successor. Fortunately the text of this play, which is almost entirely based on the Vatican MS., especially the *Vetus Codex Camerarii*, was found to be in a finished condition. The critical notes are derived partly from other editions, and partly from original collation of the manuscripts both by the author and the present editor. The text and critical notes together occupy less than ninety pages, while more than three hundred are taken up with the Prolegomena, Explanatory Notes, and Excursus, which seems a disproportionate amount of accessory matter. It is right to observe that a good deal of it, so far from being confined to this single play, has to do with all the works of Plautus, and even all classical writers. Still we are of opinion that retrenchment might have been carried much further with advantage. Few learners will take the trouble to read through the mass of quotations, many of which closely resemble each other in the principles they exemplify; while, on the other hand, scholars would gladly dispense with numerous observations of quite an elementary character, avowedly addressed to youthful readers. There is throughout a tendency to excessive prolixity, rendering the work not only exhaustive, but exhausting. The Prolegomena, treating of the text, the manuscripts, orthography, and metre and prosody, are very valuable. With regard to orthography, the editor has deviated a little from the author's intention, declining, with Ritschl and Fleckeisen, to adopt any mode of spelling not supported by manuscript authority, though sanctioned by inscriptions. The late Professor's mode of explaining the anomalies of Plautus's verse by supposing some sort of contraction or blending together of syllables in pronunciation, is fully explained and ably supported. We attach less importance to the explanatory notes than to the prolegomena, or to the excursus, which illustrate the meaning of particular words, and give information on various collateral points.

*The Indian Tribes of Guiana; their Condition and Habits, with Researches into their past History, Superstitions, &c.* By the Rev. W. H. Brett. (Bell & Daldy.)

THERE are two points of view in which this book may be regarded; as a record of missionary zeal and Christian fortitude, and as a guide to ethnological inquiry. In both respects it is highly interesting. In fact, it is written with so much candour and good sense, and is so replete with information, that it deserves to be widely circulated.

Let us look first at the ethnological information it furnishes, and we must begin by remarking that the title of the book should perhaps have been, in strict accuracy, 'The Indian Tribes of British Guiana,' rather than "of Guiana." It is with the Arawáks, the Waraus, the Caribs and Acawoios, or Waikas, that Mr. Brett deals, and though there are occasional references to some other tribes, as the Arecunas and Macusis, he seems to have had no personal acquaintance with the rest, whose names fill up his map of Guiana, nor does he even mention some of them except in the map. Apropos of this, we may say that there are, we believe, excellent maps of Guiana in the Colonial Office, which ought to be published. At present no one knows where the line of demarcation between British and Venezuelan Guiana is to be drawn; and now that the discovery of the richest goldfields in the world between Upata and Roraima is beginning to attract the attention of English emigrants, the Government are bound to communicate the information they have so long possessed.

But to return to Mr. Brett—his first location was on the banks of the Arapaicao, the largest tributary of the Pomeroon, at about forty-three miles distance from the sea. He then founded the mission-station of Waramuri, near the junction of the Paimara-Cabura, with the Moruca, about sixty miles from the Upper Mission in Pomeroon. There, Mr. Nowers was the first Resident Instructor, but when he fell sick, Mr. Brett took his place for a time. Owing to the unhealthiness of the place Waramuri was abandoned in December, 1846. Two years before this, however, Mr. Brett had accompanied the Bishop on an expedition up the Mahaica and Mahaiconi rivers, between the Demerara and the Berbice. In 1851 he went among the Caribs on the Upper Pomeroon, and here, on the 20th of April, 1853, a new chapel was built for the Indians on Cabacaburi hill. In 1865 Mr. Brett visited the stations along the Demerara river, and in April, 1866, he accompanied the Bishop on an expedition up the river Berbice; and in 1867 he visited the Acawoios country above the Great Falls of the Demerara river. As far as we can glean from his book this seems to have been the limit of his travels. We may say, therefore, that Mr. Brett's personal experiences extend over the greatest part of British Guiana, and that so far he is an excellent authority, but that with regard to the vast region of Venezuelan Guiana his testimony is of less weight, being founded on the opinions of other travellers, or of Indians who had come from the interior to the immediate scene of his labours.

Taking, however, the Arawáks, the Caribs, the Waraus and the Acawoios as specimens of the Indian tribes of Guiana, the conclusions which may be drawn from this book are as follows. There is no reason for thinking that those tribes have inhabited the part of South America they now occupy from any very remote period; say, for instance, from before the Christian era. Thus the argument is all in favour of the Caribs, for example, having come from the Northern Continent to Central America and the Islands about the eleventh century

A.D.; and there is still more reason to believe that it was as late as the fifteenth century that these fierce conquerors first began to settle in South America. Physically and mentally, these tribes are not naturally inferior to the best races of the old continent. The Indians at present existing are well-shaped and vigorous; and human bones have been found in the *tumuli* formed by them of great size, and which must be the remains of men of large stature and of immense strength. The same mounds clearly prove that cannibalism was by no means confined to the Caribs, but was prevalent among the other tribes of Guiana. Notwithstanding this proof of barbarism, and others still stronger—such as the extreme rudeness of the ancient implements discovered, and the utter absence of all remains of buildings—there is nothing to justify the belief that the tribes have not sprung from a civilized stock, for their languages are musical and apparently connected with those of Asia, and their legends and religious traditions are similar to those of the nations of the old world. An Acawoio, who was well acquainted with the traditions of his tribe, began a discourse to Mr. Brett as follows: "In the beginning of this world the birds and beasts were created by Makonaima, the great spirit whom no man hath seen." The Indians in general believe that there is a great Creator, who is infinitely good, great and wise, but they think that he dwells in supreme beatitude, and disregards man as too low for his notice. On this account they do not worship him, but try to propitiate certain evil spirits, who inhabit the waters and the woods. The tradition of the Deluge is universal, and the Macusis and Tamanacs say the earth was re-peopled in a way similar to that which is found in the classical story of Pyrrha and Deucalion.

In some tribes descent is traced, as in Malabar, through the mother, and the remarkable custom prevails by which it is obligatory after the birth of a child for the father to keep to his bed and put himself on strict regimen, while the mother goes about her work, and busies herself as usual. The Arawáks are the least barbarous of all the tribes. They call the Supreme Being "Our Father," "Our Maker," and the "Dweller on High." They are noted for their mild and peaceable disposition, and their attachment to the European colonists. They call themselves *Lokono*, "the people," a word which is almost the same as the Hindustani *Log*. They lead a simple life, without quarrels, and when they take offence "they seldom manifest it otherwise than by not speaking to the offending party." One of their chiefs said to Mr. Brett—"We, in our language, do not swear; it is only your people who do that." On the other hand, courage and fortitude are very much admired among all the tribes, and this is shown even in their games. Thus we read:—

"The Maquarri is a whip, more than three feet long, and capable of giving a severe cut, as their bleeding legs amply testified. They waved those whips in their hands as they danced, uttering alternate cries, which resembled the note of a certain bird often heard in the forests. At some little distance from the dancers were couples of men lashing each other on the leg. The man whose turn it was to receive the lash stood firmly on one leg, advancing the other; while his adversary, stooping, took deliberate aim, and, springing from the earth to add vigour to his stroke, gave his opponent a severe cut. The latter gave no other sign than he was hurt than by a contemptuous smile, though blood might have been drawn by the lash, which, after a short dance, was returned with equal force. Nothing could exceed the good humour with which those proceedings were carried on. Every man, unless aged or infirm, is expected to engage in the



contest. One of them was scarcely able to walk, from the punishment he had received; but in general, after a few lashes, they drank *paiwari* together, and returned to the main body of the dancers, from which fresh couples were continually falling out to test each others' mettle."

They are greatly attached to their children, and seldom correct them. A little incident which occurred at Coroduni, among the western *Acawois*, will illustrate the strength of the maternal feeling among these so-called savages:—

"All, save one individual, pressed forward to hear them explained. The exception was the wife of the chief man, a fine intelligent-looking woman, who, evidently ashamed in our presence of her scanty attire, sat brooding over the fire, and tried hard to take no notice. But when Philip spoke of God as having sent His Son into the world to take our nature upon Him, and a picture of the babe lying in the manger at Bethlehem was shown, the poor Indian matron could not resist that attraction, but quietly crept close to us, and became from that moment most deeply interested in the narrative of the Saviour's life."

Among such a people it is no wonder that the zeal of the missionary was crowned with success. The sorcerers, indeed, or priests of the evil spirits, did their best to oppose Christianity, but, in spite of all their efforts, it slowly at first, and then rapidly, made its way. Some beautiful stories are here told of the constancy of the first converts, who, under many trials, and especially during periods of most destructive pestilence, would not forsake the Mission, but, at the expense of their own lives, devoted themselves to nursing the sick. With reference to this part of the book, we do not propose to go into detail, but will content ourselves with recommending the volume to all.

*Maxims by a Man of the World.* By the Author of 'Lost Sir Massingberd.' (Tinsley Brothers.)

A collection of loosely-worded essays on social questions, notably devoid of pithy rules and concisely-expressed judgments, this volume of harmless padding for Mr. Mudie's book-boxes invites conjectures why the author selected for his book a title so singularly inappropriate and misleading. Here and there the essayist writes like an intelligent man who has still to learn how to clothe reasonable thought in clear and nervous language; but more often he shows want of knowledge, as well as want of literary skill. In a paper on 'The Professions,' he says, "Directly you get your country curacy (which is generally taken at first, in preference to one in a town) you are free of at least all the tea-tables in the county; and you are asked once to dinner, even by the lord of the manor, unless he happens to be one of those few noblemen whose mode of domestic life is such that a clergyman must avoid his table." Free of at least all the tea-tables in the county! Doubtless the essayist meant to say, "free at least of all the tea-tables in the parish to which you may receive a general invitation." Our author seems to be under an erroneous impression that lords of manors are necessarily, by virtue of their manorial status and privileges, noblemen. If he is not the victim of this misapprehension, he may be fairly charged with wishing to imply either that commoners owning manorial lordships are as a class more moral than noblemen possessed of manors, or that, whereas a curate may not dine with a disreputable nobleman, he may sit at the table of a profligate commoner. Concerning the medical profession he makes the following assertion: "It affords the largest incomes (except the law) of any of the professions, but also (except the law) exhibits specimens of the smallest. Some country

practitioners (to judge by their parochial salaries) push science to its utmost limits in their endeavours to live upon air." Who can have persuaded the author of 'Blondel Parva' that successful physicians and surgeons make larger incomes than our archbishops and the holders of our richest bishoprics? Who can have led him to suppose that the salaries paid by boards of guardians to our country doctors for their services to paupers either constitute the whole earnings of those practitioners, or afford any indication whatever as to the amounts of their entire professional winnings? About the doings of the literary profession the writer is strangely ignorant. He implies that critics and writers of books are separate species of the genus "author," and that critics are the natural enemies of novelists, whereas it is sufficiently notorious that the reviewers of novels are usually themselves novelists. Speaking of the manner in which the author of books is treated by society, the essayist says, "He is treated by her with much the same favour as Idiots are among the North American Indians. The Great Spirit has put a bee in his bonnet, and they not only forbear to criticize, but regard him with considerable approbation. I wish the gentlemen who write reviews would do the same. They are the thorns in the rose-bush of literature. The young author—I say the 'young' one, because as we grow old kindly Nature enwraps us with a hide similar to that of the rhinoceros, and besides, we are more or less established, so that the darts of criticism have less power to upset our position—the young author regards the critic exactly as a barrister regards an attorney: he despises him from the bottom of his soul, but pays him the most respectful court. The general public is, of course, the author's real client, but he cannot approach him (in the first instance) save through the intervention of this third party; hence his hypocritical self-humiliation. Another foe, by the by, of the author, if he be a novelist at least, is the divine." To essays written in this style the term "Maxims" is inapplicable. Moreover, the writer of such papers is guilty of misrepresentation when he styles himself a man of the world.

*Materials for a History of the Reign of Alexander the First.* By M. Souchomlinoff. (St. Petersburg.)

This work, which is being reprinted (with considerable additions) from the columns of the *Journal of National Enlightenment*, is better fitted to serve as the framework of a more complete history than to take historical rank itself; but the documentary information furnished by the writer has its own interest, and the work, as a whole, is a valuable, though somewhat one-sided sketch, marked by several characteristic merits and equally characteristic defects. The author is extremely happy in his delineation of the general condition of the Russian people at the opening of the present century, and insists very strongly upon one feature in the national character which historians are only too apt to overlook:—the immense influence exercised by the close alliance in the popular mind of political and religious devotion. The assumption by Peter the Great of the Patriarchate of the Greek Church in Russia had a twofold significance. It was not merely the reformer curbing the power of an overgrown and despotic priesthood—it was likewise the autocrat adding another and a stronger support to the firm basis of his throne. The simple national creed embodied in the old war-cry, "God and the Czar!" constitutes the strongest bulwark of Russia against foreign

invasion. It arms against the invader all the deepest and strongest feelings of man's nature—the loyalty of the subject to his sovereign, the pure zeal of the patriot, the fierce energy of the fanatic, the blind superstition of the savage, the reverence of the Christian for his God.

We are not so well satisfied with our author's estimate of the reign of Alexander, which, in that strange spirit of pessimism that characterizes so many of the leading Russian writers, he defines as "*in some degree* an age of progress." This limitation seems to us on a par with that of the duellist who was "to some extent run through the body," or that of the bailiff, described by Sheridan's housemaid as "a gentleman rather in a red waistcoat than otherwise." An age of progress is an age of progress *pur sang*, or it is nothing. National development admits of no half-measures. A stone rolling down the side of a mountain does not usually stop half-way to consider whether it shall go any further; and, in like manner, a great national impulse, unless violently checked, must expend all its force before it can pass away. The reign of Alexander the First was more emphatically an era of progress than any which preceded it; forming, in truth, the second act of the great drama inaugurated by Peter the Great a hundred years before; and its importance, whether socially or historically considered, can scarcely be overrated. When he ascended the throne (to quote the words of his great antagonist), "the limbs of Russia, galvanized for a moment by the Czar Peter, had relapsed into icy stillness." Her connexion with Western Europe had become frail and unprofitable; a succession of grasping and licentious sultanas had stained the renown, while extending the frontiers, of the empire; the partition of Poland had called forth a yell of execration from all the nations of the West. At this critical moment arose a man of large understanding and undaunted resolution to knit afresh the slackening bond of international union, and re-open the closing door which separated Russia from the rest of Europe. The best proof of friendship which he could give to the allied sovereigns was that of enmity to the common enemy; and he gave it frankly and unswervingly. It is true that in any case the struggle would, probably, have ended in the ultimate victory of the Allies; for the unceasing drain upon the resources of France must, sooner or later, have laid her prostrate. But the consummation which, even to the keenest eyes, appears dim and distant, was hastened apace by the heroic self-sacrifice of the Russians and their chief. That the events of 1812 exercised an overwhelming influence upon the great catastrophe, no one has ever attempted to deny. Against the tremendous passivity of Russia—the colossal *vis inertiae* of man and Nature—even the genius of Napoleon strove in vain. It was the old myth of Thor smiting the earth with his magic hammer realized in fact. The blows which could crush the mightiest giants of Jotunheim, and cleave the heads of the dragons in the deepest caverns of *Ægir*, fell powerless on the surface of the unshapen globe; and the baffled weapon recoiled upon the wielder. The Russian oak wedged the hands of the Imperial Milo, while the English lion and the German bear closed upon him and devoured him; and each of the three may claim to have wrought, in their several ways, a great deliverance for mankind.

But the greatness of Alexander was not merely the greatness of a successful soldier; his true strength lay elsewhere. Upon a mind so powerful and enlightened as his, his close and long-continued intimacy with Western Europe, his



corresponding with the Allied Sovereigns, his visits to France, Germany, and England, could not fail to produce their natural effect. He saw clearly, what a less discerning eye might have seen—that the work of Peter the Great, grand and durable as it was, was but half-completed, and that many steps required to be mounted before Russia could hope to stand on the same level with the nations of the West. Upon this conviction he acted. In the judgment of those who can rightly estimate human greatness, the encouragement which he gave to art, to science, to literature, to religion—the projects which he formed of abolishing serfdom and educating the neglected masses—will constitute a stronger title to renown than the conflagration of Moscow or the capture of Paris. And his just fame rises even higher, when we reflect that all he did was but a tithe of what he meant to do. The work which he actually accomplished was to his large mind merely a commencement; the completion was yet to follow. Had he lived, Russia would have advanced at one stride fully half a century. The emancipation of twenty-six millions of men, the diffusion of religious truth throughout the largest of European empires, the establishment of a free press, the development of a free civilization, hung upon the life of one man. All this, and more, might have been accomplished, could the life of the great reformer have been prolonged but a few years. But it was not to be. Seldom, indeed, is it given to man to be at once the Moses and the Joshua of a great mission. In the midst of his mighty projects the Father of Russia was suddenly stricken down. Whether the hideous rumours current respecting his death have any foundation of truth, it is not our province to inquire: this much is certain, that he died at a moment when nothing but his death could forward the designs of his enemies, or render his own abortive. With his last breath the years of plenty that had begun to cheer and strengthen the famine-stricken mind of the great empire, were ended; and the years of dearth began to come—dearth literally and metaphorically—dearth which paralyzed all spirit and all enterprise—dearth of free thought, of useful invention, of true national life. The Age of Gold faded amid the deepening shadows of the Age of Iron; and from the shores of the Frozen Ocean to the pinnacles of the Caucasus all people, nations, and languages fell down and worshipped the blood-besmeared image which Nicholas the Czar had set up.

And now at length, after long waiting and sore probation, the day of triumph has come. All that Alexander the First died in attempting, is silently accomplishing itself under Alexander the Second. Few great reformers live to complete their task; fewer still live to complete it as they would have wished. But in the heart of one who perishes in the full assurance that he has begun a work which shall never die, there can be little regret over his being snatched away before the full splendour of its life be made manifest.

*Biographic Sketches of the late James Digges La Touche, Esq., Banker, Dublin.* By W. Urwick, D.D. (Dublin, Robertson; London, Simpkin, Marshall & Co.)

THROUGHOUT the British islands there is no lack of memorial of the times when religious persecution abroad drove refugees to this country. They brought with them gifts as well as sorrows;—sorrows for which England found solace, and gifts by which she profited. From Flanders came fugitives who set up "looms and a church in Norwich." From France came a host of men of every class, from nobles to those poor silk-weavers who found

employment, created new wealth for their employers, and for whom that French church was originally established in London, which, presbyterian as it is in constitution, remains under the protection of the bishop of the metropolis. Some of our churchyards abound with names that remind us of the old refugee days. There was a colony of these refugees at Fulham, and the tombs of themselves and of their children may still be seen there inscribed with the foreign names of Delatre and Poupart, Aransolo, Vanderstegen, Liebhentz, Wechsel, Grignan, Lagostera, Dupuis, Mette, Wagner, and many others. They who once owned them sleep still, as it were, under safeguard of the tombs of bishops in whose see they found an asylum. The graves of Sherlock, Lowth, and Randolph are near to those which enclose the dust of Huguenots or of their descendants.

It is not long since Kensington presented numerous names on shop-fronts which indicated a similar foreign origin, and which were first brought there by men who went into exile that their consciences might be free. But the great Huguenot glory of Kensington is Jortin, vicar there from the year 1762 to 1770. He was the son of the well-known fugitive from Bretagne who was secretary to three of our admirals, and who "went down" with Sir Cloudesley Shovel in the catastrophe of 1707. Other names will suggest themselves to our readers. But for the Revocation of the Edict of Nantes, our stage would not have had a Garrick. Chamier's name would not have illustrated divinity, the naval service, or the literature of fiction; and the names of Larpent, Labouchere, Le Marchant, Ouvry, and many others would have belonged to foreign instead of to English biography. Prince Eugène was not the only gift inadvertently made to his enemies by Louis the Fourteenth.

Travellers in Ireland may remember, if they have rested at Portarlington, on the road between Dublin and Killarney, the *French Church*. No French congregation now assembles within it, but it was once crowded by French Huguenots who built up a new home in that town. "A while ago," as they say there, the old foreign names met you at every turn, just as the Scottish names did at St. Germain's. These, however, have for the most part faded away. In the Irish capital a few still survive also. Lefanu, the novelist, is not the first of the family who attached the name to literature. In the early part of this century, Alicia Lefanu gave bright promise of her being a poetess in her tasteful and novel poem, 'Rosara's Chain; or, the Choice of Life.' The poem was published by Godwin, the then famous author of 'Caleb Williams,' whose shop was in Skinner Street. Another Huguenot name in Ireland, and equally esteemed there, though not for the same reasons, is that of Latouche. The family originally bore it as a territorial name. It was that of their estate, near the Loire. The family name was Dignes. The two heads of the family were Dignes, Seigneur de La Touche, and Dignes, Seigneur de La Broysse. When times were changed the names were divided. One brother took *Latouche* as a surname, the other kept to *Dignes*. This has, in some cases, passed into Digges. The clever actor of the last century, who bore that name, and who was always said to be of rather illustrious descent, may have been of the race who were originally established in Le Blessois, near Blois. It was one of this house, with the baptismal appellation of David, who in 1686, abandoned his corps of Gentleman Cadets at Valenciennes, with a Bible under his arm, made his way through many

perils to Holland, entered the army, and in 1689 made his first appearance in Ireland in the Huguenot regiment, in which he fought with distinction at the Battle of the Boyne. When the war was over, David, like the Danes in Ireland, showed a talent for shopkeeping. He is even said to have manufactured what he sold—silk, poplins and cambrics. As he was prospering and was a *safe* man, many of his countrymen entrusted their little stores of money to his care. These, with leave of the owners, he put out at reasonable interest, on good security. He served his clients and himself, and at the close of the century was worth ten thousand pounds. David went on growing more *worthy* in this and in better respects. He removed the banking portion of his house from the High Street to Castle Street, in 1735. There it still flourishes, and *there* is still cherished the memory of the founder, who, one October morning, in 1745, was found upon his knees in the Castle Chapel, dead.

The three sons of the Huguenot divided the poplin manufacture and the banking business between them, and they succeeded in accomplishing a work at which every one else had failed—namely, the establishment of the National Bank of Ireland. Although they served the Government in this monetary matter, they served Ireland also. One of them, James, wrote a stinging pamphlet 'On the Embargo lately laid on the Exports of Beef, Pork and Butter from Ireland.' The old country, whose sham patriots can only now make a living out of fancied grievances, had a stock of them for real patriots to grow angry upon then. The La Touches were real patriots. They could denounce the wrongs of Ireland while they respected the rights of England. When rebellion and threatened invasion perplexed the latter, at the head of Irish subscribers was "The Right Hon. David La Touche and Company," "for 2,000*l.* a year while required, and an advance of 2,000*l.* more at once."

The old Huguenot blood was kept up in the family. William, the son of the above James, married Grace Paget, daughter of the London banker, who was descended from a French Huguenot family. The son of William and Grace is the hero of this biography, which is distinguished even among ultra-religious biographies by being perhaps the dullest ever written. James Digges La Touche was born in 1788; he was a good boy and a good man. He was born rich and grew richer, and he did a vast amount of good with his wealth. Why good men should seem so dull in their biographies is, perhaps, the fault of their biographers. When we came to the record of Mr. La Touche's death, in 1826, we could not help saying, "For this relief, much thanks!" It is, perhaps, worth noticing that the Bible with which under his arm the young Huguenot David escaped from the regiment of Cadets in which he was enrolled, in 1685, is still in the keeping of the family. It is worth a whole muniment room of patents of nobility. It is, indeed, one in itself, and its preservation shows that the La Touches have not derogated from that David, their ancestor, who fought at the Boyne, sold poplins in High Street, established the bank under the shadow of the Castle, and built up the enduring fortunes of his house.

#### OUR LIBRARY TABLE.

*Army Reform.* By Colonel Valentine Baker, 10th Royal Hussars. (Macmillan & Co.)

THE greater part of Col. Baker's pamphlet is, as we should expect, eminently practical. In a few pages we have the result of his comparison of our system of army organization with that of all the other great powers and some of the minor states.



Few men have had the same opportunities as Col. Baker for studying this subject; few, we think, would have used them better. His *brochure* is not a mere skeleton of undigested ideas, but contains some admirable suggestions, the most important of which is the closer union of the militia and the line, by the enlistment of militia-men (for an increased bounty) under a proviso that they should be eligible to serve in the regular army in time of war. He proposes an increased number of battalions, the *cadres* to be kept up to full strength, the men being reduced to a small number in time of peace, and the numbers made up by militia during the training season. He writes on organization and expenditure, administration and *matériel*, material and recruiting, military education and camps of instruction, and the purchase system, and he analyzes the army estimates. We agree with the principle of his suggestions thoroughly, but are far from sharing his sanguine idea that there would be a saving of a million and a half by their adoption. Eventually something might be saved; at present there would probably only be increased cost. Col. Baker is so well known by reputation in the army, that his pamphlet will probably obtain a large demand. It embodies the thoughts of an able soldier on a subject which a soldier can best understand.

*A Book for Governesses.* By One of Them. (Edinburgh, Oliphant; London, Hamilton, Adams & Co.)

WE recommend this little book for governesses to all whom it may concern. It is a healthy, sensible, and invigorating work; likely to strengthen the hands and inspire the hearts of young governesses, with a cheerful view of their labour and a respect for themselves, which is a wholesome element in all work. It preaches an amount of common sense which we fear is ideal, but the ideal is set forth in a practical, available shape. It is not often that good advice is so thoroughly applicable to the case in hand. The work is addressed not so much to trained young women, educated for the business of tuition, as to those who, by unexpected reverse of fortune, are thrown upon their own resources, and elect to become governesses, with qualifications better or worse. To such persons a more useful gift could scarcely be offered; there are practical hints for the management of the schoolroom, cheerful counsel how a governess may make her own lot pleasant; also there is wise and pious encouragement to see the noble aim that may inspire and shape a lot in life that is supposed to be peculiarly joyless and dull. No one, we think, could lay down the book after reading, without feeling stronger and better for it; those who are not called to be governesses may read it with profit and pleasure.

*The Witching Time of Night: Nocturnal Humours on a variety of Social Topics.* (Bumpus.)

IF this volume of papers—described by their author as 'Nocturnal Humours,' 'Nocturnal Sermons,' 'Dream Sermons,' and 'Vagaries of our Slumbering Brain'—contained a single touch of satire, or spark of wit, or gleam of merriment, we should be in doubt whether we ought to classify the writer with clumsy humourists or mere eccentric simpletons; but the work has so evidently been produced in soberness and seriousness of purpose, and is so uniformly stupid, that we have no doubt as to the class in which the dreamer deserves to be placed. He writes of 'M.P.'s,' 'Fishmongers,' 'Refracted Rays,' 'Actors on Asses,' 'Fleecers,' 'Backbiters'; and revealing the secrets of his special brotherhood, he says a little about 'Nincompoops.' To raise the quality and tone of our Imperial Parliament, the nocturnal humourist is of opinion that no man should be permitted to seek the suffrages of an electoral constituency until he shall have satisfied a board of Civil Service Examiners of his intellectual fitness for senatorial work. "Since all public appointments are in these times competitive," writes the deliverer of dream sermons, "and special examinations must now be passed as preliminary conditions of filling civil offices, we suggest that such important functions as those of an M.P. shall be undertaken by no one who has not previously passed a satisfactory examination in the following subjects before a board of examiners selected

from the English Universities:—1. The constitutional history of England from the close of the 15th century to the present time. 2. Political economy. 3. The literary and political history of Europe during the 16th, 17th and 18th centuries." The writer's exhibitions of self-sufficiency and disdain for blockheads are less comical than depressing.

We have on our table *Misread Passages of Scripture*, by J. Baldwin Brown, B.A. (Hodder & Stoughton),—*Lady Edith: a Novel*, by A. M. N. Young (Glasgow, Murray & Son). New Editions of *Devotional Commentary on the Gospel according to St. Matthew*, translated from the French of Quesnel (Rivingtons),—*The Second Death and the Restitution of all Things, with some Preliminary Remarks on the Nature and Inspiration of Holy Scripture: a Letter to a Friend* by Andrew Jukes (Longmans),—*Reeves's History of the English Law, from the Time of the Romans to the End of the Reign of Elizabeth*. New Edition, in three vols., with numerous Notes and an Introductory Dissertation on the Nature and Use of Legal History, the Rise and Progress of our Laws, and the Influence of the Roman Law in the Formation of our own, by W. F. Finlason, Esq.; Vol. I., *From the Time of the Romans to the End of the Reign of Henry the Third* (Reeves & Turner),—*The Gardener's Dictionary*, describing the Plants, Fruits and Vegetables desirable for the Garden, and explaining the Terms and Operations employed in their Cultivation, with a Supplement, including all the new Plants and Varieties now cultivated, edited by George W. Johnson (Bell & Daldy),—*Other People's Windows*, by the Author of 'The Gentle Life' (Low),—*The Afterglow: Songs and Sonnets for my Friends* (Longmans),—*The Class and Standard Series of Reading Books adapted to the Requirements of the Revised Code*, by Charles Bilton, B.A. (Longmans),—*Evenings at Home, in Words of One Syllable*, by Uncle John, and *The Swiss Family Robinson, in Words of One Syllable*, arranged and adapted from the original Story, by J. F. W. (Cassell).

#### EDUCATIONAL BOOKS.

*The Rudiments of English Grammar and Analysis.*

By E. Adams, Ph.D. (Bell & Daldy.)

FROM our recollection of Dr. Adams's admirable work on 'The Elements of the English Language,' we looked for something more satisfactory than is here offered. He says his object is to meet the difficulty felt by young boys in learning a more highly inflected language than their own, through ignorance of the English equivalents for the inflections in those languages. But as these are usually given in the grammars of those languages, we cannot see the necessity for a separate book to teach them. If, however, this was thought necessary, it should not have been so meagre a sketch as the present work. Surely if any language deserves to be thoroughly studied by the English, it is their own. We object to making it a mere stepping-stone to other languages, and forcing it into a grammatical conformity with those of quite a different type. The introduction of genitive, dative and vocative cases into English grammar is not desirable. We are bound to acknowledge that, as far as it goes, this grammar is composed of good materials, clearly and neatly expressed. In most grammars words are represented as agreeing in number, gender, and person—an awkward mode of expression, often misunderstood or not understood at all. Here they are simply said to be in the same number, &c., which is a decided improvement. We must, however, demur to the statement that the infinitive mood "in English is always the subject or object of a verb," which can hardly be reconciled with such sentences as He is willing to go, You are able to walk, I am sorry to hear, &c.

*The Analysis of Sentences applied to Latin.* By C. P. Mason, B.A. (Walton.)

WE believe Mr. Mason is correct in assuming that this is the first systematic attempt to apply the analysis of sentences to Latin. We are not aware of any similar work, nor do we see the necessity for any. Whatever may be the value of grammatical analysis, we cannot agree with Mr. Mason in thinking it likely to assist learners in mastering the

difficulties of long, intricate Latin sentences. It appears to us that no one can properly analyze a sentence who has not previously grasped its meaning, through understanding that of the component parts, with their relations to each other, and their bearing upon the whole. When the principles of analysis have been thoroughly learnt and practised in connexion with English, they can be easily applied to Latin or any other language, without the aid of a special work. Mr. Mason contemptuously derides what he terms the old-fashioned and obsolete practice of saying that a word is governed by another. "A learner who has well mastered the principles of the analysis of sentences is led to see that a particular case or mood is used, not because it is governed, but because it is the appropriate form by means of which, in accordance with the genius of the language in question, certain conceptions need to be expressed in their relation to others." What is this but a roundabout, pedantic way of saying substantially the same thing as is meant by governing? When we say a verb or preposition governs a particular case, we simply mean that according to the usage of the language the word connected with it is put in that case, which appears to be Mr. Mason's meaning, as nearly as we can extract it from the cloud of words in which it is enveloped. Instead of saying a noun is governed in the accusative case by a verb, Mr. Mason talks about its being in the objective relation to the verb, as if this were not much harder for little boys to comprehend than the "mysterious process called government." It is curious that even Mr. Mason, in spite of himself, adopts the exploded phraseology, for he says, "utor, 'I use,' governs an ablative case." We cheerfully allow that he has furnished an able exposition of the principles of analysis, with plenty of appropriate examples and exercises for practice. Those who desire a separate work on this branch of the subject will here find their want well supplied.

*Beeton's Dictionary of Geography*, a Universal Gazetteer, illustrated by Maps, Ancient, Modern and Biblical, with nearly Three Hundred Engravings and Plans of Cities, Towns and Localities of General Interest, edited by S. O. Beeton (Ward, Lock & Tyler), is a thick though not large volume of closely-printed matter, the typography and illustrations of which are not in the best style. The editor speaks in the Preface of the necessity of keeping pace with the rapid march of events, yet he ignores the existence of such capitals as Ottawa and New Westminster, and is behindhand in his accounts of other places. Still his dictionary contains a vast fund of useful information, in a form convenient for reference, and may be recommended to those who require a work of moderate size and cost.—A suitable history book for children is entitled *Henry's First History of England for the Young*, by the Author of 'Home and its Duties,' &c. (Simpkin & Co.) The facts narrated are such as a child can appreciate, and are expressed in a simple, straightforward, sensible way, with brief occasional reflections of a wholesome tendency. Questions are appended to the several chapters, which are usually divided into paragraphs with prominent headings.—*Murby's Excelsior School Series: Guide to English Spelling*, by J. Russell (Murby), contains lists of words, some with meanings, others without, and miscellaneous sentences from good authors for transcription. We agree with the compiler in attaching importance to copying words as a means of learning spelling, and in undervaluing dictation until the pupil has acquired sufficient knowledge to write pretty correctly.

Mr. F. Tarver's *Eton French Grammar and Exercise-Book*, First Part (Longmans), contains the accidence of the grammar, with full tables of the verbs, and exercises suitable either for writing or *viva voce* practice. We need scarcely add that it is an excellent school-book.—To Mr. E. A. Oppen's carefully edited series of German Classics has been added *Iphigenia at Tauris: a Tragedy*, by Goethe—[*Iphigenie auf Tauris*, &c.] (Longmans), with notes, and an introduction giving a good account of the mythological legends upon which it is based, and an outline of the play, as well as of that of Euripides on the same subject.



## LIST OF NEW BOOKS.

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## OXFORD UNIVERSITY MUSEUM.

Oxford, Feb. 22, 1869.

AMONG the specimens of remarkable interest which have recently been added to the Bucklandian Collection of Fossils may be noticed the leg-bone of the more than gigantic Saurian known, but not very well known, as *Cetiosaurus*. Its habitat, if we may so designate the burial-place of the race, is in a quarry, a few miles north of Oxford, at Enslow Bridge, also called Gibraltar, in a clay-bed of the oolitic rocks. There, in 1848, a similar bone was found, and described in a few words by the lamented Hugh E. Strickland, who joined its many fragments, and then presented it to the Museum. (Proc. of Ashmolean Society of Oxford, 1848.)

The bone so mentioned by Mr. Strickland was noticed again by Prof. Owen in the volume of the Paleontological Society, issued for 1857, as *Cetiosaurus longus*. It stands in our collection as named by him, *C. giganteus*, but is usually regarded as *C. medius* of the same author, of which vertebræ and bones of the foot have been found at Chipping Norton, and described by Owen. (Brit. Assoc. Reports, 1842.)

Clearly this was not an "os innominatum"; it was, in fact, rightly determined by Mr. Strickland to be a *femur*, four feet and three inches long, and therefore "one of the largest fossil bones in existence." In fact, with one exception, none has ever been recorded so large. The longest femur of Iguanodon on record is stated to measure four feet. The supposed humerus of Pelorosaurus is reported to be four feet and a half, while the bone from Enslow Bridge was measured to be four feet and a quarter. The bone which has just been added to the collection of these monster lizards at Oxford measures five feet and a third (sixty-four inches) in length, and 44.25 inches round the distal extremity; while the breadth at the upper end (taken obliquely) is 20.75 inches, and the circumference 46.0. The shaft of the bone is crushed, as was that of the specimen so long known. In this state the least diameter is 11.1 inches, and the least circumference 27.5 inches. By examination of the fractures it is probable that the diameter is nearly of the original dimensions. The central parts of the bone appear to have been of large loose tissue, more compressible than that of Pleiosaurus; but there is no obvious clear space as in Megalosaurian bones, which, however, are not crushed. The external parts are very solid. I suppose this to be the largest fossil bone which has ever been seen.

Both the femoral bones are from the same side; both may be called complete; we have therefore mounted them so as to show opposite faces (anterior and posterior) of the bone. Two other bones belonging to the limbs have been found at the same place, but no vertebræ or teeth. The vertebræ referred

to, *C. medius*, by Owen, came from Chapel House, near Chipping Norton, and from Glympton, near Woodstock, and may have been allied as cousins to the head of the family residing at Enslow Bridge. J. PHILLIPS.

## FOULING OF SHIPS.

Feb. 22, 1869.

As a matter of scientific fact, I must ask permission to correct Dr. Wallich. He states that marine animals "die almost instantly if placed in fresh water." Then, arguing from this, he proceeds to advocate the berthing of foul vessels in fresh water for a brief period in order to kill mussels, barnacles, &c. It is a fact that mussels and barnacles would not die almost instantly on being placed in fresh water, but would, by closing their valves, live hours and even days therein, and on returning to salt water would continue their growth and reproduction.

Dr. Wallich attempts to correct a statement of mine, in order, as he says, to prevent your readers being led astray. In this Dr. Wallich is entirely wrong. The glass hand of the barnacle which is so constantly protruded when the animal is living under favourable conditions, is frequently drawn into its shelter and remains beneath the closed valves for days and weeks at a time, and of which Dr. Wallich's last paragraph in his letter last week shows him not to have been aware. I have studied for years the habits of marine animals, have numerous aquaria at the present moment, and the facts that I state have been verified by experiment and observation.

H. STUART WORTLEY, Lieut.-Col.

## A NEW TRICK.

Edinburgh, Feb. 17, 1869.

I beg to ask you to insert in your next number such notice as you may think best of the following successful attempt to obtain money, in the hope that it may save others of my scientific brethren from a like fate. On February the 2nd I received a note from Dr. James Bryant Smith, styling himself Professor of Organic Chemistry in Yale College, and stating that he and Profs. B. Silliman and George Brush were over in this country for the purpose of exchanging and purchasing minerals for their College, and that on their way from London to Dublin he had unwittingly got into a wrong carriage at Chester, and been conveyed to Liverpool, while his companions had gone on to Holyhead and thence to Ireland. His baggage, coat and all his available funds, had gone with them, and he was without money sufficient to enable him to come on to Edinburgh, where his friends expected to arrive on the following Sunday, and where he should be sure to meet them, as he was not aware of their intended movements at Dublin. I at once forwarded an order for 5*l.*,—as he himself, as well as Profs. S. and B., were well known to me.

On the 7th I received a short note from him from Dublin, stating that on his arrival there he found from Prof. Apjohn that his friends had returned back to London, and that he was to follow by the night express, and on his arrival there he would at once communicate with me.

Not hearing from him or from either of his friends, I wrote both to Dublin and to London, and find that they have not been at either place, and that there is every reason to believe that they are safe at work at Yale College, in the United States, and that the tale has been concocted, and three respected and well-known names made use of, for the purpose of obtaining money from those to whom they are personally known. By this time others besides myself have, no doubt, contributed to this well-devised scheme of plunder, which will alone be checked by publicity in some form in our scientific journals.

JOHN WILSON,

Professor in the University.

## REVIEWS AND REVIEWERS.

Upper Court, Feb. 20.

I am glad that for once you have given to the world a real letter from a censor of books, printed "word for word and point for point." That letter from Mr. Edward A. Freeman is a "caution," and

one may be sure that the Calibans of Literature will in future add to all communications sent to the public journals the good old postscript, "Please lick this matter into shape." I say nothing of Mr. Surtees's subject and Mr. Freeman's temper. These things are beyond me. I am not learned in the affairs of Earl Godwin and his sons, and do not see why gentlemen should throw dirt upon each other because they differ in opinion about them. I am only a grammarian, as you may know; and while I leave other things alone, I trust you will forgive my anxiety for the well-being of our English speech.

Look at Mr. Freeman's text. The first sentence in his letter gives the lie direct to a clergyman and a gentleman; though it does not openly and manfully deny the main charge. The second sentence is a jumble which "no fellow can be expected to understand." I read, "it is generally thought a gross breach of etiquette to attribute... and in doing so" Mr. Surtees "has attacked the wrong man." Doing so? Doing what? The antecedent is "to attribute." The passage may be taken to mean that the ascription of unsigned articles in a paper to the writer is a breach of etiquette. That is an open question. The etiquette is not much observed; indeed, the signature of an article is only one of the signs by which a writer may be known. Style is a sign; and I have heard that in the periodical press almost every article of note can be traced by acute persons to its actual source. "Mr. Surtees has been guilty" of knowing what all the world knows; and, "as so often happens in so doing, he has attacked the wrong man." I am pleased to have that text as it was written. It is a fine example of bad English. In the first place, what is meant by "so doing" in this connexion? The use of the participle here is wrong. To say "Mr. Surtees has been guilty of this breach of etiquette, and, as often happens in such cases, he has attacked the wrong man," would be to write good English but to display bad manners; while to say that "Mr. Surtees has been guilty of this breach of etiquette, and, as so often happens in so doing, he has attacked the wrong man," is to write that which is both unmannerly and ungrammatical. In the second place, this jumble of words suggests a charge which Mr. Freeman can hardly mean to make. "Mr. Surtees has been guilty,...and, as often happens in so doing, he has attacked the wrong man." The writer can hardly mean to say that Mr. Surtees is in the habit of ascribing articles to the wrong man; but in fact this is what he says. Now comes the main point. "No periodical exists in which I have reviewed Mr. Surtees and Dean Stanley and Pearson." Surely this is a paltry kind of evasion. The point is not whether Mr. Freeman has written disparaging articles against Mr. Surtees, Dean Stanley and Mr. Pearson in one periodical, but whether he has written them. The escape by accumulation is no escape.

Mr. Freeman appears to nurse some spite against Mr. Pearson's name. He speaks of "Mr. Pearsons 'Early and Middle Ages.'" He puts Mr. Pearson into the plural number, as though he were the Siamese twins, and he denies him the kindly use of the possessive case. This latter slip may be due to ignorance of grammar, not infirmity of mind. In fact, I am sure it is so, from evidence supplied in the following sentences. "That article," says Mr. Freeman, "appeared in the Fortnightly Review, and as, like all other articles in that Review, it had my name attached to it—" Do all the articles in the *Fortnightly Review* bear Mr. Freeman's name? The articles which I have read with pleasure in that periodical bore the names of Thomas Huxley, John Morley and John Tyndall. "My withers were quite unstrung!" cries Mr. Freeman. What does he fancy his withers are? Does he think that his fiddle-strings are his withers? Shakespeare, I believe, wrote "our withers are unstrung," which is both good English and good sense.

There are higher beauties yet in this brief text. The word *it* is the weakest word in our English speech, and the frequent presence of this word in any writing is the sign of a feeble style. Read this passage: "*it* had my name attached to *it*, *it* is neither necessary nor possible to make any mystery



about it." What is meant by "Mr. Pearson wrote a pamphlet, which Mr. Surtees also quotes"? Is it meant that Mr. Surtees wrote the pamphlet? If not, why say so? Again, Mr. Freeman says, "I never cursed Mr. Pearson, or reviewed him, or said anything about Mr. Pearson." Even this example is not the best. "As neither Mr. Pearson nor Mr. Surtees quotes the words of this weekly Caliban, I cannot identify him, save negatively, by saying it is not I." Him is not it—it is not I. Here is a grace beyond the reach of art.

LINDLEY MURRAY.

[We print this second curious epistle, word for word and point for point, with a few necessary notes in brackets.]

Somerleaze, Wells, February 24th, 1869.

Sir, I must call upon you to correct in your next number some mistakes in my letter headed "Reviews and Reviewers," printed in your last number, which are due either to your printer [Not one of them is due to our printer.] or to the transcriber of my manuscript. In either case I should have thought that any editor of a literary paper could, as most certainly any gentleman would, [In the interests of fair play, as between Mr. Surtees and Mr. Freeman, it was thought best to allow Mr. Freeman to speak in his own way.] have corrected such obvious slips for himself. [For Mr. Freeman, surely; not for the editor.]

In the second paragraph, the words "any man articles" were accidentally repeated.

In paragraph 5, the word "unwring" has been miswritten or misprinted "unstrung." [Not misprinted.]

In paragraph 6, the word "world" at the end has been miswritten or misprinted "work." [Not misprinted.]

In paragraph 7, after the words "editors permission," [Ought to be in the possessive case, we presume,] the dash ought to have been a comma, and, after the words "Sir Francis Palgrave," the dash ought to have been a full stop.

As my letter was written in a different hand from my signature, you must have been fully aware that these slips, if they did not come from your own printer, [Not one.] came from my transcriber and not from myself. [How could we know that? The letter was signed Edward A. Freeman.] Anyhow it is hard to see how they affect the substance of my answer to the false statements [Not yet proved.] of Mr. Surtees. [No one said they did.]

You will perhaps oblige me by printing this letter "word for word and point for point." [We have done so.]

I am, Sir,

Your obedient servant

EDWARD A. FREEMAN

#### AUTHORS AND PUBLISHERS.

Feb. 23, 1869.

MAY I ask you to allow me the use of your columns to protest against what appears to me an act of great injustice on the part of a publishing firm to me as an authoress.

I am the writer of several books in words of one syllable, which have been well received by the public, and the idea of which I may claim to have originated. These works are 'Robinson Crusoe,' 'Æsop's Fables,' and 'Sandford and Merton.' The two latter were published for me last autumn by Messrs. Cassell, Petter & Galpin. In October I offered to them—as a third book on the same plan—"Evenings at Home," the MS. of which I deposited with them, and I announced that I was then preparing 'The Swiss Family Robinson' in a similar manner, which I should also submit to them when ready. Negotiations ensued, but we differed as to terms, so that I felt compelled to withdraw the MS. (which had been in their hands for five or six weeks), and with it, of course, my offer of 'The Swiss Family Robinson.'

In consequence of this withdrawal, the firm threatened that they would "proceed with their series at once," which would "doubtless include 'Evenings at Home' and 'Swiss Family Robinson,'" written by another person, though they would "prefer their being done" by me. I could

hardly think that this was seriously meant, but nevertheless I caused a strong remonstrance to be made against so great a breach of confidence and such a violation of honour and morality. All remonstrance on my part, however, was repudiated, and, as I still declined their terms, the correspondence ceased in the beginning of last month.

My surprise may easily be imagined when I now find that the threat they held out has actually been carried into execution. Two new volumes, purporting to be in words of one syllable, have just been issued by Messrs. Cassell, viz. 'Evenings at Home' and 'Swiss Family Robinson.' In both cases my idea, as well as the titles of the works suggested by me, have been taken, the books being announced as new volumes of a "One-Syllable Library," and from their appearance in the same series with 'Sandford and Merton' and 'Æsop's Fables,' both of which bear my name on the title-page, can hardly fail to impress readers of the announcement that these two new volumes have also been prepared by me.

The object of Messrs. Cassell in resorting to this proceeding obviously is to forestall me in the publication of these two works, which are about to be issued for my benefit by Messrs. Routledge. And in order to effect this, they have brought out the books in an extremely hurried manner, to the detriment of their literary execution. To show that I am not writing without proof, I may adduce the introduction of many polysyllabic words in these works issued by Messrs. Cassell, of which I have already detected nearly two hundred, and the effect of which must be very prejudicial to my literary reputation. As instances of such words, I may quote the following:—India-rubber, porcupine, iguana, albatross, kingfisher, sandpiper, nightingale, woodpecker, flamingo, potato, penny, trial, any, monkey, &c.

I am at a loss to find terms sufficiently strong to stigmatize an act which seems to me so unfair and unjustifiable. But if I can obtain no legal remedy for such treatment, I can at least, with your permission, make public the transaction, leaving it to others to decide how far I have been wronged in the matter.

MARY GODOLPHIN.

#### MR. PAYNE COLLIER'S REPRINTS.

Maidenhead, Feb. 22, 1869.

AT the risk of seeming to make my *nugæ antiquæ* of more importance than they really possess, I have again to ask the Editor of the *Athenæum* to give me an opportunity of stating exactly how the case stands between myself and those friends who have hitherto supported me in my endeavour to preserve old and valuable relics from the chance of oblivion. Already, at the cost only of print, paper, and sometimes transcripts, I have placed between sixty and seventy productions of the reigns of Elizabeth and James the First beyond the reach of destruction; and, as an occupation and amusement of my old age, I wish to continue this employment; but as I have of late observed some slackness on the part of a few of my former encouragers, I may be allowed to stir them up to a little more energy and enterprise.

As to the pecuniary value of my reprints I can only say, that if any of those who have to this date received them are desirous of getting back the small sums they have expended, I will not only do that for them, but a great deal more: for any copies of my Red and Green Series, in a good state, I will gladly pay them twice the sum they themselves originally disbursed; for my Blue Series I have in vain offered three times as much as it cost; and as my Yellow Series proceeds I am confident that the few recipients who have seceded (on account partly of the necessarily increased price, owing to the larger bulk of the productions) will regret their poor parsimony. If I obtained any, the smallest profit, from the undertaking, there might be some reason for this backwardness. In order to prevent mistake in this respect, I will here subjoin an exact statement how the account stands with reference to Thomas Nash's 'Have with you to Saffron Walden,' 1596, the reprint of which I sent round three days ago. Issuing only 50 copies, I have, till now, divided the expense of print, paper and transcript into as

many portions; but as the number of my subscribers has recently decreased from 50 to 43, I have been unwillingly compelled to charge a trifle more for each copy. The account therefore stands thus:—

Printing and Paper .. .. .	£23 0 0
Transcript .. .. .	12 0 0
	£35 0 0

Now, 35l. is exactly 700s., and dividing them by 43, the number of recipients, gives 16s. and some pence for each copy; those pence, and 4d. additional per copy for postage, I have been willing to lose rather than put on 6d. more, so that by this transaction I am about 1l. out of pocket. If in this instance, as in some others, it had been necessary for me to make two or three journeys to Oxford or London (the book is not in the British Museum, which, though very deficient, does not subscribe one farthing to my undertakings of this kind), Nash's 'Have with you to Saffron Walden' could not have been furnished to my friends for less than 17s. or 18s. per copy. I am content to lose 1l., but I ought not to be content to lose three or four times that sum.

Upon account of my Yellow Series, I still owe to my friends, I think, 4s. each, which will be liquidated when I put them in possession of my forthcoming reprint of S. Rowland's 'Humour's Looking-Glass,' 1608, now nearly ready. As long as the number of my recipients does not fall below 35, I shall persevere, taking it for granted that they will consider my contributions to our early literature worth the money they are required to pay for them. I am about also to put them to another test, by a reproduction of Thomas Churchyard's "Chips," as he called them in 1575. As the poems are very miscellaneous, and some of them as old as the reigns of Edward the Sixth and Mary, they will properly form a continuation of my Blue Series; they chiefly recommend themselves as historical productions, the author having been himself engaged in the scenes he describes. But Churchyard was not, like his immediate predecessors Surrey and Wyatt, a poet in the highest sense of the word; he was faithful to facts, but not fruitful in invention; still he had many inferiors who enjoyed greater popularity. The history of the progress of our language would be very incomplete without the addition of Thomas Churchyard. Those who desire to obtain my reproduction of his 'Chips' must favour me with the remittance of 1l. by P. O. order. I do not for an instant ask it in the sense of a personal obligation; and although I like the employment of superintending these reprints, I would rather relinquish the scheme altogether than take the trouble to solicit the lovers of our old literature to befriend themselves.

J. PAYNE COLLIER.

#### A PERSONAL EXPLANATION.

(See *Athenæum*, Feb. 13, p. 242.)

14, St. George's Square, Feb. 25, 1869.

NO communication has reached me since I last wrote to you, from Dr. Hall. Whether any, explaining the extraordinary conduct with which he stands charged, has been forwarded by him to you, and whether a reply may become necessary on my part, I of course do not know.\* But it will be of interest to those who have read my "Personal Explanation" in your issue of Feb. 13, to learn that in consequence of it, and quite spontaneously, a distinguished member of the Civil Service of India, Mr. John Beames, sent me a letter, the first part of which (its latter part I withhold for the present) runs as follows:—

"Mortlake, Feb. 13, 1869.

"My dear Sir—I have just seen the correspondence in the *Athenæum*. I have only been in England for a year, as you know, and am therefore not well acquainted with the gentlemen whose names occur in the matter; but having mentioned to Mr. Trübner what had occurred between me and Dr. Hall, he considers that I ought to put you in possession of what I know. I have been reading at the India Office Library for my edition of 'Elliot's Glossary,' and having, one day, occasion

\* No communication from Dr. Hall has reached this office, Feb. 25.—Ed.



to call on Dr. Hall at that place, he read to me with much glee a letter he had just composed in reply to that by 'M.A.' This letter he told me was directed against Mr. Hunter. I asked who had written the 'M.A.' letter. Hall said he did not know, but added that he had become an object of dislike to certain persons on account of his having obtained the librarianship, and he supposed it was one of those persons who had written it. I was too new to English affairs to understand the allusion, but I now see that it was pointed against you..... You are at liberty to make this letter public in any way you please.—Believe me, yours very truly,

JOHN BEAMES."

This letter, too, then shows (1) that Dr. Hall has stated that "he did not know" who wrote the "Master of Arts" letter of the 21st of November, 1868; and (2) that he imputed its authorship to a rival of his in the candidature for the librarianship. The evidence given in my previous communication has proved beyond a doubt that Dr. Hall well knew that Mr. Furnivall was the writer, and that he himself was the instigator and intellectual author of the "M.A." letter.

Let there should be any misunderstanding of that portion of my letter in the *Athenæum* of the 13th instant which relates to the friend of Mr. Bryan H. Hodgson, and the part he took in bringing these extraordinary matters to light, I will in addition observe that his communication to Dr. Rost of what he had seen in the November letter of Dr. Hall to Mr. Hodgson, was by no means an intentional, but, on the contrary, a purely accidental act. Not the desire of exposing Dr. Hall's conduct had caused him to state to Dr. Rost what he had seen in Dr. Hall's own words, but the desire of relieving the latter from the suspicion of having done anything so discreditable as that with which he stood charged. It is this feeling alone which induced him first to contradict what Dr. Rost had told him he held on good authority regarding the real authorship of the "M.A." letter, and then, by referring to Dr. Hall's own words, to state the grounds for his disbelief. Again, his reading to me the passage from Mr. Hodgson's letter to himself, as mentioned in my last letter, was likewise only an accidental communication of his to me: it was caused by the fact that I had shown him the letter (also printed in the *Athenæum* of the 13th inst.) in which Dr. Hall denied ever having written a letter in which he attributed the authorship of the "M.A." letter to a disappointed rival of his in the candidature for the librarianship, and because this bold denial of Dr. Hall by implication now impeached the veracity of Mr. Hodgson's friend.

The evidence supplied by this gentleman, and confirmed by Mr. Hodgson's words, is thus the more valuable, as it was given quite unintentionally, and actually in order to remove any suspicion from Dr. Hall's conduct, not in order to raise it beyond a doubt.

TH. GOLDSTÜCKER.

#### THE REMAINS OF VOLTAIRE.

Mr. Schuyler, Consul of the United States at Moscow, has been examining the archives of that city to good purpose. Among his discoveries is a despatch of Prince Ivan Bariatinsky, Russian Ambassador at Paris. It is addressed to the Empress Catherine II., and is dated 17th (28) June, 1778. Part of the despatch consists of an unsigned letter written by a friend, and at the instigation of the ambassador, containing authentic details of the death of Voltaire and of the disposal of his remains. It is addressed to the Czarina, on account of the interest she took in everything which concerned "that great man." Mr. Taine has published, in Paris, a copy of this document, which was forwarded to him by Mr. Schuyler.

The document is of great length, but it may be described summarily. It contains details hitherto unprinted concerning the disposal of Voltaire's body, and it is to this effect. Exhausted by a debate at the *Académie*, in which he had taken an active and eloquent part, Voltaire, on returning home, was smitten by excruciating internal pain, which he sought to alleviate by large doses of opium. Growing worse, Tronchin was sent for, and the doctor, not being acquainted with what Vol-

taire had taken, ordered that laudanum should be administered. The remedy was fatal to the philosopher. While he was dying, the Duchess of Nivernois and Madame de Gisors, her daughter, extracted a promise from the Curé of St.-Sulpice that after Voltaire's death the Curé would publicly refuse to bury him. This refusal would be illegal, as Voltaire, when indisposed two months previously, and at the request of his family, had made a formal confession to the Abbé Gautier, and had been reconciled to the Church by the Curé of St.-Sulpice, the parish in which Voltaire resided. The Curé and Abbé visited Voltaire in his last moments. The dying man put his arm around the Curé, assuring him of his respect for him. "Sir," said the Curé, "do you believe in the divinity of Jesus Christ?"—"I beg that you will let me die in peace!" replied Voltaire. The Curé turned away, and intimated to the friends present that he abandoned the dying philosopher.

Three or four hours later in the night Voltaire breathed his last, and then his friends and relatives understood that when a dying man was "abandoned" by his priest, he could not be buried in consecrated ground, and might be cast out of any grave, whosoever dug for him. Voltaire's body was at once embalmed. The heart was given to the Marquis de Vilette, who placed it in his private residence. Voltaire's nephew, the Abbé Mignot, contrived to smuggle the body itself out of Paris. It was decked in the dressing-gown and nightcap of the defunct, and laid at length in a carriage, so that it might pass for an invalid being transported to the country. A servant sat in the carriage with it. The corpse was thus conveyed to the Abbey of Cellières, belonging to the Abbé Mignot, who, with another nephew of Voltaire's, M. d'Ornoy, and some friends, were on the spot, which is a few miles from Nogent-sur-Seine. Into a grave, eight feet deep, the uncoffined body was let down. Quicklime, two feet deep, was cast upon it, and in a few hours the body was entirely consumed. Thus the end was gained of burying Voltaire in consecrated ground, and preventing the possibility of the body being cast out of the grave. The prior of the abbey had a funeral service celebrated in honour of the deceased in the abbey where he was interred, and similar services were celebrated in neighbouring churches. The diocesan Bishop of Troyes published his anger at this step; but the Prior remarked that he could not legally refuse the rites of sepulture to the body of a man who had duly confessed so shortly before his death. It was reported that the Bishop might have prevented what he only thought fit to censure.

Such is the summary of a very long document, the authenticity of which is apparently guaranteed. Out of it arises a question of some historical interest. On the 30th of May, 1791, a coffin was carried from Cellières to Paris, which was said to contain the body of Voltaire. It was conveyed to the "Pantheon," into which the Church of Ste.-Genévieve had just been converted, with such circumstance of pomp as has probably never been awarded to the most exalted of mortal men. In 1806 the Church was restored to its first purpose; but it was not till 1822 that it was re-consecrated, and divine worship again performed in it. Five years ago, the present Marquis de Vilette presented the Emperor with Voltaire's heart. His Majesty thought that such a relic might be placed where Voltaire's body lay in the Church of Ste.-Genévieve. The Archbishop was consulted; but he smiled, as he hinted a doubt whether the remains of Voltaire could be found in the above church. The tomb was opened, and proved to be empty. Then old men remembered a story of the coffin that had been carried thither from Cellières having been carried away by the priests of Ste.-Genévieve, and buried in some unconsecrated hole. The heart is now, we believe, in the Imperial Library. The document sent to Catherine by her ambassador in France would seem to show that Voltaire's body could never have rested in the Pantheon at all. All the sentimental pilgrimages made thither were made to a shrine without a hero. The two feet of quicklime thrown on the body at its burial at Cellières disposed of what was mortal of the hero. The "Apotheosis" of Voltaire in 1791 was a splendid

farce, and Monseigneur l'Archevêque Darbois probably knew "all about it" when he quietly smiled at the application to have Voltaire's heart placed near Voltaire's body.

#### OUR WEEKLY GOSSIP.

THOSE who take an interest in the advancement of middle-class education will hail with satisfaction that clause of the ministerial measure which provides for the appointment of a Council of Education, whose business shall be to give schoolmasters certificates of competency, based on examination by the Council or some other recognized body, and to examine the scholars both of endowed schools and those private schools whose masters are willing to submit to the regulations about to be enforced upon endowed schools. Satisfactory certificates of the competency of masters have been long needed, both as a protection to the public and a means of elevating the scholastic profession. The examination of scholars has been to some extent provided for by the University Local Examinations; but these, though excellent as far as they go, are very limited in their operation, being confined to the few boys in each of comparatively few schools whom the master thinks proper to send in. There is also a want of that uniformity both in the requirements and mode of conducting the examinations, which can only be secured by the institution of some single authority. We trust the proposed Council will consist, not merely of politicians who have taken up the subject of education on grounds of public expediency, and scholars of university distinction, but also of practical teachers, some of whom are or have been masters of private schools. The great preponderance of private over endowed schools in point of number is in itself a reason why the masters of such schools should not be entirely excluded. And if the operation of the measure is to extend beyond the limits of endowed schools, as is greatly to be desired, the cordial co-operation of private schoolmasters is indispensable, and cannot fairly be expected if they are altogether unrepresented in the Council. It is reasonable to assume that the suggestions of highly-qualified persons of this class, with regard to the subjects and method of examination, would not be without some value.

In a note communicated last week to the Royal Society, Mr. Huggins states that on the 13th inst. he succeeded in seeing one of the solar prominences under such circumstances that he could define its form. Since then, as we hear, he has so far improved his method of observation that failures henceforth will be out of the question. By this it will be understood that evidence accumulates rapidly that an eclipse is no longer essential to observation of those strange rosy, cloud-like forms projected beyond the edge of the sun. The competition among astronomers to examine and identify these things is at present so keen, that we may expect to hear more about them shortly.

All lovers of a good joke will be glad of the news that some more ballads, by the author of 'Hans Breitmann's Barty,' are in the press. We hope that Mr. Trübner will produce them soon. The first set were the best things of their kind since the 'Biglow Papers.'

The Spenser Society has just issued the third part of its handsome fac-simile reprint of 'The Works of John Taylor the Water Poet,' folio, 1630. This completes the book. The Society's accounts for the first two years are to be ready in July.

The Trustees of the Johnson Memorial Prize for the Encouragement of the Study of Astronomy and Meteorology, propose the following subject for an essay: "On the Laws of Wind. 1. With regard to Storms; 2. With regard to average Periodical Phenomena at given places on the Earth's Surface." The prize is open to all members of the University of Oxford, and consists of a gold medal of the value of ten guineas, together with so much of the dividends for four years on 338*l.* Reduced Annuities as shall remain after the cost of the medal and other expenses have been defrayed. Candidates are to send their essays to the Registrar of the University under a sealed cover, marked



"Johnson Memorial Prize Essay," on or before the 31st of March, 1871.

The Ballad Society's first two numbers have been issued this week. The promised issues of the Early English Text and Chaucer Societies are still unavoidably delayed for a few weeks.

The next work of the Roxburghe Library will contain a cash account of the Society's receipts and expenditure for the year 1868.

The Clarendon Press has commissioned Mr. Richard Morris to prepare a new edition of his 'Selections from Chaucer.' In this the accented and silent final *e*s, which give so much trouble to beginners, will be marked with distinctive marks; and collations from the Chaucer Society's six-text edition of the 'Prologue' and 'Knight's Tale' will be introduced.

The Rev. Dr. Churchill Babington has, with the approval of the Master of the Rolls, handed over the completion of his edition of 'Higden's Polychronicon,' with its triple English translation, by Trevisa and two later writers, to the Rev. J. Rawson Lumby, of Magdalene, Cambridge, the editor of 'King Horn,' &c., for the Early English Text Society.

The difficulty experienced in rolling thick armour-plates of considerable width appears to have been successfully overcome at the Atlas Works, Sheffield, by the simple process of rolling the pile cross-ways as well as lengthways until it becomes of the required dimensions; the great difficulty of heating uniformly very wide masses of metal being thus abolished. Mr. Ellis, the managing director of the Atlas Works, expressed himself strongly as to the great difficulty of heating plates of any considerable width, before the Gibraltar Shield Committee in January of last year; and Lieut. English, of the Royal Engineers, subsequently hit upon the method above mentioned. In a letter, dated the 11th of March, 1868, published in the addenda to the Report of that Committee, he describes the plan, and mentions his having suggested it on the 3rd of March to the managing director of the Atlas Works. By the report of the first successful experiment, made on the 19th inst., it appears that the process has since been patented by Mr. Ellis.

We regret to hear from Madrid that Mr. Bergenroth died in that city, very suddenly, on Saturday, last week. He was at Simancas, the field of his useful and important labours, when he was attacked by fever, and though he left for Madrid, he gradually succumbed. Mr. Bergenroth was a scholar, a traveller and a gentleman; a man of good family and connexions, and of very wide and sound accomplishments. His 'Calendars of State Papers' will long preserve his memory in the grateful minds of literary and historical students.

Mr. Hyde Clarke gave the last of his lectures on Comparative History, at the London Institution, on the 15th inst. It related to the permanent establishment of races, and the distinction between empires of conquest, such as the Greek and Roman, which produced no national change, and empires of colonization, like those of the English and the Russians, which have resulted in a durable extension of race. He referred to the question of the possible maintenance of the English empire, and the necessity for considering the subject in the broader aspects suggested by Mr. Hepworth Dixon and Mr. Dilke, of the whole English occupation in the Old World and in the New, whether under English or American name. With regard to the possible augmentation of a population, he pointed to the French Canadians, who in the century since the conquest have increased from 30,000 to 1,000,000—a rate of progression which, in three or four centuries, would allow of a small body of nomads acquiring the development of a powerful nation.

Some short time ago a paragraph appeared in the papers, announcing the important discovery recently made at the India Office Library of "the Timour MSS." The discovery was important; but the name of the discoverer was not given. We learn that it is Hassun Effendi, an eminent Arabic scholar.

The Early English Text Society promises for its

issue of 1869 the following books: in its Original Series, 1, 'Merlin,' Part III., completing the text of the work, and containing Mr. Glennie's essay on Arthurian Localities; 2, Sir David Lyndesay's 'Satyre on the Thre Estaitis, Lords, Commons and Clergy'; 3, Lauder's 'Minor Poems,' completing his works; 4, an Anglo-Saxon 'Finding of the Cross,' with two Early English poems on the Cross; 4, 'Merlin,' Part IV., Preface, Index and Glossary; 5, 'The Vision of Piers Plowman,' Text B., the second of the three versions of the poem; 6, 'English Gilds.' For the Extra Series, 1, Chaucer's 'Bred and Mylk'; 2, Barbara's 'Burs,' Part I.; 3, 'A Book of Precedence,' with an account of the early Italian works on Courtesy (by Mr. W. M. Rossetti), and of the earliest German book on the same subject (by Mr. E. Oswald); 4, one or more of a series of tracts on the 'Condition of Tudor England'; 5, 'Ypotis,' (King Robert) of Sicily, and the King of Tars and Soudon Damas, from the Vernon MS. The forthcoming Report says that the Society had 116 new members last year, and that its income was over 1,200*l.*, though 100*l.* of that sum belonged to the Reprinting Fund. In the four years since its start, the Society has more than quadrupled the numbers and income of its first year, and nearly quadrupled its issue of texts. The Report dwells with justifiable pride on what the Society has done and is doing for early English, and appeals to its members for fresh help in the following words:—"As every member may feel assured that no day passes without some or one of the Society's editors working for him, so those editors would like to feel that no year passed without each member doing some work for them,—bringing in a fresh member to share in the task the Society has undertaken. That task is a worthy one, one worth doing at the cost of some, nay much, sacrifice. We are banded together to trace out the springs, and note the course, of the language that shall one day be the ruling tongue of the world, which is now the speech of most of its free men. We are engaged together in publishing the records of the thoughts, the aspirations, the greatness and the littleness, of those to whom we owe our nation and ourselves; we seek to illustrate the progress of those changes in the nation's life which have led from the declaration of Edward the First's judge to the owner of a serf, 'Take him by the neck; and he and his issue are yours for ever,' through Henry the Eighth's manumission—A.D. 1514: 'Whereas God created all men free, but afterwards the laws and customs subjected some under the yoke of servitude, we think it pious and meritorious with God, to manumit Henry Knight a tailor, and John Herle, a husbandman, our natives,'—Barrington on Statutes, 275—to the wide suffrage of our own day, that so the old life of England may be bound to the new, and men may learn from our texts wherein their ancestors failed in care for the weak, in thought for the poor, and be helped in their own efforts that neither shall be wanting now. The Society's work is one in which everybody who takes pride in being an Englishman may fairly be called on to take part, and the Committee appeal to every member to bring the Society's claims for support under the notice of all men within his reach."

The Chairman and Committee of the Associated Arts Institute gave a *soirée* last Saturday evening. The attendance was large, and many of the club sketches gave great promise.

The Cotton Supply Association is to have its pendant in the Silk Supply Association; which looks as if the ordinary action of demand and supply had failed of their effect in the one case as in the other,—a question for political economists to discuss. The Silk Association, having constituted itself, with Chairman, Treasurer, and Secretary, undertakes to "stimulate the production of silk in every country where the mulberry-tree is capable of giving food to silkworms." Why not the alanthus also, and the oak, on which some kinds of silkworms live? In India they are to be especially active in propagating sericulture; they will endeavour to introduce it into Eastern Australia, and in Turkey and other countries nearer home, the authorities and consular agents are to be incited to do their

best to improve the breed of silkworms, and increase the supply of cocoons. It is perhaps well for the world that Colonial Governors, and Sultans, and Viceroy, and Government functionaries of different degrees, should assist in keeping throwsters and weavers at work, and in rendering it more and more possible for women to walk the world in silk attire.

For those who are tired of growing wheat, or turnips, or "mangold"—as the British farmer perversely calls it—a prospect is opening of competition with the West Indies by growing sugar. Fitly enough, it is in the East that the dawn appears; for Suffolk, already famous for its agricultural implements, white bricks, and gun-cotton, has begun to manufacture sugar at a proper factory, envied by the requisite works, within sight of that tall church-tower at Lavenham, said to be the handsomest in the county. These works were erected by a merchant of Mincing Lane; the neighbouring farmers supply him with beetroots, and he converts them (the roots, not the farmers) into sugar. The Silesian beet is the best for the purpose, owing to its large proportion of saccharine matter, and of this kind 800 tons were grown last summer, notwithstanding the unfavourable conditions produced by the drought. The quantity anticipated for the present year is 4,000 tons, ready for use by the end of September, when the works will "convert" the roots at the rate of 60 tons a day. Should the results prove favourable, as may be hoped by the result of 1868, the first year, England may then take its place with Holland, France, Belgium, and intertropical lands among sugar-making countries.

In a MS. of the early part of the fifteenth century—William of Nassington's translation of John Waldby's treatise on the Paternoster, &c.—we find an earlier notice than we had expected of shamming beggars in England. Their trade must have been a well-known one, as they had a special name—*Faytours*,—slugs or lazy scoundrels:—

*faytours wynnes mete and moné*

Of pain pat has mercy and pyte;  
flore lyther whyles cane pai fynde,  
To make pain seme crokede and blynde,  
Ore seke, or mysays, to mennes syght;  
So cane pai paire lymes dyght,  
for men suld pain mysays deme;  
Bote pai are noght swilke als pai seme.

Will Close on Saturday, March 30.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS IS NOW OPEN. 5, Pall Mall East. Ten till Five.—Admission, 1*s.* WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS. 53, Pall Mall, WILL CLOSE ON SATURDAY, the 27th inst. Exhibition of Sketches, &c.—Admission, 1*s.*; Catalogue, 6*d.* Daily from Nine till Six. JAMES FAHEY, Sec.

The Institute will open on the 15th of March an Exhibition of the Works of their late Member, E. H. Wehnert.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—THE EXHIBITION IS OPEN daily, from 10 till 6.—Admission, 1*s.*; Catalogue, 6*d.* Gas at dusk. GEORGE L. HALL, Hon. Sec.

SIXTEENTH ANNUAL WINTER EXHIBITION OF PICTURES BY BRITISH AND FOREIGN ARTISTS IS NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Half-past Five o'clock.—Admission, 1*s.* Lighted by gas.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Rosa Bonheur, Birket Foster, C. Stanfield, R.A., George Barrett, E. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, T. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherwin, De Witt, Dobson, A.R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters. ON VIEW, from Ten till Four, at JOHN J. WIGGELL'S Fine-Art Gallery, 45, Maddox Street, Bond Street, W. Free.

ROYAL POLYTECHNIC.—LENTEN LECTURES on ASTRONOMY, by Prof. Pepper, next Monday, Wednesday, and Friday, at Three. Subject: The Earth; the Tides; the Seasons; the Moon.—Singing and Sensitive Flames!—The Mysterious Hand (the latest Illusion of Messrs. Pepper and Tobin).—Earthquakes, J. L. King, Esq.—The Spectre Barber, and The Maid of Orleans, by Mr. and Mrs. Robert Cooté.—The Vocal Flautist, Ferreyra, the "Man Flute," the rival of Picco.—ONE SHILLING.

## SCIENCE

### SOCIETIES.

ROYAL.—Feb. 18.—General Sabine, President, in the chair.—The Marquis of Salisbury and Lord Houghton were admitted into the Society. The following papers were read: 'On the Structure of Rubies, Diamonds, and some other Minerals,' by Mr. H. C. Sorby and Mr. P. J. Butler,—'Note



on a Method of viewing the Solar Prominences without an Eclipse,' by Mr. W. Huggins.

**GEOGRAPHICAL.**—Feb. 22.—Sir A. S. Waugh in the chair.—The paper was, 'On Antarctic Discovery and its Connexion with the Transit of Venus in 1882,' by Staff-Commander J. E. Davis, R.N.

**GEOLOGICAL.**—Feb. 19.—*Annual General Meeting.*—Prof. T. H. Huxley, LL.D., President, in the chair.—The Secretary read the Reports of the Council, of the Library and Museum Committee, and of the Auditors. The general prosperity of the Society, as evinced by its financial position and by the continued increase in the number of its Members, was stated to be very satisfactory.—The President presented the Wollaston Gold Medal to H. C. Sorby, Esq., and the balance of the proceeds of the Wollaston Donation Fund to W. Carruthers, Esq., of the British Museum, in aid of his researches in Fossil Botany.—The President then read his anniversary address, which was prefaced by biographical notices of recently deceased Fellows.—The ballot for the Council and Officers was taken, and the following were elected for the ensuing year: *President*, Prof. T. H. Huxley; *Vice-Presidents*, Sir P. de M. Grey Egerton, Bart., M.P., Sir R. I. Murchison, Bart., W. W. Smyth, and Rev. T. Wiltshire; *Secretaries*, P. M. Duncan and J. Evans; *Foreign Secretary*, Prof. D. T. Ansted; *Treasurer*, J. G. Jeffreys; *Council*, Prof. D. T. Ansted, W. B. Dawkins, P. M. Duncan, Sir P. de M. G. Egerton, Bart., M.P., J. Evans, D. Forbes, J. W. Flower, R. A. C. Godwin-Austen, H. B. Holl, M.D., Prof. T. H. Huxley, J. G. Jeffreys, Prof. T. R. Jones, Sir C. Lyell, Bart., J. C. Moore, Prof. J. Morris, Sir R. I. Murchison, Bart., J. Prestwich, Earl of Selkirk, W. W. Smyth, A. Tylor, Rev. T. Wiltshire, S. V. Wood, jun., and H. Woodward.

**ASIATIC.**—Feb. 15.—Sir E. Colebrooke, Bart., M.P., President, in the chair.—The following gentlemen were elected Members of the Society: A. Grote, Col. Meadows Taylor, W. B. Smith, E. Ransom, C. Horne, Major Poore, and N. B. Denny.—A paper was read, by Mr. J. Fergusson, 'On the Chronology of the Hindis.' A paper was also presented, by Mr. R. C. Childers, 'On the Khuddakapātha, translated from the Pali, with the Original Text and Notes.'

**NUMISMATIC.**—Feb. 18.—W. S. W. Vaux, Esq., President, in the chair.—The Rev. T. Cornthwaite exhibited a thaler struck by John of Leyden, at Münster, commonly called an "Anabaptist Thaler."—Mr. G. Sim exhibited a counterfeit sterling bearing the head and title of Edward II., struck by the Dukes of Lorraine and the Bishops of Toul.—Mr. S. Smith, jun., exhibited a sketch of a new variety of the short-cross penny of Henry the Third.—Mr. T. Jones exhibited a drachma of one of the Ptolemies, probably Philopator, bearing the date PE (105).—Mr. Evans exhibited a contorniate of the latter half of the fourth century, having on the obverse a charioteer standing in front of a horse, with the legend *POFVRI*, and the name of the horse *Botricales*, and on the reverse a charioteer, in a quadriga, and the legend *LVVDI SPERO BONNETFSA-E*, probably meaning "Ludi spero bonum et faustum eventum." The designs, both on the obverse and reverse, are engraved in intaglio instead of being, as is usual, cast or struck in relief.—Mr. Vaux read a paper communicated by General Cunningham, 'On the Greeks of Bactriana, Ariana, and India, and on the date of the Bactrian Independence.'

**STATISTICAL.**—Feb. 16.—Dr. Farr in the chair.—A paper was read by Mr. H. Mann, 'On the Costs and Organization of the Civil Service.'

**LINNEAN.**—Feb. 18.—G. Bentham, Esq., President, in the chair.—Dr. G. Rogers and Mr. G. H. Lewes were elected Fellows.—The following paper was read: 'A Contribution to the Anatomy, Physiology and Distribution of the Firolidæ,' by Dr. A. Rattray.

**METEOROLOGICAL.**—Feb. 17.—James Glaisher, Esq., Pres., in the chair.—A paper was read 'On a Description of Mr. Cator's Anemometer, as newly arranged with the Spiral Apparatus, and its Registration from the 11th of September, 1868, to the 11th of February, 1869.'—'On the Connexion between the Rotation of the Wind in the Southern Indian Ocean, and the Relative Positions of the Polar and Equatorial Currents,' by Mr. C. Meldrum.

**SOCIETY OF ARTS.**—Feb. 17.—A. J. Mundella, Esq., M.P., in the chair.—The paper read was, 'On the Efficiency and Economy of a National Army, in connexion with the Industry and Education of the People,' by Mr. H. Cole.

Feb. 22.—'On Painting' (Cantor Lecture), by S. A. Hart, Esq., R.A.,—Lecture IV., 'On Landscape Painting.'

**INSTITUTE OF ACTUARIES.**—Feb. 22.—S. Brown, Esq., President, in the chair.—The following gentlemen were elected Associates: Messrs. E. C. Griffith, C. E. Mason, and F. H. Berry.—Mr. A. H. Bailey read a paper 'On Rates of Premium for Foreign Travelling and Residence.'

**MEETINGS FOR THE ENSUING WEEK.**  
**MON.** Royal Institution, 2.—General Monthly Meeting.  
 — Entomological, 8.—Insects and Insectivorous Birds, Mr. Weir.  
 — Architects, 8.—Special General Meeting.  
**TUES.** Royal Institution, 3.—Comparative Philology, Rev. E. W. Parry.  
 — Horticultural, 3.—General Meeting and Lecture.  
 — Syro-Egyptian, 7.—Egyptian Discovery, Mr. Bonomi.  
 — Engravers, 8.  
 — Anthropological, 8.—'Man an Indestructible Atom,' Mr. Hovenden.  
**WED.** Society of Arts, 8.—Promotion of Scientific Instructions, Mr. Sales.  
**THURS.** Royal Institution, 3.—'Respiration,' Dr. Harley.  
 — Royal Academy, 8.—'Architecture,' Mr. Scott.  
 — Chemical, 8.—'Catharism,' Mr. Tomlinson.  
 — Linnean, 8.—'Genus Cassia,' Mr. Bentham.  
 — Antiquaries, 8.—Portrait of Leonora Augusta, Mr. Franks.  
 — Royal, 8.  
**FRI.** Royal Institution, 8.—'Spectrum Analysis,' Mr. Huggins.  
 — Philological, 8.—Ritschl's *Opuscula Philologica*, Dr. Wagner.  
**SAT.** Royal Institution, 3.—'Hydrogen,' Prof. Odling.

## FINE ARTS

### A COLLECTION OF ORIENTAL PORCELAIN.

At the Burlington Club, Piccadilly, a small but very interesting selection of specimens of Oriental, for the most part Chinese, porcelain and enamels has been formed from the cabinets of some of the members of the club and others, including Messrs. Bonamy Dobree, Fisher, A. W. Franks, Henderson, J. Holt, Seymour Haden, J. James, Locker, Maskell, A. Morrison, J. C. Robinson, H. V. Tebbis, jun., Dr. Hamilton, and Sir D. Wyatt. Eschewing an attempt to examine these works from any other than the artistic point of view, we may call attention to some of the more remarkable among them. To Mr. Franks belongs a large yellow saucer, which is decorated with deep blue foliage and has a peculiarly archaic and highly decorative interest; the leaves on the bottom of the vessel inside are well composed and freely drawn; on the same account the running foliage of similar character on the outside of its rim is admirable. This specimen (or the original, if it be a copy) bears the date of the Seven-tih period (1426–1436), when, under the Ming dynasty, the manufacture of porcelain was in an admirable state. The simplicity of its decoration would seem to indicate that the art of the Chinese at the date of its production was in a very different state from that which has been represented as proper to the time.—Mr. J. C. Robinson contributes a large circular dish, on the flat part of which, inside, appears the mystic stag, or *ke-lin*, and other decorations in blue on a finely-tinted ground of white; on the margin of the rim is a diaper band inclosing a scroll. The execution and arrangement of these forms are noteworthy for boldness and freedom. It is suggested that this specimen may have been wrought for the Persian market, and its pattern arranged to suit the tastes of those lordly Orientals, whose superb dishes with flowers and foliage in red, azure, and green on cream-coloured grounds are, notwithstanding fastidious objections to the roughness and coarseness of the pottery, among the most artistically fascinating of decorative wares. In front of Mr. Robinson's dish are two fine jars representing the

Long Ladies, *lange lizen*, of the Dutch collectors, who gathered Nankin china decorated with figures of this kind with zeal similar to that which manifested itself in respect to tulip culture. These bear date 1465–88. Many fine examples of "blue" appear in the cases of the club.

In a case in the same room are what we consider the most exquisite specimens of over-refined Chinese decorative porcelain. It would be hard to surpass the delicacy of two egg-shell saucers, the property of Mr. Fisher, one of which has a blue and gold border inclosing a picture of an imperial procession, and seems only fit for the hands of a Chinese empress while in the splendour of her beauty; the other smaller saucer has a landscape of a river of the milky-coloured porcelain winding among mountains in raised dead gold, which are so wonderfully drawn that it is difficult to cease examining them. We are inclined to attribute the latter saucer to a Japanese decorator. See, also, near these, two very handsome square bottles, one having a yellow ground enriched with flowers, and another a black ground with green, red, and white flowers of luxurious character and delicate colouring. Belonging to the same collector is a cup with its saucer, having a deep pink ground, like a dull *Rose Du Barry* tint, with leaf-shaped spaces of white that inclose flowers and leaves: these are gems in their way. In another case is some porcelain, the property of Mr. Henderson, painted with quails, &c. Among them is a milk-white saucer, the body of which appears to have been perforated in a pattern of dragons, &c. before the thick semi-transparent glaze was added outside the pattern, and rendered it almost invisible until the object is held against the light. Other articles of like luxurious character are two little green vases with pink foliage, of the eighteenth century, belonging to Mr. J. James. Certain tobacco or betel boxes, belonging to Mr. Franks, made up of plaques with metal mounts, have been found interesting, because, being obviously of Chinese manufacture with Indian, and even European, designs, they serve to refute a theory of M. Jacquemart's, who ascribes such works to India proper. They were evidently, as is common in other cases, made for "barbarian" markets; just as in our days English calico and handkerchief printers reproduce outlandish designs, and send the copies all over the world, from China to Brazil. Another instance of fabricating for foreign markets appears in the well-known so-styled "plates of the gods," in blue, and bearing the Seven-tih date, which are asserted to be by Japanese makers, who have copied ancient Chinese marks, and to have been made for the Dutch market, where they were once in high favour. Some specimens of this ware, the property of Mr. H. V. Tebbis, are in a case in the front room; where, also, are other items from the collection of that amateur. Among these is a fine and large jar, with enamelled birds in bronze, red and black, as if perched upon boughs of apple-trees in bloom; also, a rich blue vase; and, in the small room, a fine, though comparatively late, large vase of Nankin blue, 1736–96. Two handsome jars, decorated with flowers and foliage in green, purple, yellow and red on a black ground, the property of Mr. James, are striking objects on a side table in the front room: they are said to be worth 200*l.* each. To Mr. Seymour Haden belongs a curious calabash-shaped bottle, painted with blue goddesses, &c., in shells upon, or rather in, waves of red-brown; also several very interesting specimens of other kinds. Near this bottle is another of Mr. James's, which is hexagonal in plan, and by no means elegant in its contours; but of which the bronze and dull golden hues please us. This bears the highly improbable Chinese date answering to A.D. 1004. To Mr. Henderson belongs a magnificent tall bottle, now on a shelf in the front room, which is not unlike an alabastron in its shape, and has a sober blue ground, which is painted and gilt with fish in those attitudes of floating which are so common in bowls, &c. These animals are not so well drawn as we often see their like, yet the decorative effect of the vessel is superb. Beneath the last, on the floor, is a large jar, with indications of Persian taste in the decorations, which comprise a sort of shawl-pattern in valances on



the shoulder; the body is enriched with flowers in splendid colours. In a case with Mr. James's green vases having pink foliage, is a gem of ceramic craft, the property of the same gentleman, being a little green pilgrim's bottle, with a dragon upon it in high relief. The colour of this treasure is marvelously fine. Behind is a duller-coloured but very beautiful incense-burner, of blue-green. In a case, near the door of the same room, is a little bowl, painted on the bottom, inside, in old dark blue, with a stork and other ornaments, and having on the exterior scroll-work of the same colour and character. The admirers of enamels will find satisfaction in examining the lovely-coloured pilgrim's bottle which belongs to Mr. A. Morrison and several smaller examples in its order of decorative art.

At the end of March the Burlington Club will substitute for this gathering of porcelain a wealthy series of etchings and other works of Albert Dürer and Lucas van Leyden, chiefly from the folios of members, among which those belonging to Mr. Fisher will be noteworthy.

#### FINE-ART GOSSIP.

Mr. Leighton will probably exhibit several pictures at the forthcoming Royal Academy gathering, of which he is one of the hangers. This artist's diploma picture, to be contributed to the collection of the Academy, in accordance with the law of the elections, is among these, and of unusual importance. It represents St. Jerome at the foot of a crucifix, and is a single figure, rather larger than life-size. The stem of the cross, the feet of Christ being visible upon it, is in front of the saint, and on the right of the picture. The scene is the desert in Chalcis, and as if in a hollow, dug or naturally formed in the waste place, so that the edge of the pit is above the foot of the picture, and an "artificial" horizon is presented. Upon the edge of the pit sits, with his long, lithe, and sinewy back towards us, and his heapy mane in wild locks, the lion of the saint's retreat—the lion whom the great doctor had cured of a wound in his foot, and who followed Jerome at all times afterwards, and who is his emblem. Behind the lion is a glowing sky, from which his figure is distinct in solidity and colour; about the foot of the crucifix grow wild, desert flowers, such as have homes in stony places. A scourge and a scorpion are on the ground. There the saint kneels, naked above his loins, having a blue robe on his lower limbs, and beneath it a white one. His hands and arms are upraised, as if passionately wrestling in prayer with the Redeemer on the cross; his face is thrown upwards, and the eyes are abased. The action is full of affecting energy, and the expression pathetic. The next picture which we shall describe represents a subject that is supplied by one of the digressions in the seventh Olympic Ode of Pindar, and illustrates the legend of the birth or uprising of the Island of Rhodes, the sacred isle of Helios, the Sun-God, in the person of the nymph Rhode. The story ran that while Zeus and the greater immortals were parting out the earth, to each god his share, Helios was absent on his duty of illuminating the world. When he returned and complained of the neglect of his fellows, Zeus offered to cast the lots again in his behalf; but the god of the golden fire refused to allow this on condition that he should receive for his share a fair island which, as he rode above the ocean, he discerned to be not then emerged from the waves. Upon this Zeus swore the mighty oath of the gods, and called upon Lachesis, the Ratifier of Vows, to attest it that Helios's wish should be granted. It was done, and Rhode arose to be the bride of Helios and mother of seven great sons. She is here, a fair nymph, as if sprung fresh from the ocean with the large, deep-red roses of the island about her feet, whence the foam of the wave recoils, driven over the sunny sea as the emerging island divides them for ever. Naked, long-limbed, with an inner hue of gold and blushing arduency in her skin, the virgin nymph is yearning in the luxury of love for Helios, who, in splendid godlike youthfulness, stoops as her arms clasp his neck, descending from the sky by a cloudy path, high above in a golden haze and

attended by the Hours in diversely-coloured kirtles, is the Chariot of the Day.—'Electra at the Tomb of Agamemnon' is the third and probably most successful of Mr. Leighton's pictures. She is tall, and funereally robed in black and grey, and standing at the immemorial portal of her father's tomb; on one of the pillars of which is placed a basket of sorrowful roses. The white walls of the inclosure of the monument are beyond; from a gallery which runs across the picture Clytemnestra and Ægypthus look down upon the mourner. 'Dædalus trying on the Wings of Icarus' is the subject of the fourth picture. The youth and the mechanician are standing on a sunny terrace, which enables us to look as if from a vast height upon an expanse of sea and the coast, which is, on one hand, opposed to the terrace. Behind the pair stands a statue, as if of Dædalian workmanship. The fair-skinned would-be flyer raises one arm, while the dark, bronze-hued artificer stoops a little at his side, and adjusts upon the rosy limb the bindings of the white swan-wings which rise behind.

Messrs. Christie, Manson & Woods sold, on Saturday last, the following water-colour drawings (shillings omitted):—Barrett, A Classical Landscape, 37*l.* (Pilleau); A grand Classical Landscape, 178*l.* (Bottomley); A Classical Landscape, 90*l.* (Groves);—Robson, Jedburgh Abbey, 26*l.* (Wagner); Glen Finlis, 28*l.* (Pilleau); The Vale of Llangollen, 30*l.* (Edwards);—Mr. J. Holland, Interior of Westminster Abbey, 25*l.* (Permain); A View in Venice, 47*l.* (Vokins); Frankfort, 31*l.* (same);—G. Cattermole, A Gothic Staircase, 24*l.* (Edwards); Brigands Quarrelling at Cards, 22*l.* (J. White); Bothwellhaugh, 25*l.* (Edwards); Lady Macbeth, 21*l.* (Vokins); The Death of Warwick, 73*l.* (same);—Mr. W. Nesfield, The Falls of the Tummell, 30*l.* (Pilleau);—Mr. L. Haghe, The Tabernacle, by Kraft, Nuremberg, 45*l.* (Craik);—De Wint, View of Dunster, 44*l.* (Edwards); An Overshot Mill, 21*l.*; A Mountainous Landscape, 24*l.* (Johnson); A River Scene, 32*l.* (Pilleau); A River Scene, 24*l.* (Permain); A Landscape, with Turnpike-gate, &c., 35*l.* (Vokins);—De Wint and R. Hills, A Landscape by the former, with a White Horse by the latter, 54*l.* (Levy);—C. Fielding, A Landscape, with a Castle, Ulleswater in the distance, 26*l.* (Fuller); Loch Achray, 22*l.* (same); A View on the South Downs, 42*l.* (Ford); Vale of Llwy, St. Asaph, 31*l.* (Kirew); A Landscape, with a Windmill and Cows, 31*l.* (Edwards); Rievaulx Abbey, 315*l.* (same); A Coast Scene, 35*l.* (Maclean); In the Channel, Vessels in a Squall, 27*l.* (same); a Landscape, with Cattle, 168*l.* (Tooth);—S. Prout, A View in Cologne, 136*l.* (Vokins); A View in Brunswick, 130*l.* (same); The Zwinger Palace, Dresden, 110*l.* (Maclean);—Mr. F. Tayler, A Trumpeter, 36*l.* (Levy);—Mr. G. Frapp, Fountains Abbey, 21*l.* (Kirew);—W. Hunt, A Girl Asleep in a Barn, 99*l.* (Vokins);—G. Stanfield, A Visit, the Alceste passing the Bocca Tigris, 37*l.* (Edwards); A Dutch Galliot and Figures, 35*l.* (Spence);—Mr. B. Foster, Children at a Brook, 152*l.* (Carter). Among the pictures with interesting names, which were sold for smaller prices, may be mentioned two by Munn (*qu.* P. S. Munn), one of which sold for 19*l.* 19*s.*, the other for 2*l.* 15*s.*,—three by Cristal, 7*l.*, 3*l.* 10*s.*, and 5*l.*,—The Interior of the First British Gallery, Pall Mall, by Mackenzie, 6*l.* 6*s.*,—A Landscape, by J. Varley, 7*l.* 17*s.*,—A Landscape, by W. Mulready, 7*l.* 17*s.* 6*d.*,—Arundel Castle, by D. Cox, 14*l.* 14*s.* (W. Reid).

#### MUSIC AND THE DRAMA

##### ITALIAN OPERA.

Feb. 22, 1869.

THE golden and the silver ages of our Italian Opera have gone by. The leaden time is now come. Following the royal period during which Pasta, Sontag, Pisaroni, Malibran, David, Rubini, Tamburini and Lablache appeared, came the princely one,—when Madame Grisi, heading the never-to-be-forgotten vocal quartet, Madame Persiani, Madame Albertazzi, and Madame Viardot, appeared in performances of a lustre not to be exceeded. And those, be it remembered, were

days when Rossini's works were not hackneyed, as now; when Donizetti was making himself known, and when the tender and luscious genius of Bellini was still, it may be said (to quote the French phrase), "*en herbe*." To this succeeded the imperial epoch inaugurated by the establishment of the Covent Garden Opera; a measure mainly ascribable to the incomparable energy and power of Mr. Costa, who, having arrived here a nameless young man, and having never quitted England since his arrival, without fear or favour, has raised the position of the operatic orchestra and of orchestral conductorship in England to a height which has never been exceeded in any capital of Europe, and this under circumstances of greater difficulty than ever attended establishments subsidized by Government. Thanks mainly to Mr. Costa's energy, our Italian Opera struggled through the shames and shifts and quicksands of the Laporte and Lumley administrations. When the latter could no longer be controlled, the Royal Italian Opera was organized under the counsels of the same energetic and accomplished conductor. But by this time the school of Italian composers had passed away, leaving only Signor Verdi as the successor of those beautiful and elegant writers; and the great Italian singers were all on the wane; the only rising ones worth mentioning having been Madame Bosio, Madame Alboni and Mlle. Patti. It was necessary to change the form of the entertainment—to make it more cosmopolitan; and, accordingly, the French and German repertoires were ransacked, and a series of grand performances was given, on a scale of orchestral and choral magnificence unsurpassed in any country. Their perfection again was mainly due to Mr. Costa's determination not to preside over incompetent forces. As years went on, the French and German repertoires were gradually exhausted. The new appearances of promise became fewer and farther between. The solitary novelties which may be said to have established themselves here have been the operas of M. Gounod. Naturally enough, in such an epoch of dearth, whether of singers or composers, there must be a decline of public interest. For the last few years, it may be said, the mainstay of our operas has been the influx of "railway people" (as we once heard an insolent box-office keeper describe the guests from the provinces who have frequented the theatres). But even these have become wise in their generation. In any event, the gains once so splendid, won by Italian Opera, are understood to have recently diminished; and seeing that "the stars" have waned, and that no new lights of musical composition are seen on the horizon, the rival managers, Messrs. Gye and Mapleson, have decided to "join hands" in a measure of suicide, not exactly after the fashion of Sardapalus, but by diminishing the now necessary attractions of orchestra and chorus—reducing their salaries on the one hand, and on the other, working them nightly. Of course, under such a coalition, and under such conditions, anything like complete preparation or performance becomes impossible. Mr. Costa is too thorough an artist, too thoroughly aware of the honours and responsibilities of the position he has won in this country, to lend himself to such a suicidal measure, and has, therefore, refused the engagement offered to him under the circumstances above stated. What the result may be will be seen, we imagine, at no very distant period. Meanwhile, the loss is as great as it is unquestionable. "*Quem Deus vult perdere*." The present Siamese management of our Italian Operas announces Mesdames Tietjens, Patti, Nilsson and Lucca as leading ladies. What about the gentlemen?

H. F. C.

##### MUSICAL PITCH.

13, Vigo Street, Feb. 23, 1869.

Capt. Seymour Egerton's excellent letter on Musical Pitch in the *Times* appears hardly to have met with the attention which it deserves. It will, however, be matter of satisfaction to you that so competent an authority favours the lowering of the diapason which you originally advocated. He is in the uncommon position of speaking to the musical facts with equal knowledge and impar-



tiality. But while he, doubtless, represents fairly the opinions "of singers, composers, performers and manufacturers," he passes in silence the physiological point, which is essential to the argument. This is, in brief, that much of our existing music, both in the tenor and soprano register, lies far nearer to the upper limit of the respective voices than the corresponding bass and alto parts do to the lower. Hence, as Mr. Egerton very truly says, the altos and basses make little complaint of a lowered pitch. I beg to add, from some experience, that while much relief both in execution, and as a question of health, will result from it, no corresponding injury can possibly ensue. It is the strain after high notes, and the consequent muscular tension of larynx and chest which puts these delicate organs in jeopardy. I never met with a case of cracked voice or broken bloodvessel from struggling for an unattainable double D. Such efforts end in a silent, solemn and harmless contortion, which was once described by an unmusical man as singing at sight.

WILLIAM H. STONE.

CONCERTS.—Everything that Mr. Macfarren has written is so thoroughly musicianlike that any novelty from his pen excites interest; so that even the slight work brought out at Mr. Leslie's madrigal concert gained attention out of proportion to its intrinsic merit. There is, doubtless, a demand in ladies' schools and private families for works which employ female voices only. It is, as we surmise, to meet this demand that Mr. Macfarren has written 'Songs in a Cornfield.' Composers have too keen an appreciation of the value of a mixture of voices to voluntarily resign tenors and basses without some potent reason for so doing. The *Cantata* in question is for three *solo* voices and chorus. The verses, by Miss Christina Rossetti, are quaint and fanciful, but they do not lend themselves gracefully to musical treatment. And there is a sad monotony in the music to which they are set. Not only is it too uniformly cramped and old-fashioned, but a subject not striking in itself is overworked, and there is too little variety in the character of the various themes employed. The first chorus, "Where is he gone to?" although made up of echoes of older strains, is well put together, and is freshest and best of all. There is also much cleverness in the trio, "Take the wheat in your arm." In the *soprano solo*, "Deeper than the hail can smite," the composer has failed to render the intense and almost painful pathos of the words; but the *contralto* song, "There goes the swallow," is original in conception and execution. It was given with rare skill by Madame Sainton, and the *Cantata*, we should add, was accompanied by pianoforte, harp and harmonium—a small orchestra, such as many a musical household can furnish forth at any moment. As a work of art, the *Cantata* must be pronounced disappointing; but it will nevertheless be welcome. The rest of the programme was chiefly made up of the part-songs with which the fame of Mr. Leslie's choir was for a long time exclusively associated.

After the transparent writing of Mozart's Symphony in C—that which is supposed to have been written at Linz four years before that other grander work in the same key, known as the Jupiter—Schumann's *Concerto* had no chance of being appreciated by the audience that filled the Crystal Palace music-hall. We have no need to repeat our opinion of the *Concerto* itself, and Madame Schumann's performance of it; but we must protest against the angry scolding administered by the programme-annotator to all who do not sympathize with his own extreme views. The writer begs the whole question when he asserts that those who level vague charges at Schumann's works are "unable or unwilling to recognize the beauties which to others are unmistakable or prominent." A negro artist might apply the same argument to the Hottentot Venus. The question is, whether or not the prominent peculiarities are beauties or deformities. All whose judgment is guided by the established canons of criticism, and an overwhelming majority of those whose natural instinct is their only rule, take those qualities to be drawbacks which the enthusiastic admirers of Schumann claim as his distinctive merits. It

comes ultimately to be a matter of taste, and as such it is a perfectly fair subject for discussion. But the place for discussion is not a concert programme; still less is this fitted for violent special pleading. It is doubtful whether the directors of a public educational establishment are justified in narrowing their sphere of action so far as to degrade a professorial chair to a propagandist pulpit, but they are certainly not justified in rating the students whom they cannot convert. It is as though they were to invite their friends to an unpalatable dinner of horseflesh, to insist on its being eaten, and then soundly abuse the guests for not praising the viands. This, according to the annotator, would be "exclusiveness," "an ugly vice," to be guilty of which "is to commit, not only a crime, but a blunder."

Although Mendelssohn's *Ottet* is one of the most popular and familiar concerted pieces given at St. James's Hall, its performance last Monday was so exceptionally fine as to merit a special recognition. We can recall no occasion on which the *Scherzo*, afterwards scored for the Symphony in C minor, has been played with such sprightliness, or the final *presto* with such amazing fire. The *Ottet* would do honour to any composer, at whatever time of life it might have been written. As the product of a boy of fifteen, it is certainly a marvel. Madame Schumann played her husband's 'Études en forme de Variations,' which no familiarity can make agreeable to unsophisticated ears. The third variation, a canon on the octave, and the ninth, in G sharp minor, are clever, but the greater number are, to our thinking, ugly in the extreme. Emphatic were the protests heard in the room against the incessant ear-torturing done in the name of Schumann. It was an inexpressible relief to listen to the outpouring of animal spirits in Beethoven's Trio in G—one of the earliest and most genial utterances of a master whom misery was destined to make morbid and morose. Bach's glorious double *Concerto* was repeated; M.M. Joachim and Sainton sustaining, as on the former occasion, the *solo* parts. It was gratifying to observe, although the *Concerto* was the last piece in the programme, the genuine enthusiasm excited by the famous old Cantor, who anticipated all that has been accomplished by later masters. The singer was Miss Edith Wynne.—At the preceding Saturday concert Herr Joachim played five movements from Bach's *solo Sonata* in E, and gave, by way of an encore, the other two movements, which complete the work. Schubert's exquisite Piano Trio in B flat was worth making any sacrifice to hear.

DRURY LANE.—The season of pantomime at Drury Lane has been succeeded by that of so-called legitimate performances. 'Macbeth' has been played during the past week, with Mrs. Howard Paul as *Lady Macbeth*, and with Mr. Phelps and Mr. Charles Dillon on alternate nights as *Macbeth*. Considered as spectacles, these Shakespearean performances are satisfactory. Good and picturesque scenery is provided; the dresses are well selected, and the military processions, combats and the like are arranged with care and taste. Often, accordingly, the stage presents a scene of great animation. But all that can be said in praise of the representations is now exhausted. Actor after actor, each more incompetent than his predecessor, appears upon the stage, and struts, rants and declaims for a longer or shorter period, according to the length of his part. In comedy, melo-drama, farce and extravaganza, intelligence and artistic purpose are sometimes seen. Only in tragedy is the darkness Cimmerian. Among male actors no sign of comprehension of the poet's meaning is evinced; no power of psychological analysis exhibited. All is commonplace. In this respect the present state of affairs seems hopeless. Our school of tragic acting is radically wrong. It assumes that stilted gesture and declamatory speech, instead of being, as they are, unsurpassable barriers in the path of the tragic actor, are the indispensable conditions of success. Each new actor comes, taught by the old, and, following resolutely his master's footsteps, climbs in time to the like "bad eminence." Before we can hope to have representations of Shakespeare that will attract educated audiences we must see a

complete change in the actor's theory of tragic art. Not one man now upon the boards of Drury Lane has shown the ability to speak blank verse. The poet's lines are ordinarily broken up into disjointed prose, and are pronounced with alternate raisings and fallings of the voice, and with an accompaniment of what is considered appropriate gesture. No attempt is made to preserve the cadence which gives to verse its unequalled power of tender or passionate utterance, or the sweep of harmony which renders it the most fitting medium for the narration of heroic action or the expression of heroic resolve. These and all other attributes of verse are sacrificed to elocution, a term the equivalent of which is, the art of ranting. The faults of Mr. Phelps's *Macbeth* have often been pointed out. Mr. Phelps is a hard, dry declaimer, whom want of energy saves from the worst vices of his school. He has many such objectionable tricks,—as a habit of repeating a word half a dozen times over; and his acting is made up of mannerisms. His *Macbeth* is one of his worst parts—deficient in every form of power. Its faults are, however, negative. Those of Mr. Dillon's *Macbeth* are positive. Mr. Phelps gives the text of Shakespeare as intelligible English, and shows, moreover, that he is familiar with the comments of the older critics. Mr. Dillon mouths it as though it were intended to exhibit the range of his own voice, and seeks for novelty in such devices as carrying a plaid in which to wrap his head when dying, or pausing for two or three seconds, or taking two or three strides previous to uttering every speech. His acting is jerky, inelegant, and inexpressive. Mr. Dillon depicts *Macbeth* as a man feeble to cowardice, held under no supernatural influence, without exaltation of any kind, and exhibiting such fear of Banquo as a rustic criminal might be supposed to show at the sight of a policeman. Such emotion as he manifests seems due to physical rather than mental pain. The whole performance was void of dignity and even of intelligence. One only of the actors in the male characters, Mr. M'Intyre, who played *Rosse*, appears to have any tragic feeling, or any knowledge of the value of blank verse. Mrs. Howard Paul is not a tragic actress. She is free accordingly from the worst defect of the school. Her *Lady Macbeth* is intelligently conceived, and cleverly, if unequally, rendered. Mrs. Paul represents *Lady Macbeth* as a woman naturally kind-hearted, and only roused to blood-thirsty action by her exceeding love for her husband. For herself she is unambitious. For him alone she wades deep in blood. This is, we believe, a wrong view of *Lady Macbeth*, who is as haughty and unscrupulous as Clytemnestra. Still it is a view, and it shows that the character has been studied. Shakespeare did not make *Lady Macbeth* the incarnate fiend she was at one time represented. Some compunctious visitings she had. But it is clear he presented her as a cruel and sanguinary woman. Mrs. Paul, by many clever and some subtle touches, indicated her estimate of the character of *Lady Macbeth*. She succeeded even in making her representation impressive. Other parts of the performance scarcely call for mention. Mrs. Howard Paul doubled the part of *Hecate* with that of *Lady Macbeth*. Her dress as *Hecate* was very weird and ghostly. The music attributed to Lock was given by Miss Poole, Miss O'Berne, and other singers.

#### MUSICAL AND DRAMATIC GOSSIP.

WE are glad to learn that the lowering of our operatic pitch to the French standard has been decided upon at Covent Garden.

The musical pitch controversy has found an echo in Italy, and the writer of an article in *La Scena* congratulates singers on the probability of a change being made in the English diapason, hitherto found to be very trying to new-comers.

The opera season is announced to begin on Tuesday, the 30th of March, at Covent Garden, and the short advertisement issued by "the Directors of the Royal Italian Opera" announces the engagements of Mesdames Adelina Patti, Lucca, Nilsson, and Tietjens. So the rival managers have



come to an understanding, and the two companies will be united, more or less, under one roof. If the singers can be induced to meet as members of one happy family the combination will ensure the "casting" of operas with greater completeness than is possible in any other theatre in the world. But experience forbids the delusion that such harmony is possible among those who practise music as a profession. Discord has already declared itself. Mr. Costa, in a letter addressed to a morning contemporary, denies a statement that he had "resigned his position of Director of the Opera," and explains that "he has refused an engagement for the ensuing season, because it"—the engagement—"differed in several essential respects from the terms which have subsisted for many years. The most material difference was," continues Mr. Costa, "that it was sought to deprive me of the independent control which I have so long exercised in the selection and direction of the orchestra and chorus." Mr. Costa is right to take care that his reputation as a conductor shall not be imperilled. But provided the playing be good, it matters little to the public by whom the players may have been selected. It is said that opera will be given six nights a week. Not even this nightly quantum of music will, we believe, satisfy the rapidly growing tastes of a rapidly growing population; and this, it seems to us, would be a favourable time for trying the experiment if an unambitious opera-troupe would not succeed in some comparatively small theatre. Covent Garden is splendidly adapted for Grand Opera; but is there not some place in London where the lighter lyric drama might make for itself a permanent home?

A troupe of Tyrolean singers are now giving occasional morning performances in St. James's Hall. There is not much variety in the national and pseudo-national melodies, but some have a certain wild charm, the voices harmonize delightfully, and the singers do their spicing gently. They should, however, be careful to keep to their characteristic songs. A lack-a-daisical ditty, such as 'Thou art so near and yet so far,' is quite out of place in a programme of national music. The fault of introducing it was aggravated by the singer, who gave the first half of each verse in German, the second in English, and both so slowly as to increase the dullness of the song.

We mention, for as much as it may be worth, a paragraph which appeared in last week's *Observer*, to the effect that Mr. George Perren is about to start an English Opera scheme. He might possibly prove a good manager, although his professional career scarcely warrants that assumption: but whom would he engage as *primo tenore*?

'The Man with Two Lives,' a version, by Mr. Bayle Bernard, of 'Les Misérables' of M. Victor Hugo, will be the Easter novelty at Drury Lane.

The first posthumous performance of Rossini's Pillet-Will Mass is definitively fixed for to-morrow (Sunday) at the Théâtre des Italiens.

M. Gounod returned to Paris in order to be present at last Sunday's rehearsal of 'Faust' at the Grand Opéra, Mdle. Nilsson and M. Faure playing in it for the first time in France. The scenery and ballet in the 'Walpurgisnacht' are said by *Figaro* to be so magnificent, that it has been found expedient to omit the drinking song! so that dancing is still considered at the French Opera to be more important than music.

News of ceremonial performances in honour of Rossini continue to reach us. For instance, in Padua, a solemn mass to his memory has been performed, adapted from his own works by Signor Balbi. As a matter of curiosity, we note the source of each movement. The "Kyrie" was adapted to the 'Carità' chorus, the beginning of the "Cantica dei morti" to the *burasca* of 'Guillaume Tell,' the "Juste Juxda ultionis" to the chorus of judges in 'La Gazza Ladra,' the "Ingemisco" to the "Quis est homo" of the 'Stabat Mater,' the "Confutatis maledictis" to a chorus in 'Semiramide,' the "Lacrymosa" to the finale "Qual mesto gemitto" in the same opera, and the 'Agnus Dei' to the prayer in 'Mose' (!) Many of the above operatic selections are solemn enough, even for a funeral service; but if there is anything at all in the association of ideas, those called up in the

minds of the hearers cannot have been altogether suitable to the church in which they were seated.

The Rossini Celebration at Pesaro is not to take place before August next. Cherubini's 'Requiem,' the very finest in being, and "The Swan's" 'Stabat Mater,' are to be performed.

Rossini left three millions of francs. An Italian paper states that according to a codicil found after the will, the city of Pesaro is entitled immediately to all the composer's property in Italy on condition that fifty per cent. of it is paid to the widow.

We receive from Florence continued accounts of the success of the Cherubini Society at Florence; which, it may be recollected, is directed by a lady. "The Opera there," says our Correspondent, "is worse than usual, which is saying a great deal."—The coming of a new singer, Mdle. Anna Regan, niece and pupil of Madame Ungher Sabatier, who is described as one of the few left who perpetuate the great traditional school of Italian singing, may be shortly expected in London.

Halévy's 'Juive' has been played lately at La Fenice, in Venice, where 'Don Sebastiano' is now being rehearsed. Neither of these operas is particularly lively, but still the constant variety in the *répertoire* of continental houses puts to shame our steady adherence to the same dull round of hackneyed works. It is interesting to note how many operas neglected by us are now being played in the different cities of the peninsula. At Padua they are playing 'Giovanna d'Arco,' promised by Mr. Gye last year, but not produced; at the Carlo Felice of Genoa, 'Poliuto,' known to us as 'I Martiri,' is the opera, while Pacini's 'Saffo' is being given at the small Teatro Doria of the same thriving city; at Reggio it is 'I due Foscari'; at Turin the same opera, besides 'La Contessa d'Amalfi' and Signor Ricci's 'Gli Esposti'; at Mantua Signor Petrella's 'Celinda'; at Ravenna the same master's melodious 'Ione,' founded on Lord Lytton's novel; while at the gigantic San Carlo, in Naples, 'Parisina,' 'La Straniera,' and Signor Mercadante's 'Virginia' are being alternately played. The weakest of these works would be a relief from the monotony of our fare. But there is no chance of new operas being studied until we establish for that purpose a permanent theatre which shall be independent of our short fashionable season.

Various Italian journals, which, however, are not to be implicitly trusted, speak favourably of 'Penelope,' a new *opera giocosa*, by Signor Rota, recently brought out at the Teatro Comunale of Trieste.

The programme of the next Lower Rhenish Festival, to take place at Whitsuntide, at Düsseldorf, has been arranged. Handel's 'Joshua' will occupy the first day; the second will be taken up by one of Bach's *Cantatas*, the second part of 'The Seasons,' and Mendelssohn's 'Lobgesang'; while the third day will be reserved for the *solo* performers. Among these will be Herr Joachim and his lady.

The Abbé Liszt has been playing at Weimar, at a concert given in celebration of the birthday of the Princess Marie. It is said that the eccentric pianiste has brought from Rome a youth, named Camillo Gucci, who is endowed with extraordinary musical talent. It is a strange sign of the times that the Italian youth, a compatriot of Spontini, both having been born in the same district, has been placed in the Conservatoire of Munich to complete his education, under the guidance of Herr Hans von Bülow, a disciple of the wrong-headed author of 'Lohengrin.'

Madame Lucca has re-appeared in Berlin, as Zerlina, Herr Betz assuming the character of Don Juan.

Herr Wagner's 'Meistersänger' has been brought out in Carlsruhe—it would seem with extraordinary success.

Herr Oscar Paul, editor of the *Tonhalle*, has been appointed Professor of the History of Music in the Leipzig Conservatoire, in the room of the late Brendel.

Herr Wieniawski is playing in Constantinople, where Madame Vaneri, an English lady, who used to be heard at Drury Lane, and Signor Fioravanti are singing.

# MISCELLANEA

*Cæsar's Landing-place.*—Notwithstanding all that has been written and all which may be written relative to the place of Cæsar's landing in Britain, and his subsequent operations, it can hardly be expected that those who take up the subject will ever arrive at any very complete or lasting agreement in regard to (at least some of) the particulars which are not recorded by Cæsar himself; for the scantiness of his narrative needs to be so largely supplemented by inference or conjecture to render the history of the occurrences sufficiently complete to satisfy modern inquirers, that no one who may attempt to supply a connected account can hope to avoid suggestions or surmises that other investigators will dispute. Discussion must, however, tend to narrow the field of uncertainty, and it should be applied to every recorded circumstance, however trifling, from which there is a possibility of gaining any help in the investigation. With this view, attention is invited to a passage in Cæsar's history which seems hitherto to have been unnoticed. He says, "Materia cujusque generis ut in Gallia est, præter fugam atque abietem." Upon this arises the question, What is *fugus*? If it be, as some affirm, a species of oak, it is clearly a tree which has never grown spontaneously in this country, and needs no further attention; but if the common idea that it is the beech is correct, the further question arises, how happened this tree to escape Cæsar's observation? Either it is not indigenous, and had not then been introduced into Britain, or, if indigenous, his movements must have been in districts in which it was rare. Most persons, probably, will agree in thinking the beech to be a native of Britain (the Saxons had a name for it; therefore it was familiar to them), and if it is so, this fact puts a most serious obstacle in the way of every hypothesis which represents the place of Cæsar's landing to have been in a locality producing beech-trees, or in one from whence the march inland would have carried him through districts in which they flourish; for it must be presumed that Cæsar would not have alluded to the timber-trees of the country unless he had taken some pains to discover what varieties were to be met with in the parts he visited. Hence it would seem that he could not have landed at Deal, as his advance from that place must have been through tracts abounding in beech-woods; and when Dr. Guest, who upholds the idea that he landed there, suggests (as he did in the *Athenæum*) the possibility of some of the bare country in that neighbourhood having been clothed with beech-woods in Cæsar's time, he appears to propound the overthrow of his own theory. N. Y.

*Gaitt.*—Gaitt is a familiar word to the people in the north-east of Perthshire. I have often heard *gaitts* or *gayts* used for "goats" by old persons; and one of my earliest recollections is a rhyme, many a time crooned to me by an old nurse, which began thus:—

Wha's gaitt are thae  
Doun in yon green?  
The only other lines which I now remember are the concluding stanza:—  
What gie they?  
Milk an' whey.  
Wha drinks that?  
Tam Tait an' I.

D. C.

*Italian Sculpture.*—I have only lately seen the review in the *Athenæum* of the 2nd of January on 'Italian Sculptors,' by Charles C. Perkins. I hope you will allow me space for some remarks on the bust of Sigelgaita Rufolo. Towards the close of the last century, when the cathedral of Ravello was "restored," and the marble columns encased in masonry, the steps leading to the pulpit were pulled down. In rebuilding them, their length and position were altered, and the mosaics were not replaced in their original order. The bishop carried off to his private chapel several of these mosaics, which are now in my possession. Owing to these changes, the bust appears as if it had been an afterthought, and not a part of the original design. It is impossible to prove that it is the bust of Sigelgaita Rufolo, but it may be proved that it is not the portrait of Joanna the Second. To the best of



my belief, it bears no resemblance to that queen, to whom everything extraordinary is attributed in this country. The only origin for such a tradition is the 'Storia d'Amalfi,' by Pausa, 1724—a book full of errors. In 1542, as related by the Notary Battimelli, the bust was taken to Naples by the Viceroy Pietro di Toledo, packed up to be sent to Spain, and only recovered at a considerable expense. Being brought back to Ravello by a deputation of notables, a great festa was held, when it was replaced on the pulpit. In this account it is only called the bust. In the inscription on the pulpit mention is made of Sigelgaita and of the children of Niccolò Rufolo; and as the profiles and bust are evidently portraits, it is not unreasonable to suppose that they may be those of his wife and children. The two profiles are undoubtedly the mark of Niccolò di Fagia (son of Bartolomeo, mentioned in the inscription on the entrance to Frederick's palace at Faggia), as they are cut in the block of marble which forms the arch of the doorway. A careful observer will see that the treatment of the ears and marking of the hair and dress are the same in the profiles as in the bust, and the resemblance between one of the children and the lady is so remarkable that no unprejudiced person can doubt their being mother and child. I have had unusual facilities for studying them, as last summer I obtained leave to take down the bust and have a cast made for the Museum of Naples. The casts of Sigelgaita and her children have been placed in the Sala del Medio Evo, and copies of them can now be purchased at the Museum.

FRANCIS NEVILLE REID.

Palazzo di Rufoli, Ravello.

Man may have existed in the Silurian Period.—This is the heading of Chapter 14 of 'Rain and Rivers.' In the *Athenæum* of the 17th of February, 1868, you did me the honour to publish as follows: "In the *Journal of the Geological Society*, published in November last, Messrs. Foster and Topley, of the Government Geological Survey, attribute the denudation of the Weald *Hill* to 'rain and rivers.' More than this, there appears to be a strong tendency to the 'rain and river' theory among the young practical geologists of the Government Survey (who have no theories of their own to defend), whether in England, Ireland, Scotland, Canada or India. So far so good. Great A is accomplished; but there is still a great B to be learnt. The great B is, that man and mammalia—that is, the most perfect creatures—may have existed on the land from the beginning and before the first strata were formed in the sea, and consequently, that Darwinism and the 'development' theory are myths." The *Geological Journal* of this month, page 89, gives the following words of Professor Huxley: "The five great classes of vertebrata were represented during the poikilite epoch by species so high in the scale that we can hardly doubt their having been preceded by other forms, so that some of us may yet hope to see the fossil remains of a Silurian mammal." The *servum pecus* only go by authority. But with such a pupil as Huxley at the head of my class B, we shall doubtless have it full to overflowing; and as I have said of my great A, I may now say of my great B, that it is "accomplished."

GEORGE GREENWOOD, Colonel.

Two Passages in 'Hamlet.'—

Convert his gyves to graces.

Act iv. sc. 7.

Prof. Elze proposes to read *graves* for "graces"; does he mean *greaves*, i.e. "armour for the legs"? I ask this question, not knowing how he will consider it to affect his argument; but if the passage must be altered, I would prefer to read *gibes* for "gyves," and let "graces" stand. Hamlet jeers, i.e. *gibes*, at everybody all through the play, and the common people are supposed to take his defects for graces.

A. HALL.

TO CORRESPONDENTS.—W. S.—J. H. R.—Dichterbrust—A. A. C.—A. M. Y.—A German Rabbi—T. P. H.—received.

Errata.—Page 250, line 13, for "Walesford" read *Waterford*. Also page 281, col. 2, line 32 from foot, for "Tivoli" read *The Temple of Jupiter*.

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*Athenæum.*

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LONDON, SATURDAY, MARCH 6, 1869.

## LITERATURE

*Diary of John Manningham of the Middle Temple, 1602-3.* Edited by John Bruce. (Camden Society.)

THIS edition of a famous Diary comes to us in a peculiar and welcome way. Mr. Tite, the eminent architect, was elected President of the Camden Society, and on assuming the duties of his office, felt "anxious," as he puts the case, to express his sense of the "honour" done to him by "some appropriate acknowledgment." Very naturally, he thought of presenting the members with a new book; quite as naturally he first conceived the idea of printing a MS. from his own library. Not finding one that seemed exactly suitable to his purpose, he consulted Mr. John Bruce, who drew his attention to the unprinted Diary of Manningham in the Harleian Collection; with its priceless Shakspeare anecdotes; with its references to Lord Bacon, to Ben Jonson, to John Pym; with its fresh details about Sir Thomas Overbury, Lord Mountjoy, Sir Walter Raleigh, and the Wizard Earl. Mr. Tite not only received the suggestion thus made, but persuaded Mr. Bruce to edit the work. Such a conjunction was extremely happy; and we owe to these two gentlemen one of the most curious and valuable books in the whole Camden Society series.

Every one is aware that this diary has been freely used by Mr. Collier, Mr. Halliwell and other writers on the age of Shakspeare; but much of the matter set down by the young Templar is still fresh to the literary artist. Two or three words will suffice as to the writer. Mr. Collier had noticed that Manningham describes himself as of Kent. Mr. Hunter, who delighted in working out biographical puzzles, pushed his inquiries much further; and Mr. Bruce has followed up Mr. Hunter's course of investigation to a perfect result. We now know as much of Manningham as any one will care to learn. He was well born, and well educated; he was a member of the Middle Temple; and he lived for the most part in chambers, in a position extremely favourable to the collection of social gossip. Some of his friends were in high places; his information was direct and personal; and he seems to have been a perfectly honourable and veracious man.

The Diary, though it covers a few months only—in the years 1601-3,—is rich in personal matter. Let us begin with the great Queen, about whom we find some new and curious details. The source of these stories was Henry Parry, one of the Queen's chaplains, afterwards Bishop of Worcester. Manningham notes what Parry told him of the Queen's sayings and doings, some of which are full of character and colour. Parry was put down to preach at Court on Good Friday. The Queen said she would not go to hear him. On being asked why, she answered, laughing, "Thou wilt speak against me, I am sure." But when the day came, she went to hear him. A call of Serjeants-at-law was made; five from the Inner, and six from the other three Inns; eleven in all. The Queen was pressed to make the number twelve; but she refused, saying merrily that she "feared if there were twelve, there would be one false brother among them." This creation of serjeants gave rise to some other jokes. On the report that there would be a call of new serjeants reaching the law courts, one of the old stagers cried—"Call of Serjeants! Better have a call of clients." One of the Inner Temple men was called Barker, and on his name being read out

Serjeant Harris cried, "It is well to have one barker among so many biters."

Parry told Manningham that the Queen had one day given "a check" to William Barlow, one of her favourite chaplains,—the divine who afterwards held the crozier of Rochester and of Lincoln. Barlow had been very warm against Lord Essex, and when that starless favourite rose in rebellion against his Queen, he had actually preached a sermon against the rebel at Paul's Cross. Barlow had done a good thing, and deserved the Queen's thanks. But after the Earl's execution, the Queen remembered that the rebel had been her own close kinsman, that he had been born to her love, and that he had shared the kindness which she never failed to shower on men of the Boleyn blood. All that she had done was right and just. But the heart may swell with pain when the head is clear; and though the law had been suffered by her to take its course, the Queen was still a woman; and the sight of any man who had been forward in that domestic drama threw her into wretched moods. For this reason, she forbade Barlow to appear in her presence; and when Barlow ventured to disobey, and to protest his loyalty, she put him aside with an impatient gesture. "Oh, Sir," she said, "we have heard you are an honest man: you are an honest man." She would not blame her chaplain, neither could she bear him in her sight. Barlow got no promotion in the Church until Elizabeth died.

We have a glimpse of the Queen in one of her social moments, when she paid a visit to Sir Robert Cecil's new house in the Strand, afterwards known as Salisbury House. She was received in royal state, and lavishly entertained. As she passed into the hall, three ladies, in the characters of a Maid, a Wife and a Widow, recited a piece in commendation of her own estate. Out of compliment to Elizabeth, the Maid was allowed to have the best of it. After these ladies came a Turk (our intercourse with Turkey was becoming close and lucrative), who said he had heard of Her Majesty, and desired to see her face. The Queen fell in with these humours, and discoursed with the pretended Turk in several languages; on which the turbaned mountebank affected much astonishment, of course. He offered her a rich mantle; and this part of the mummery must have pleased the Queen. Cecil's hall was full of fine armour, which, the diarist says, the Queen admired most of all. In leaving she sprained her foot.

The great event of Manningham's time was the Queen's death; and of this tragic scene we have a nearer and clearer view than any other chronicler has given us. Manningham rode down to Richmond, where the Court was kept, to hear his friend Parry preach, and to learn how the Queen was going on. She was known to be dying, and many persons believed that she was dead. Such things were often kept secret, from motives of policy. Edward the Sixth had been dead three days before the fact was made known. Nay, there were courtiers in Holyrood who swore that Elizabeth had been dead some years, and that Cecil had got an old lady to represent her. Manningham rode down to see, and after sermon he went to dine with his friend Parry in the Privy Chamber. Watson, Bishop of Chichester, and the Deans of Windsor and Canterbury, were of his company, and from these divines the Templar heard the story of the Queen's last hours on earth. "For this fortnight," he notes, "Her Majesty refused to eat anything, to receive any physic, or admit any rest in the bed." We stand, as it were, in presence of the leonine Queen: "She hath been in

a manner speechless for two days; very pen-sive and silent; sitting with her eye fixed on one object for hours together; yet she always had her perfect senses and memory." How like an old lioness! Whitgift, the aged Lord Primate, stood by her couch; now trying to cheer her mind with hope, and now to strengthen it by prayer. She would not hear him talk of longer life; but when he spoke of heaven, she pressed his hand in silence. She took great delight, we learn, in prayer, and at the name of Jesus she raised her eyes towards heaven. Parry was anxious to know whether she wished to die, as she had lived, in the faith of her country, and he begged her to satisfy those present by a sign. She instantly raised her hands and eyes. In this true spirit the great ruler passed away. "This morning," says Manningham, "about three o'clock, Her Majesty departed this life—mildly like a lamb, easily like an apple from a tree; . . . and I doubt not she is amongst the royal saints in heaven."

In this Diary we have the famous words used by Queen Elizabeth on her death-bed, in reference to her successor, in a better form, and with a closer warrant than they have yet found. The Queen is supposed to have named the King of Scots. Cecil, at least, declared that she had done so, and the partisans of James made right good use of the dying sovereign's words. But many persons doubted whether she had spoken them at all. At one time she appeared to have fixed her eyes on Arabella Stuart as her successor, and Henri Quatre had actually conceived the project of marrying Arabella,—so as to become King of England in her right. He spoke to Sully on the subject, saying he would propose for her hand the moment Elizabeth declared her the legal heiress of her crown. The Queen presented the little girl to a foreign lady as her cousin; patting her on the head and saying, "This child will one day be mistress here, even as I am now." But she would not bind herself by a public compact, and without that compact Henri would not consent to make the young lady Queen of France. Still, a good many people fancied that Arabella would be named the Queen's heiress; and when the Queen's words, naming James, were published, they were received with shrugs and doubts by many persons, and are even now regarded as the offspring of Cecil's craft, and not of Elizabeth's will. Manningham heard them, and wrote them down at the time, apparently from Parry's lips. "The Queen," he says, "nominated our King for her successor: for being demanded whom she would have succeed, her answer was, there should no rascals sit in her seat. 'Who then?'—'A King,' said she.—'What King?'—'Of Scots,' said she; 'for he hath best right; and in the name of God let him have it.'"

We have no doubt these words were spoken as set down. James was a great fool, and the Queen knew it; yet, fool as he was, his birth had made him heir to her throne; and the wisest course was to take him with all his faults, and deal with him as he might deserve. England made a good bargain in taking James. She got a very bad King, but she also got a very fine kingdom.

"The Queen," says Manningham, "would sometimes speak freely of our king, but could not endure any other to use such language." Very likely; he was her kinsman. The Diary ends before James arrived in London; so that we fail to learn what the Temple diarist thought of "our king," when he came to know him.

Manningham was a barrister, and the talk which he noted down turned very much on lawyers and their doings. Hence we have



stories about Sir Thomas More, Sir Edward Coke, Lord Bacon, and many more. We have the story of More in the picture gallery with the friend who owed him money, commending a death's head with the motto *Memento morieris*, which he said was only *Memento Mori eris*—remember to pay More his money. Also the tale of his going to his wife's pew at church and opening the door for her like a servant, saying "Madame, his lordship has gone" (meaning his place as Chancellor); and then adding, merrily—"Come, wife, now we may go together and talk." Sir Edward Coke appears in a better light in this Diary than usual; some of his sayings are sharp, and almost bright. Only one good thing is recorded of Coke in our books, and that is sometimes thought to have been invented for him by Bacon, who could easily spare such trifles from his boundless store:—the saying to a great man "My lord, if you drop in, then you must dine with me; but if you send me word, then I shall dine with you." Nothing of this high quality is recorded of Coke by Manningham. But this is rather keen—for Coke: "The Attorney said he could make a lamentable argument; . . . but it would be said of him as of Cassandra, when he had spoken much he would not be believed." In a case of a disputed right to a patch of land, one of the parties proposed to divide it. "Then it is not his," said Coke; "the child is none of his that would have it divided."

A few sayings by Bacon are here preserved. "When Mr. Dodridge, in his argument of Mr. Darsie's patents, and so of the prerogative in general, began his speech from God's government, 'It is done like a good archer,' quoth Fr. Bacon, 'he shoots a fair compass.'" Here we find another instance of the contention between Bacon and Coke, in their earlier days:—"Bacon said that the general rules of the law were like comets and wandering stars. Mr. Attorney [Coke] said rather they were like the sun; they have light in themselves, and give light to others, whereas the stars are but *corpora opaca*." A third entry may be given, since any true report of what Bacon said is worth preserving:—"Mr. Bacon, in giving evidence in the Lord Morley's case for the forest of Hatfield, said it had always flown a high pitch; *i. e.* hath been always in the hands of great men."

Among the young fellows then keeping terms in the Temple was one of nimble tongue and subtle brain, who was destined to a lurid fame and singular fate. This young man was Thomas Overbury, a wit, a poet, a statesman of the highest class. Manningham knew him well, and had the sense to feel that his words were worth setting down. These sayings of Overbury make a real addition to his biography, for they place the young law student, as it were, on the stage in the very character which men fancy that he developed after his sudden rise to power. There is a scorn, a tension, and a daring in his speeches, which explain how it happened that King James was so much afraid of him. Snigs, one of the lawyers, had a long and crooked nose. Overbury said, "Snig's nose looked down to see how many of his teeth were lost, and could never get up again." Overbury railed at Lord Zouch as a proud, incompetent fellow. "When he came to sit on the bench at Ludlow," said Overbury, "there were, as it was wont, two cushions laid, one for the Chief Justice Leuknour, another for the President; but he took the one, and casting it down said, one was enough for that place." Every word from Overbury's lips is fired with scorn. "Overbury spake much against the Lord Buckhurst as a very corrupt and dishonest person." Again,

"He spake bitterly against the Bishop of London." Bancroft was the bishop. Overbury seems to have been a Puritan in religion,—a fact which has not hitherto been known; and this fact will explain why he called Bancroft "a very knave." This record of his opinions on church affairs is extremely curious:—"He would not have the bishops to have any temporalities or temporal jurisdiction, but live upon tithes, and nothing but preach. When I was mentioning how dangerous and difficult a thing it would be to restore appropriations, he said, *Fiat justitia et cælum ruat*." Elsewhere we find it recorded, on the word of Overbury, that "Ben Jonson the poet now lives upon one Townsend, and scorns the world." Mr. Bruce conjectures that this Townsend was Aurelian Townsend, once a steward in Cecil's house. We know that rare Ben came into humble and discreditable relations with the great minister about this time, and the means of his acquaintance may have been the association with Townsend here noted under date of February 12, 1602, the year after his hot quarrel with Decker and Marston, and the year before his first tragedy was produced at the Globe. It was a dark time for Ben—the darkest time, perhaps, in his life. The following Epitaph on a Bellows-maker is said to be by Jonson, and if it is, must be included in future editions of his works:—

Here lyes Jo. Potterell, a maker of bellows,  
Master of his trade, and king of good fellows;  
Yet for all this, att the houre of his death,  
He that made bellows could not make breath.

The two references to Shakspeare are of course known to the public from Mr. Collier's extracts. The first refers to the play of 'Twelfth Night,' which seems to have been performed at the feast of the Middle Temple in February, 1601. "At our feast," says the diarist, "we had a play called 'Twelfth Night, or What you Will,' much like the 'Comedy of Errors,' or 'Menechmi' in Plautus, but most like and near to that in Italian called 'Inganni.' A good practice in it to make the steward believe his lady widow was in love with him, by counterfeiting a letter as from his lady, in general terms, telling him what she liked best in him, and prescribing his gesture in smiling, his apparel, &c., and then when he came to practice making him believe they took him to be mad." The second reference to Shakspeare is the story of the poet cutting out the player with a lady. It was a fashion of that time for people who admired a play to send and bid the actor come and sup with them. Shakspeare, it is reported, over-hearing Burbage make an appointment to go and sup with a lady, caught up the pass-word, which was "Richard the Third," and went to meet madame some time before Burbage was likely to appear. He pleased the lady, and was warmly welcomed. By and by came Burbage, and sent in word that Richard the Third was at the door. Tell him, said Shakspeare, that William the Conqueror was before Richard the Third.

Marston has been already mentioned. A small addition is made to the biography of this poet by Manningham. "John Marston," he writes, "the last Christmas he danced with Alderman More's wife's daughter, a Spaniard born, fell into a strong commendation of her wit and beauty. When he had done, she thought to pay him home, and told him she thought he was a poet. 'Tis true,' said he, 'for poets feign and lie, and so did I when I commended your beauty, for you are exceeding foul!'"

Sir Thomas Bodley, founder of the great library in Oxford, crosses the stage, and is pleasantly photographed. "Mr. Bodley," we learn, "who has made the famous library at Oxford, was the son of a merchant of London;

was sometimes a factor for the state; after married a rich widow in Devonshire or Cornwall, whose husband grew to a great quantity of wealth in a short space, specially by trading for pilchards; now, himself having no children, lives a pleasing private life, somewhere at the city, somewhere at the university. He followed the Earl of Essex till his fall." How Bodley came to marry the rich widow, and so to have money for books, is merrily told. "Coming to the place where the widow was with one who is reported to have been sure of her, as occasion happened the widow was absent. While he was in game, he, finding his opportunity, entreated the surmised assured gentleman to hold his cards till he returned. In which time he found the widow in a garden, courted, and obtained his desire; so he played his game while another held his cards."

The anecdotes of Raleigh show a certain spite against that splendid hero,—not so much on the part of Manningham as on that of his chief informant, Charles Davers, whom we take to be the Sir Charles Davers (or rather Danvers) who was a follower of Essex, and therefore an enemy of Sir Walter. When the stories are read as reports from the other side, they will do no harm, and are well worth preserving. To wit: "A lewd fellow coming before Sir W. Rawley to be examined concerning some wreck which he had got into his hands, and being demanded whether he would swear to such articles as they would propound, answered that he would swear to anything they would ask him; and then being admonished he should not be so rash in so serious a matter as concerned his soul so nearly, 'Faith,' said he, 'I had rather trust God with my soul than you with my goods.'"

Here is a trifle worth keeping:—"Sir W. Rawley made this rhyme upon the name of a gallant, one Mr. Noel:

The word of denial, and the letter of fifty,  
Makes the gent's name that will never be thrifty. (Noel. L.)

And Noel's answer:

The foe to the stomach, and the word of disgrace,  
Shows the gent's name with the bold face. (Raw. Lq.)"

Some fair specimens of legal wit are noted in the Diary. "It is but a matter of form you stand on," said Hyde.—"But it is such a form," answered Tanfield, "as you may chance to break your shins at." A table was set across the Middle Temple Hall for the barristers. One of the wittings said it should be called "St. Albans, because it was on the way to Dunstable,"—meaning, we suppose, the benchers' table:—Dunce-table! The wit is not sparkling. One Booth being indicted of felony for forgery the second time, desired a day to answer till Easter term. 'Oh!' said the Attorney, "you would have a spring; you shall, but in a halter!" When some one said that Venner, a famous coney-catcher, had a brazen face, Rudyard replied, "Then the fellow has metal in him." A repartee by John Pym has a finer point. Branstone, one of the Templars, was saying he had sold his bed in Cambridge. "You did well," put in the young student, then in his first year, "for those that keep their beds long seldom grow rich." Here is another good thing from the same: "A man may do another a good turn though he cannot perform it for himself, as the barber cannot trim himself though he can others."

A couple of unconnected anecdotes are worth extracting from a book which is not within reach of general readers. This anecdote of the Scottish guard in Paris is amusing:—"In the French Court, the guard is all of Scotchmen; and to distinguish betwixt a French and a Scot in admitting any to a place of present spectacle, they give the word 'bread



and cheese, which the French cannot pronounce —'bret and sheese.'" And this also: "The Lord Paget upon a time thinking to have goaded Sir Thomas White (an alderman of London) in a great assembly, asked him what he thought of that cloth, showing him a garment in present. 'Truly, my Lord,' said he, 'it seems to me a very good cloth, but I remember when I was a young beginner I sold your father a far better to make him a gown, when he was Sergeant to the Lord Mayor.'"

Such is the brief Diary kept by the young Templar in the last years of Elizabeth's reign. It makes us long for more. Who knows? Man-ningham may have kept diaries all his life; and other volumes of his notes may be still extant. Lucky, indeed, would be the man who should find them. In the mean time, we have to thank Mr. Tite and Mr. Bruce for an exceedingly curious and valuable present.

*A System of Figure-Skating.* By H. E. Vandervell and T. Maxwell Witham. (Macmillan & Co.)

ALTHOUGH the present season has not been propitious to skaters, this little treatise will be acceptable to many persons; to those who would learn how to save themselves from falling on the ice; and to those who, having mastered the principles of the art, desire to be initiated into the mysteries of the "Spread Eagle" or the "Rocking Turn." Indeed, so little has been written about skating (a book by "Cyclos" being the only one hitherto published), that the present volume will have a fair chance of becoming a text-book. The gentlemen who have compiled it are members of the London Skating Club, and, unintentionally perhaps, have puffed the body to which they belong on more than one occasion. To the mutual admiration which they evince we will not object, as they have both done their work well, and produced a readable and interesting volume.

The art of sliding with snow-shoes or runners, from which skating is unquestionably derived, belongs to the Scandinavian nations. These shoes were made in the earliest times of wood only, and resembled the present form of snow-shoes which are used by the inhabitants of the northern parts of Sweden and Norway and also by those in the northern regions of America. After iron had begun to be worked, runners of that metal were attached to the snow-shoes, and gradually the present form of skates was developed. It appears that the citizens of London were in the olden time in the habit of using bone skates, one of which was discovered some years ago in Moorfields, close to Finsbury Circus, near which locality the citizens, according to Fitzstephen, used to skate "when that great moor which washeth Moorfields at the north wall of the city is frozen over." "Some bind to their shoes bones, as the legs of some beasts," continues the chronicler, "and hold stakes in their hands, headed with sharp iron, which sometimes they strike into the ice: and these men go on with speed, as doth a bird in the air, or darts shot from some warlike engine." The bone skate was formed of the bone of some animal made smooth on one side, with a hole at one end for a cord to fasten it to a shoe, and was about eleven inches in length. Curious to say, skating is by no means a national pastime in all frost-bound countries. Skates are unknown in the interior of Russia, and even at the distance of a few miles from St. Petersburg. Indeed, no Russians skate save those who have lived in St. Petersburg, and even in that city the only available pond is an artificial one kept up by the German and English inhabitants.

Mr. Vandervell accounts in some measure for this fact by the way that the ice forms,—by the rapid running streams which produce rough and uneven ice; but, as he adds subsequently, there must be many ponds and lakes in so cold a climate sufficiently sheltered to furnish thousands of acres of ice smooth enough for even the "most fastidious skaters."

Commencing their work with a carefully compiled history and origin of the art, the authors give a few chapters on its theory, and some general directions as to the right mode of commencing. This is the best written and the clearest part of the book; by a careful perusal of it, the beginner may save himself many an ugly fall, and moreover may get into what may be called "good skating form." Some of Mr. Vandervell's remarks on ice are worth quoting:—

"As to the thickness at which ice becomes bearable, we believe that one inch in thickness of the black, clear variety will, under favourable circumstances, be safe for a few skaters not congregating together; three quarters of an inch will bear the general light weight of boys of fourteen years. The snow-ice, however, is very treacherous, and must be of considerable thickness, say two inches, before it is safe, and then only as long as the process of freezing goes on. Snow-ice, being studded with air-bubbles, becomes, even when very thick, unsafe in a thaw, and gives no warning of the breaking-up, as the dark-coloured, clear ice does. Where can he find safe ice at an early period? On marshy, exposed commons, which are yet screened from the disturbing winds by gorse, &c., it is possible to find bearing ice at a remarkably early period of frost; the water on such wet ground is, as a rule, only a few inches deep: we do not, of course, allude to ponds or pools in such situations, as these are generally flooded gravel-pits, perhaps six or twelve feet deep,—of such let every one beware. A shallow pond, situated on high ground, and yet in a circular depression or amphitheatre, will generally freeze rapidly. In this country, after three or four days' average frost, the ice rapidly gets safe for a number of skaters; at the end of a week it will be almost unbreakable. After a month's frost, there will always remain at its final break-up, a week's safe skating. We must remember that ice is a bad conductor of heat; and therefore receives it back tardily, and thus remains bearable for some time. Unaware of this, many skaters imagine that the moment a thaw comes their practice is over, the fact being that there is often good skating, even in the rain, for the enthusiast; and every learner who afterwards becomes a good skater really is, or ought to be, that. If in actual danger of breaking through, it must be remembered that the best possible position is the horizontal one, flat on the ice, with the legs and arms extended, spider fashion, thus bearing and distributing the weight of the body over a larger surface."

Mr. Vandervell thus speaks of the accident which occurred in the Regent's Park two years ago.—"Does ice give warning of its dangerous state? Did it on the occasion of the above lamentable accident? We can say from our experience that it always does, if the ice is pure and unmixed with snow, and that it did on that occasion." On this point the author has made a mistake. There was scarcely any sign of breaking up on that memorable day, but the ice was in some parts mixed with snow, which, according to Mr. Vandervell's stated opinion, rarely does give any warning of its dangerous condition. He goes on to say—"The signs are these: bending ice is not dangerous so long as any cracks in it are few and far between; cracks may be of great length, without rendering the ice dangerous; but it is when these main cracks, which are healthy, begin to be joined by other cracks, and these again are intersected and bisected, until the ice assumes the appearance of a latticework or network of cracks, that the disease is great and the danger imminent;

small pieces will push through, water will bubble up from holes, a wheezing, creaking sound, caused by the broken edges grating together, is heard unmistakably, and this is the final token of its break up, which it then does in a moment."

Two chapters later on in the book are devoted to hints on the outside and the inside edge, illustrated with four capital woodcuts; these are perfectly intelligible, but into the complicated figures and twistings which are subsequently treated we confess we cannot quite follow the authors, who, despite the numerous diagrams which they have given us to explain more clearly what they wish to teach, appear to have lost themselves in the very place where their language should have been most clear; doubtless this is owing to their joint authorship. In the concluding chapter, which is devoted to the ladies, much useful information may be gathered by those fair ones who desire to master that accomplishment which the young lady in 'Pickwick' describes to the immortal Winkle as "so graceful and swanlike."

*Orval; or, the Fool of Time, and other Imitations and Paraphrases.* By Robert Lytton. (Chapman & Hall.)

THE reader must accept 'Orval' as a tribute of admiration paid by one poet to another. It is the paraphrase of a drama, called 'The Infernal Comedy,' written by Count Sigismund Krasinski, a Polish poet, the effect of which was so strong upon Mr. Lytton, that it entirely superseded the conception of a poem he had long contemplated and partially worked out. 'The Infernal Comedy' actually expressed the idea which Mr. Lytton wished to embody, and, as he generously says, "with a power and felicity that have left me thoroughly dissatisfied with my own work. . . . Every detail of it remained impressed upon my memory, and so confused and embarrassed all subsequent attempts to complete my own conception, that I finally resolved to abandon it altogether. I was unwilling, however, to do this without any record of the feelings which thus induced me to relinquish a work that had long occupied my time and thoughts; and while the effect of the Polish poem was yet fresh on my mind, the following paraphrase of it was written with a rapidity which is perhaps the best guarantee of its fidelity." The original poem was published anonymously in 1835, but a prose translation which appeared in the *Revue des Deux Mondes* attracted Mr. Lytton's attention. This fusion of the powers of two minds upon one poem gives us as a result a very remarkable work, and whatever Mr. Lytton may have found in the Polish poet he has made his own, and given us in a drama, into which he has thrown the whole of his own strength and genius.

The purport of 'Orval,' as conceived by Count Krasinski and adopted by Mr. Lytton, is to present in a dramatic and concrete form the conflict of the ideas, social, political and intellectual, which found their outbreak and utterance in the old French Revolution—a conflict which still continues to animate and inspire the social and political life of nations at the present moment; a conflict which is yet very far from having reached the final solution of peace.

The story by which Mr. Lytton proposed to illustrate these antagonisms is so extremely interesting, so full of human life and social complications, that we cannot acquiesce in the author's abandonment of his own plan. We hope that if he will not write it out as a poem, nor even as a drama, he will at least give it



to us as a narrative; that he will fill up his own outline, and tell us at length the history of the noble, the friend he wronged, the woman whose life he ruined, and the son who arose at once to revenge the wrongs and to reconcile the misery of his class. The plot of Mr. Lytton, although it deals with the same elements as 'The Infernal Comedy' which he has adopted, is far more rich in human and dramatic interest. 'The Infernal Comedy,' which is paraphrased under the title of 'Orval, or the Fool of Time,' consists entirely of personified ideas, types of social and political life, which are set forth to give utterance to those ideas. The unseen spiritual influences which shape the acts and thoughts of men—that inner life by which men live, which shapes their relation to the ideal and unseen world,—the consciousness of right and wrong, the aspirations after love, beauty, justice,—the obstinate questionings, the perplexed entanglements and blank misgivings,—all the metaphysical problems that lie at the very root of our tree of life, the many-voiced multitude of our thoughts within us,—are expressed and typified by an elaborate machinery of good angels, bad angels, voices of phantoms, spirits and demons, who exhort to good or allure to evil courses the mortal man—the man himself taking up the spiritual nutrition, as the body assimilates the material food which is most convenient for it. These songs and voices and phantoms recall vividly the Songs of the Spirits in Shelley's 'Prometheus Unbound,' though they do not possess the subtle witch-like melody, the dreamy spirituality of those 'Songs of the Hours,' those voices in the air, those "dirges of dead years," and those triumphal hymns over a new world and a restored and perfected humanity, which sound like a celestial chime through the poem of Shelley. The songs and spirit-voices in 'Orval' have, however, a point and directness of meaning which grows faint and entangled in the "linked sweetness" of Shelley. Orval, who personifies feudal right, hereditary nobility, pride of intellect, insolent isolation from the rest of humanity, consciousness of power, both of intellect and thought, will remind the reader very forcibly of Lord Byron's 'Manfred,' brought out into more detail than in that drama. The very curse pronounced upon him by the evil spirits is substantially the same as the spell cast on Manfred—

In proving every poison known,  
I found the strongest was thine own.

We should, however, judge that it is on the Polish poet that the influence of Byron was exerted rather than on his English translator and admirer. Orval is the type of the aristocratic chief, and he unites all the gifts of natural abilities, personal graces, power of will and strength of character, added to riches, high rank and old ancestry; but the fruit, as realized in him, is only an entire and perfect egoism:—

SCENE III.—A lonely place among the mountains.

ORVAL (in reflection).

To ashes have I burn'd the wealth of time  
Upon the greedy altar of full-cramm'd  
Unsatisfied Experience: that grim god  
That hath a hundred hands to snatch and seize,  
And in them all nothing to give. All kinds  
Of knowledge and of passion I have cast  
Into the ever-hungering fire of one  
Intense necessity to feel.

My will  
Can wake in others every sentiment,  
Every emotion; but within myself  
(Whose soul dwells dark in vast vacuity)  
There is not either hope, or fear, or faith,  
Or love.

I have no fear, and no desire have I,  
That's not already old, and quite worn out.  
I know that blindness on my son must fall.  
I know the irreparably rotten frame  
And structure of this old society

Wherein I live, whereof I am a part,  
Must fall to pieces. All these things I know,  
And, knowing them, suffer—even as God rejoices—  
In myself only, for myself alone!

This is the key-note to his character. In the very shadowy story of the drama Orval is represented first as a young man who, having, as the French say, "practised life," marries a beautiful young woman, his equal in rank, and with a fortune adequate to their position. He is in love with the novelty of his acquisition, and with his bride, a simple, gentle woman, of whom he soon tires. He then becomes the sport of a phantom mistress, a ghostly imagination;—the condemned spirit of a courtesan embodied in the dead and decaying charms rifled from a beautiful corpse, luring Orval as a shape of dazzling beauty, with a voice of siren sweetness, to a mad pursuit of the fair apparition that ever calls on him, and ever recedes before him. There is a mixture of ghastly materialism and wild metaphor in this description which is incongruous. Orval is lured up mountains, across ravines, scaling untrodden heights, until he stands on the edge of an abyss, in an unknown region, where the phantom is suddenly revealed in its real horror of charnel-house decay, and Orval is left disenchanted and horror-struck. But the evil work has been done; the heart of Veronica, the wife, is broken; her wits are gone; and on Orval's return home he finds she has been removed to a mad-house. Full of remorse, and wild with all regrets, he seeks her, only to see the wreck he has made. She recovers her senses for one moment,—and then dies. Their son, Muriel, the sole heir to all his honours, is a blind, unhealthy somnambulist, who falls into trances, and is only saved from idiocy by a mad imaginative vein of poetry. He dwells in a realm of dreams and phantasy, and grows up in a prolonged and perpetual childhood. During the years that elapse the French Revolution has broken out, or rather it is a general outbreak and revolt of the long down-trodden masses throughout all nations rising against the privileged classes. The Polish revolution has served as one feature in the great outburst of the people's rage. The pictures of the revolutionists are fine and powerful, and they have historic traits. One man rises to the supremacy, a people's king, as Orval is the nobles' chieftain. Panurge the Dictator is very finely drawn; a real enthusiast, believing in the people's cause; a man born to be a king, following his mission of destroying the existing order of things, to create from the rased site of altars, thrones and palaces, from the blood of kings and priests and also of many of the people, a new heaven and a new earth—which he believes to be possible. The character of Orval has for him a strange fascination. He recognizes that he is the type of a man also born to give laws and govern. He appeals to Orval to come and help him in his task, for Panurge is a true and noble man, and desires to raise humanity. But Orval has cast in his lot with the old order, with the old nobility and the old form of religion; and he refuses with scorn. Orval and all his order, with their wives and children, shut themselves up in an impregnable stronghold; Orval is elected chief, and they swear to hold out till death. The sketch of the imposing celebration of the cathedral form of worship, with the glorious old psalms and music and prayers, with the utter disbelief of all the worshippers, masking an atheism as complete and lifeless as the fierce fanatical blasphemy of the revolutionists' camp, is extremely well done. All the baseness and greed and sensuality that has come to the surface among the revolutionists is drawn in bold and broad colours. Out of the two camps in array against

each other only two figures stand out worthy to be called men—Orval, the leader of the forlorn hope of the old order; Panurge, the apostle of the new. The last struggle begins; it is a sort of "twilight of the gods," in the course of which the whole world seems to be made desolate and laid waste. The revolutionists storm the last stronghold; "Freedom, and no quarter," is the watchword; "all the nobles are hanged; but Orval, whose spirit is indomitable, flings himself over the battlements, leaving Panurge surveying the desolation he has wrought, and making plans for the reconstruction of society, and for making

—the new world's opulence  
Outshine the old world's riches. Until then—  
he says—

We have not justified our first dread deed,  
Destruction's drear necessity.

His friend and lieutenant says—

To achieve  
These giant tasks, the God of Liberty  
Will give us strength.

Panurge replies, sadly,—

Behind me I can see  
Nothing but these dismantled fortress-walls;  
Before me, nothing but yon wasted plain.

And the drama concludes with a vision of Christ upon the Cross:—

Pierced with three nails, which are  
Three stars. His arms are stretch'd across the world.  
We cannot pass them.

Then exclaiming "Vicisti Galilee!" Panurge dies.

A powerful but most depressing and gloomy panorama of the wars of creeds and castes, the wants and misery of the world. Doubtless, to a Pole the future, not only of his own country but of the whole world, looked hopeless enough, and gave an accent of despair to every line.

*A Genealogical and Heraldic Dictionary of the Peerage and Baronetage of the British Empire.*  
By Sir Bernard Burke. (Harrison.)

*Debrett's Illustrated Peerage and Titles of Courtesy of the United Kingdom of Great Britain and Ireland.* Under the immediate Revision and Correction of the Peers. (Dean & Son.)

*Debrett's Illustrated Baronetage, with the Knightage, of the United Kingdom of Great Britain and Ireland.* Under immediate Personal Revision and Correction. (Same Publishers.)

THESE well-known works come round to us annually, with the regularity of New Year's Day or any other festival. The first is a solid work, to be consulted on a table. The second and third are manuals, which are easily taken up or carried about. The amount of information in both is marvellous, and it is admirably digested and arranged. The editors and compilers of such works have need to keep their "weather eye" open in order that their respective works may be correct. Even then Death baffles them. Knights, Baronets, even Peers must die, and they sometimes shuffle off this mortal coil while the volumes they may have revised are passing through the press, where, as far as they are concerned, the statement that they are alive is more or less comfortably disproved by the accession of their extremely-resigned heirs and successors.

Of those who since the last volumes were published have passed away to the House where all men are Peers, perhaps the most singular was Lord Normanton. He was one of those men who love to contemplate mortality. He gave practical illustration to the injunction *Respice finem* by looking Death as steadily in the face as the Inevitable Visitor can be looked at by gazing at that grave accessory—a coffin. Lord Normanton had had his own made for years; and he was not afraid to read the inscription, or to calculate when the partly



inscribed plate should be filled up with dates, which he was never to see, but in which he was seriously interested.

Among Baronets, one line, the Scottish Shaws, have become extinct; the Irish Shaws have added a new baronet to the line, with ample family promise of its not wanting heritors for many a long day. The name Slingsby of Scriven meets our eye. In Burke there is the usual elaborate history of the family. In Debreth the usual brief account of name and title, arms, motto, creation, and livings in the patronage of the baronet who holds Scriven and other lands. In both works, of course, "Sir Charles Slingsby" is set down as the lucky holder of the dignity; but there is now neither Sir Charles nor any baronet to succeed him. It was, however, but the other day that he rode away from his own house, with his York and Ainsty hounds, full of health and spirits, and never returned home alive. At mid-day there was nothing left of him but a dead body carried down the swollen Ure, head and legs invisible, the scarlet waistcoat alone to be seen just above the cruel waters. There was the last of as noble a line as any in England. Debreth simply says, "The first baronet, Sir Henry Slingsby, was a staunch loyalist" (meaning *royalist*), "and was beheaded for attempting to bring about the return of Charles the Second." This gives but a poor idea of the antiquity of the Slingsbys of Scriven. Burke affords a better view of the nobility of that ancient house. "Gamel de Scriven, surnamed *Auceps*, had a confirmation of his lands in Scriven from Henry the First." From this Gamel was Sir Charles descended. Fancy a man living on the same lands in 1869 which were confirmed to (not conferred on, but *confirmed* to) his ancestor by a son of the Conqueror! Why, there is hardly another family in the land, not even the Nevilles, who can boast of such a descent. This descent, as in so many other families, went by the distaff; but the "ventre," as the heralds' slang has it, is the better "souche." So, in the middle of the fourteenth century, the heiress Johanna de Scriven was loved by her jolly and handsome young neighbour, William Slingsby of Studley. They joined lands and hands; and therewith the fair and fashionable Johanna brought the hereditary title of Capital, or chief forester of the forests and parks of Knaresborough (Hayà Park still exists), a feudal honour, descended to her from Gamel, who was the first by whom it was borne. For five hundred years the descent has been continued, with such accession of dignity as noble alliances could give, such shock as threatened it when the cavalier Sir Harry lost his head, and such disparagement as it might have suffered when a later baronet married for second wife the natural daughter of his uncle. But there were legitimate descendants from the first "dame," and so no harm came of it. Perhaps the family may have looked with an eye of indignation upon that "Lady Mary Slingsby" (unnoticed by Burke) who concluded her career as actress in 1685, and who was the original *Regan* when Tate maltreated King Lear as much as ever he did King David. Despite all this, the descent was clear from Gamel of Scriven, surnamed "*Auceps*," the Fowler, down to Sir Charles the Fox-hunter. The latter inherited the old feudal honour of chief forester, first held by Gamel. More than seven hundred years between the feudal fowler and the fox-hunting forester, and all is suddenly extinguished by a brutal horse pulling his master out of a ferry-boat into a river! The last male heir of a long line perishes, the horse gets safe home to his stable! Other men and other horses perished with the last baronet; and the catastrophe is aggravated by local papers igno-

rantly tossing about the word "providential," and talking, like *Gratiano*, an infinite deal of nothing, in this case to show that fox-hunting is a national sport, heroic in itself, and calculated to make heroes. It is certainly a very good thing in season, and a run with the Bramham Park or the York and Ainsty is an exercise by which a man may brace his nerves if he do not break his neck. But eager supporters of the sport (which is not *national*) talk of leading fox-hunters as if they were general benefactors. The last Slingsby of Scriven was on horseback before he could walk, was in the stables when he should have been at school, was out with his harriers when other boys were trying hard at *γυμνασμός*, and was withal a thorough country gentleman, drowned in the prime of life, and now sleeping his long sleep in the ancestral chapel at Knaresborough. It is pleasant to see the respect which local fox-hunters pay to their late master. The York and Ainsty hounds are to hunt no more this season; but masters of neighbouring packs are invited to hunt the York and Ainsty country. It is as if a man should write to his friends, "Our ball is deferred because of the death of my brother, but if any of you will get up a dance at our house, we shall be glad to join in the recreation!"

While one race suddenly dies out, nay, is plunged out of existence, another flourishes despite all chances, and flings its roots broader and broader, deeper and deeper, from one hemisphere to the other, and fructifies in both. For example, there is the tenth Lord Fairfax in the peerage of Scotland. His Lordship is a born American, and "holds," says Burke, "the office of Clerk of the Supreme Court of California, one of high position and responsibility in the United States." The barony dates from 1627. The most famous of the race were the parliamentary generals, Ferdinando and his son Thomas,—the latter, however, lapsed into royalism, and helped Charles the Second to his throne. When the fifth lord married Catherine Colepepper, she went to him with a dowry of rich lands in England, and more than half-a-million of acres in Virginia, between the Potomack and Rappahannock. The son of the above couple, Thomas, the sixth baron, visited his estate in America, and was so enchanted with it that he resolved to live and die there. He kept his resolution to the letter. He made over his English estates to his brother Robert; he settled at Greenway Court, kept house there with baronial hospitality, observing as regarded his own dress and diet the simplest tastes, and died there a bachelor in 1782, at a good old age. His brother Robert died without issue in 1793. At this time there was a Rev. Bryan Fairfax in America whose father, William, was agent on the American property to his cousin, who had acquired it by marriage. The House of Lords found that Bryan was legally the eighth Lord Fairfax; and it is his great-grandson who is now *per legem terræ* the tenth Lord Fairfax, if he choose to call himself so. In England the family is well represented in Sir William Fairfax, Fairfax of Gilling Castle, and Fairfax of Newton Kyme. Of what stuff the present Lord Fairfax is made the following story, abridged, from Debreth (where it is inserted on the authority of one of the family) will show:—

"In 1859, Lord Fairfax was walking home, accompanied by the Chief Justice of California and two other friends, when he was met by a reporter of the Court, named Lee. Lee having thought Lord Fairfax had tried to injure him, accused him of so doing, a charge which his Lordship denied. Lee rejoined in an offensive manner, evidently desiring that Lord Fairfax should strike him; this

he effected, his Lordship striking him on the face; in return, Lee struck at him with a cane, within which was concealed a long dagger. Lord Fairfax caught the cane in his left hand; Lee sprang back, drew the dagger quickly from the cane, and inflicted two terrible wounds, one through the left breast and the other in the side. Lord Fairfax had drawn a 'Derringer' pistol, and presented it, cocked, in time to prevent Lee making a third thrust. In a moment, Lee threw up his arms and cried out, 'Don't kill me, I am unarmed!' Standing still, Lord Fairfax, who had him covered at not more than six feet distance, replied,—'You miserable coward, you have murdered me, I have your worthless life in my hands; but for the sake of your wife and child I shall spare you.' Cries, at this, were raised from the crowd, of 'Shoot him, Fairfax!' 'Don't spare him!' and the like. Standing erect, looking Lee full in the face, and holding the pistol as before, Lord Fairfax answered, 'No, I won't kill him!' and then addressing Lee, said,—'Recollect, I have your life in my hands, and I spare it, not on your worthless account, for you are an assassin and a coward, but because of your wife and child.'

In conclusion, we need only say that, while in Debreth all useful information is given relative to the present holders of titles, the "Lineages" in Burke give an additional genealogical and historical importance to that valuable publication.

#### NEW NOVELS.

*Kitty.* By M. Betham-Edwards. 3 vols. (Hurst & Blackett.)

THE fascination which holds all the male characters in this novel spell-bound at the feet of the heroine, is, to some extent, communicated to its readers. None of the men can exactly explain the cause of their devotion; the readers cannot quite account for their interest. Like the heroine, indeed, the story is lively and clever, but it is also disappointing. We cannot believe that Kitty is heartless, and yet we see that she jilts lover after lover, and forsakes friend after friend. Consistently enough, she ends by forsaking us, and it may be a fine stroke of art in Miss Betham-Edwards to make the reader yawn over the conclusion after being charmed with the first volume. But such art as this is apt to be ungrateful, and the reader is not so easily reconciled as the characters are to that kind of treatment. When Kitty leaves Perry Neeve, and Polly Cornford, and Dr. Norman, they all try to win her back, and one of them, at least, almost succeeds. We, on the other hand, remember with pleasure our first acquaintance, and the chapters in which Kitty seemed to be laying herself out to please us; but when that part is over all is over, and we dismiss her from our minds. More than this, we are inclined to hope that Miss Betham-Edwards will not keep her half-promise of devoting a second novel to the same heroine. Where the tree falls there let it lie. Kitty can hardly fall lower; we doubt if she can recover herself. At any rate she is justly punished for having sold herself to gain a title, which, in her case, is the lowest price that could be earned in such a bargain. To be the wife of a niggardly country baronet, is a poor reward for a lavish expenditure of fascination and cleverness.

And now that we have vented our wrath upon Kitty's ending, we have leisure to turn to the more pleasing aspects of the novel. Till we come to the baronet, the whole story runs on its course smoothly and pleasantly. Some of the earlier scenes are exaggerated. The artistic Bohemia which Miss Betham-Edwards sketches with such ability, is of an impossible vulgarity. We laugh at Polly Cornford a little



too heartily, especially when she breaks out in proverbs, as she does in a marked way with the beginning of the second volume. Perry Neeve, too, is given to trespassing on the indulgence of society rather more than is customary with the wildest artists, and the abnormal development of his eccentricities at the supper given after his marriage is far from reconciling us to the large share they have had in the conduct of the story. Still, these scenes of artist life are amusing; there is a certain dash in every description; the dialogue is bright and sparkling, and even Miss Betham-Edwards's farce has the more refined air of comedy. We do not indeed acknowledge that Kitty has that wit which is attributed to her, but Miss Betham-Edwards has more than enough to make up for any such deficiency. What with the masque of Antony and Cleopatra, presented by Perry Neeve and Kitty, backed by Polly Cornford's orphan nieces and the maid-of-all-work as Egyptian slaves; what with Polly Cornford's interview with Kitty's baronet, and Perry's serenade under Kitty's window when she was sleeping the sleep of respectability; what with the girl-photographer and M. Puig, *alias* Piggy, who adores the stain of chloride of silver on her dear little fingers; we are kept in a state of constant laughter, though at times, as we have said, it becomes too uproarious. The contrast between this cheery and sunny life which wears its heart upon its sleeve while wearing out its sleeve at the elbows, and the inane dreariness into which Kitty plunges for the sake of a title, is somewhat artificially heightened. At first, too, Kitty seems to be content with a dream of Perry Neeve and 600*l.* a-year. But Dr. Norman, to whom she is engaged before any breach with Perry, could have given her more than this. Worldly ambition grows upon her. If she had not married the baronet, she would have made a bid for a more distinguished alliance. Perhaps we are to understand that something of the sort is yet in store for her.

Though Miss Betham-Edwards has been carried away by the temptations of caricature in her portraits of the Bohemian artists, and some of her social types are wanting in novelty and distinctness, the Normans are well drawn, and Kitty's life with them is free from either weariness or exaggeration. Dr. Norman is the most complete character in the novel. He does not leave so decided an impression upon the mind as do some of the others; he is wanting in Perry's animation, and his actions are not so clearly *motivé* as are those of the women. But then he is at once possible and consistent. He occupies a high position throughout the story, and more than that, he is continually rising. We are not sure that his reception of Kitty, when she has sold herself for her title, and when he has earned scientific fame, is quite worthy of what has gone before. In the same way, we think Perry Neeve's sudden resolve to forget Kitty and to marry Laura Norman is too Bohemian to be enduring. But these are small abatements from the merits of the whole work, and the effect it produces is pleasant in spite of its ending, natural with all its exaggerations, readable almost to the last. Our review has shown that there is nothing in the book to be called story, and if there was it would be rather forced in its transitions. Yet the old theory of novel-writing was, that to excite curiosity about the person whom the heroine was to marry supplied the place of a plot, and Miss Betham-Edwards has certainly made the most of this theory both in the guesses it entails, and in the collapse by which it is followed.

*Waverley Court.* By George W. Garrett. 3 vols. (Chapman & Hall.)

Novel-readers must be a most ungrateful class of beings if they do not appreciate Mr. Garrett's evident wish to save them trouble. He has taken great pains with this object, and it is to be hoped that he will be rewarded. So many alternatives are put before us that we are a little embarrassed in our choice; but we think, on the whole, the first and easiest ought to be adopted. This is, not to read the book at all. There is certainly nothing in it to tempt us. But for fear this plan might not be followed, the watchful care of Mr. Garrett has provided several other resources. He has not burdened his novel either with a plot or with characters. It is true that he leads us to suppose there is something intended to be a plot, and that this is made to look as if it was going to be very mysterious. But as it all comes to nothing we are not even mystified by it, and as if it had come to anything it would have been rather more foolish than it stands, we do not regret its failure. We must also admit that both in what is meant to look like a plot, and in what Mr. Garrett may call his characters, our prejudices are carefully consulted. In the one, we have constant reminiscences of our favourite sensation-novels. There is what we take to be a murder; there is an elopement; a gamekeeper knows some secret which his master does not want to be disclosed; secret marriages have taken place; we have a faint suspicion of bigamy. A detective comes on the stage. The murder is being traced by means of a stolen watch. The gamekeeper is kept out of the way by large sums of money. A certain brooch has a picture upon it. The heroine has dreamt a dream. All these incidents are so familiar to our minds that we know exactly to what they will lead. Mr. Garrett kindly manages a surprise for us at the end by contradicting all that had gone before. In like manner, though he has reproduced the stock characters of fiction, he causes a diversion by combining two opposite ones in the same person. The Mrs. Nickleby of the first volume, is an active managing woman in the second. Generally, however, Mr. Garrett's men and women are not of a kind to give the reader any thought or difficulty. They have had so long an engagement in novels that they know what they have to do on any emergency. It is the part of a young hero of the sensational school to have a secret. Of course it does not matter what the secret is. Some one else must know it though, and who is so useful for this as a long-legged and suspicious gamekeeper? When we have once admitted the secret and have disposed of the gamekeeper, then comes the task of detection. This, of course, is done partly by some sergeant in the police force, and partly by some amateur who blunders upon important documents. An old newspaper is a very valuable property, especially if it has been kept in a box and a part of it has been marked. If, moreover, the young hero is always turning pale and seeming nervous, and making vague confessions, the reader is on the alert. Perhaps the reader is disappointed when all these promising signs are explained away; but Mr. Garrett has to give some explanation, and one is as good as another. If the young hero has been suspected unjustly he may seem to have some claim on our generosity. If the author manages a surprise for us, we ought to say something in his favour. This is apparently Mr. Garrett's reasoning. We give it for what it may be worth. It will be hard if at all events it is not worth more than the novel.

*The Bright To-Morrow: a Novel.* By Wallace J. Harding, Barrister-at-Law. 3 vols. (Newby.)

'The Bright To-Morrow' makes a very dull to-day for the reader who, with a resolution not to be vanquished by extraordinary difficulties, persists in the toil of perusing its first two volumes; but towards the latter part of the third volume the writer's absurdities are so numerous and pungent, that he creates an abundance of compensatory merriment for the student, whom he has only tantalized and wearied by the earlier portions of his tale. The son of a small wine-merchant, who has "formerly been mixed up in retail trade," Godfrey Beechworth, the hero, at the outset of the story is deeply in love with Ellen Castlemaine, the daughter of a prosperous and haughty attorney, for whose hand the generous youth, recognizing his social inferiority to a maiden whose sire is a gentleman by act of parliament, does not venture to make a matrimonial proposal. In submission to the will of his stern and penurious parent, Godfrey emigrates to Australia, where he experiences strange vicissitudes of fortune, whilst nursing in an heroic breast his romantic devotion to the proud attorney's peerless child. From Australia, the young gentleman moves to India, whence he returns to his native land in the fullness of manhood, bent on qualifying himself at the same time for practice at the English bar and for the possession of the adorable Ellen. Whilst acting as London correspondent to a Calcutta paper, he eats dinners at the Middle Temple, and studies the literature of Ancient Greece and Rome, under the guidance of "an accomplished scholar, the Rev. William Woolaston, Doctor of Divinity," to whose principal failings attention is delicately drawn by the passage which records of the erudite gentleman, "rather *insouciant* in his habits, no one loved better than he a good glass of wine; but his wife, who was as economical by temperament as her husband was the reverse, acted as a useful counterpoise to his extravagant tendencies." In a period of relaxation from his legal and classical studies, Godfrey, having despatched his letter to Calcutta, addresses to his adorable Ellen a poetical valentine, which his biographer is thoughtful enough to print for the edification of readers, who are informed, "The melancholy and desponding tone of these verses must be attributed to the humour in which they were written. Godfrey Beechworth, at the time of penning them, almost began to despair of ever gaining that intimacy with the solicitor's family which he so much desired. He had, however, no sooner posted them than he regretted having sent them." Brighter days and hopes are, however, in store for the lover, who has no sooner become a Bachelor of Arts of the London University, and, by attaining the status of a barrister-at-law, "realized the ardent wish that he had so long cherished," than he begins to make quick advances to social eminence. "He regularly attended the courts, and was rarely seen absent on circuit." That leading public actors may be conspicuous by their absence from august assemblies, there is good authority for saying; but the bold form of speech which Earl Russell, some few years since, adopted from a Latin historian scarcely justifies Mr. Harding's courageous assertion that a young barrister may be seen in a law-court when he is absent from it. "By this means," continues Godfrey Beechworth's historian, "he had hardly been more than two years at the Bar when he found himself earning an annual income of upwards of four hundred pounds by his profession." Good luck



follows on good luck. The adorable Ellen's uncle—a solicitor, like his brother—is involved in a lawsuit, which is conducted, on his behalf, by a legal practitioner, who sends Godfrey a brief in the cause. At length, the young barrister has an opportunity of making himself favourably known to the lady's disdainful family. "How he exerted himself, what eloquence he displayed, and how triumphantly he won his cause, was the talk of Westminster Hall. Henceforth, his professional reputation stood higher than ever, and briefs came crowding in apace. The father of Ellen Castlemaine, who was present throughout the trial, was so irresistibly struck with the masterly manner in which Godfrey Beechworth had conducted the case that he overwhelmed him with grateful compliments, and insisted upon his dining with him, upon the evening of the welcome verdict, at his house in Gower Street. The good fortune ended in his becoming, before long, the accepted suitor of the idolized object of his early love." On this last point Mr. Harding contradicts himself, for, far from being the end of his good fortune, the success of Godfrey's suit for Ellen's love is followed by other, and no less remarkable, triumphs. Estates come to him from two different sources; and such a tide of prosperity flows upon him that the author is enabled to say of this favourite of the fickle goddess, "By a fortunate course of events joined to his own abilities, he was, while still young, now become, in his own country, one of the most rising men of the day—a Queen's counsel, a Member of Parliament, and a knight to boot." In the last chapter of the narrative, our "knight to boot" and his lady are sitting before the cheerful fire of "their noble drawing-room," in "a splendid mansion, in the neighbourhood of one of the parks," when Sir Godfrey, towards the close of a brisk interchange of conjugal compliments, observes, "But you must not be always flattering me, darling, or I shall grow conceited." "My dearest Godfrey, I don't believe you will be so readily spoiled," is the adorable Ellen's appropriate reply. "Before going upstairs to bed," run the concluding sentences of the story, "Sir Godfrey partially opened the shutters of one of the windows, and looked to see what kind of weather it was outside. Having satisfied his curiosity, he closed them again; and the curtain must now, also, be drawn over the final scene of this history of the early fortunes of Godfrey Beechworth, who had at length realized 'the bright to-morrow' that he had dreamed of and believed in so long." Thus the book ends in mystery. Whether it was a rainy or a fine night when Sir Godfrey thus satisfied an innocent curiosity, no one but the hero, the author, and perhaps the adorable Ellen, can say. Why has Mr. Harding left us in the dark?

*The History of Israel.* By Heinrich Ewald. Translated from the German. Edited, with a Preface and Appendix, by R. Martineau, M.A. Second Edition. (Longmans & Co.)

THE work of Ewald, a portion of which is now translated, is too well known in Germany and to German-reading theologians to need description. Since the year 1843, when the first volume appeared, the author has spent much time and labour upon it, adding volume to volume, and even carrying the history into the New Testament, till seven volumes were published; the first four embracing the Old Testament, which have now reached a third edition. The ability displayed in the work is obvious to the most superficial reader. It is an epoch-making book, one which will scarcely be superseded in the department to which it belongs. Whoever

wishes to study the Old Testament records cannot dispense with it. But it must be perused more than once to be appreciated. An unintellectual reader will scarcely have patience or perception to see the value of a work so full of learning and thought.

Ewald possesses remarkable sagacity. His genius is poetic, intuitive, far-reaching; his scholarship wide and exact. Speculative ability marks every stage of his discussions. He analyzes and constructs with great facility. Ingenious conjecture comes to his aid whenever he wills. The stamp of a vigorous mind is left on everything he writes, and all that he writes is worth reading. In addition to ample intellectual power, a high moral tone pervades and purifies his compositions. The man is intensely upright, prepared to make any sacrifice for principle and conscience. In this respect he is worthy to be put beside those old Hebrew prophets who nobly confronted kings and priests. In short, he is a scholar whose spirit rises to the lofty region of divine truth and freedom. The defects pervading his writings generally, and his 'History of Israel' in particular, are a part of his mental idiosyncrasy. He is far too positive where the evidence amounts to mere probability. Conjectures should not be exalted into knowledge. He also indulges in a rhetorical, half-poetic, hazy language, which is detrimental to conciseness and perspicuity. His style is difficult, devoid of ease or elegance; and we are sorry to perceive a reluctance to allow due credit to other scholars for their meritorious contributions to science. Gesenius, De Wette, Hupfeld, Hitzig, are spoken of in terms little short of contempt; while vials of indignant scorn are poured forth on Baur and his school, as well as on Hengstenberg. Few German scholars escape his censure. This is not a spirit to be commended, for it is not an immoral act to differ from Ewald's opinion. Indeed, we often dissent from his views. Sagacious as he is, his judgment is frequently at fault. He devises fanciful hypotheses which others cannot adopt because they are mere assumptions; draws distinctions which have no real foundation; and distributes books or chapters among imaginary writers with a confidence undisturbed by doubt. It is therefore certain that the history of Israel will be written differently by other critics; that many of his statements will remain peculiar to himself; and that a large modification of his views will be ultimately reached by the critical world. But his great services to Biblical science must continue to be acknowledged.

In describing the sources of the Pentateuch, our author differs materially from other critics. It is true that he is an advocate of the document-hypothesis, as are Hupfeld, Knobel, Boehmer, Schröder, and Nöldeke, but he multiplies the historical works assumed, and gives them peculiar names:—

1. The book of the wars of the Lord, to which belonged Joshua xvii. 14–18; Exod. xv. 1–18; perhaps Numbers xxxiii.
2. The biography of Moses, to which are assigned Exod. iv. 18, and xviii.
3. The book of covenants, which began with Abraham, and contained different sections of the present books of Genesis, Exodus, Numbers, and Judges; composed in the time of Samson.
4. The book of Origins, completed in the first third of Solomon's reign, by a priest, which began with the history of creation (Gen. i. 1–ii. 3), and ended with the dedication of Solomon's temple (1 Kings viii. 1–11). This is the same as the Elohim document.
5. The third narrator, who wrote several portions of Genesis, Exodus, and Numbers, such as Genesis xx. xxix. xxxi. &c., living in the

tenth or ninth century, contemporary with Elijah and Joel.

6. The fourth narrator, who chiefly worked up old matter with artistic skill, in the literary fashion demanded by the best prophecy and religion of the time; living at the end of the ninth or beginning of the eighth century.

7. The fifth narrator, from whom proceeded the first great collection and working-up of all previous sources of the primitive history, and who compiled all the Pentateuch, together with Joshua, as far as the death of that captain. He lived in the Kingdom of Judah near the time of Joel.

8. The Deuteronomist who wrote about the latter half of Manasseh's reign, in Egypt; to whom we owe Deuter. i.–xxx. and the last form of Joshua's book.

9. The last compiler or redactor, who inserted the blessing of Moses (Deuter. xxxiii.), and united Deuteronomy with the rest of the work. He lived before the end of the seventh century.

Such is the elaborate hypothesis built up with great confidence by an ingenious scholar. How different from the simple system of Tuch and Bleek, who, adhering to the supplementary hypothesis, assume an Elohist and a Jehovistic writer, the latter filling up and completing the work of the former. That it rests on several arbitrary assumptions is easy to perceive. But, though it may furnish occasion for a sneer at the higher criticism, it were unphilosophical to conclude at once that nothing has been gained by that criticism. The existence of two documents, the Elohist and Jehovistic ones, is generally admitted by scholars of the present day. Opinion may even settle down in the hypothesis that five writers are distinctly traceable, viz. the Elohist or fundamental author, who corresponds to the writer of what Ewald terms the *book of Origins*; a second Elohist; the Jehovist; the Deuteronomist; and a redactor. Such is, in substance, the view of Hupfeld, Knobel, and Nöldeke, the last of whom has recently written an essay on the subject in his 'Untersuchungen zur Kritik des alten Testaments.' The splitting process is a favourite one with Ewald. He has exemplified it in his dissertation on the book of Enoch. He has also shown it in relation to the Gospels, since he makes eight older ones precede that of Luke, the first used by Paul being attributed to Philip.

The following paragraph shows the confident way in which Ewald applies his document-hypothesis. In connexion with the history of Moses we read:—

"A few passages, at all events, may be clearly traced to the third narrator. First, the story that God summoned Moses to return to Egypt, because his persecutors there were dead, must be derived from him; this corresponds to the description of the flight of Moses. (Exodus ii. 1–22). Secondly, it is probable that we owe to him the detailed account of the increasing sufferings of the people during the first efforts of Moses and Aaron, and also of their indignation against Moses, a description which, in point of style, is decidedly earlier than the fourth narrator, and neither fits into the context of the Book of Origins nor altogether harmonizes with the manner of the earliest narrator. Other passages belonging to this writer will afterwards be brought under our notice. The negotiations with Pharaoh as now described are in the main derived from the fourth narrator; and, as is elsewhere the case with him, it is not the materials themselves which are new, but merely their artistic arrangement and employment. This can be shown pretty completely so far as the main points are concerned. That staff of God which, according to this narrator as well as the fifth, played [plays] so great a part, which Moses, as commanded by Jahveh, gives to Aaron to stretch forth, or himself raises; and which subsequently, as a wonder-working staff, is inseparable



from the great leader's hand; what is it, in reality, but that same high priest's staff whose origin is placed much later by the Book of Origins, and which, these passages show, was considered, at the time they were written, as the ancient sign of the power and dignity of the house of Aaron, and must at that very time have been actually preserved in the sanctuary? for that latest conception of it, as the original shepherd's staff in the hand of Moses, is only a beautiful turn given to the tradition respecting its origin. Further, among the ten plagues by which Pharaoh is ultimately coerced into compliance, eight are nothing more than extraordinary calamities [rare events], of such a kind as may occur in any country, but most frequently and easily in the swampy northern portion of Egypt (only that, in connexion with this history, they are to be viewed in that terrible light in which the locusts are regarded by Joel), and are arranged in an appropriate advance in severity: frogs out of the water, mosquitoes as if swarming from the dust, dog-flies, murrain among the cattle, a kind of blains, hail, locusts, darkness. To these is prefixed, as the first plague, the red or bloody Nile, a most oppressive one in Egypt, owing to the deficiency of other drinking water (this phenomenon however by itself is also noticed elsewhere); as the tenth and last plague is added, the slaying of all the first born, which, as remarked above, is derived from a wholly different source. It is self-evident that the round number ten is here selected with deliberate art. \* \* The fifth narrator, who moulds all these materials together, prefaces this entire section, according to his wont, with a grand introduction of his own, in order at once to present [introduce] the history of Moses as the divinely appointed Redeemer of Israel and opponent of Pharaoh, with all the most appropriate sublime images and truths. Especially remarkable is the application he makes of a material borrowed from the third narrator. This narrator, namely, as far as we can now judge, was the first writer who had ventured to depict the contest between Moses and the Egyptian magicians before Pharaoh. We may well assume that he had selected precisely three examples of this contest: the transformation of the magic staff into a snake and back again; the somewhat similar change of a sound hand into a leprous one, and *vice versa*, both doubtless nothing more than arts in which enchanters and soothsayers at that time were wont to vie with each other—and, indeed, the narrative assumes that the Egyptian magicians were able to produce the same results, though in an inferior degree; and lastly, the above-mentioned change of the water of the Nile into blood. A contest in such genuine Egyptian arts is, in fact, in its right place in the presence of Pharaoh; and, doubtless, all that was related originally was, that Moses had excelled all the wise men of Egypt. But after the fourth narrator had gone further in this, the fifth represented those three magic arts as given to Moses directly from God himself, in order that he might first display them to the people of Israel, and thus awaken their confidence [belief] in his mission."

The two volumes of translation cover the first two volumes of the original, and bring down the history to Samuel's time. The version gives the general sense in appropriate English. The lady who made it deserves praise for the persevering labour which she has bestowed on a very difficult task. We could wish, indeed, that words had not been left out; that all the original had been rendered into English; and that greater precision had been studied. A degree of freedom has been indulged in which is not to our mind. A closer version would, in many cases, have been preferable. Those who compare the short paragraph which closes the second volume will understand the drift of our meaning. "Arises" is not the exact representative of *steht*; nor is "an honourable token" a happy rendering of *das hohe Zeichen*. So also the phrase "by his own powerful sympathy" is an inexact equivalent for *durch eigene stärkste Theilnahme*. Jeder gute Grund is more than "the basis."

The Preface proceeds from an admiring disciple of Ewald, who has given, by way of

appendix, a good dissertation on the true pronunciation of the divine name Jehovah. With Gesenius and Ewald he advocates *Jahveh* as the correct pronunciation; which is certainly the most probable opinion. The subject is more curious than important. It is singular, however, to find the writer adducing against Gesenius's suggestion of the noun being the imperfect Hiphil of *Hawah*, the belief of "the author" of Exodus, when he had before stated that "many, if not most, of the etymological explanations of names in the Old Testament are against the rules of language, or otherwise forced and absurd." He is in error when saying that the Septuagint always renders *Jahveh* by *κύριος*; for in Genesis iv. 1, 4, 6, it is translated *ὁ θεός*; in iv. 9, 13, 15, *κύριος ὁ θεός*.

The work is more adapted for scholars than general readers. As the production of an eminent living critic who has spent many years in the study of Scripture, it ought to command attention. The thoughtful, reading it with discrimination, and for what it is,—a critical history of the Jews by a critical Jew,—may derive much light from its pages.

#### *Pre-Glacial Man; or, Geological Chronology.*

By J. Scott Moore. (Dublin, Hodges, Smith & Foster.)

Mr. Scott Moore brings together the results of his readings in Lyell as the principal, and in several others as the subordinate, writers on the subject he has chosen. He finds to his own satisfaction that "The Mosaic revelation, geological facts, and astronomical calculations (so far back as they have yet been carried), appear to agree with, and adapt themselves to, each other." He, together with Hugh Miller, regards the Mosaic account of the Creation as that of a series of visions, a diorama, over whose shifting pictures the curtain rose and fell six times in succession. He looks upon each Mosaic day as an extended cycle of time, and therefore the Mosaic Hexæmeron can be correlated with the six principal geological periods, commencing with the azoic and ending with the tertiary era.

Mr. Scott Moore works out a plausible scheme, making the Mosaic fifth day terminate with the chalk formation, and the eocene to commence with the sixth day. His only claim to special notice is that he has constructed two diagrams, one of part of the sixth day of the Mosaic Hexæmeron, extending over one million of years, deduced from Croll's tables. Mr. Croll computed the changes of the eccentricity of the earth's orbit for a million of years preceding, and a million following, the date A.D. 1800. Readers of Sir Charles Lyell's 'Principles of Geology' are aware of the tabulation and use he has made of this and other similar computations in the new edition of that standard work. Mr. Scott Moore's diagram renders the application of Croll's computation visible and intelligible. By its aid he places the last great glacial epoch within the post-pliocene period, and between periods of 50,000 and 320,000 years ago. The next previous period of extreme eccentricity occurred 750,000 years ago, and another, which was still greater, 850,000 years ago. The other diagram relates altogether to the post-pliocene glacial epoch, and comprises a term of 400,000 years, embracing within it the glacial term of about 250,000 years. It is, therefore, plainly included in the previously-named diagram for one million of years. Such diagrams as these are wanting to Sir Charles Lyell's pages on the same subject, and might well be employed in connexion with those pages. The whole question is so unfamiliar to common readers that to them all diagrammatic explana-

tions will prove serviceable; nor has Mr. Moore said a word too much in explanation.

This author is not so chary of approximate dates of periods as are the great geologists who have a name and reputation to guard; hence he may be more acceptable to readers who crave for something definite. He believes that the Lower Miocene epoch commenced about 1,000,000 years ago, and the Upper Miocene about 825,000 years ago. The Upper Miocene blended with the Pliocene about 675,000, and the Pliocene with the Post-pliocene about 350,000 years ago. The Post-pliocene *glacial epoch* gradually crept on about 350,000 years since, and lasted for 270,000 or 280,000 years. The recent period of geology succeeded about 50,000 years ago, and the current period 6,001 years back, viz., at the time of the creation of Adam.

The question of *pre-glacial man* is brought into definite shape by conjecturing him to have appeared on earth more than 350,000 years ago. If he were *post-glacial* only, then, as the *pre-glacial* period lasted from 270,000 or 280,000 years, we can only assign to man a retrospective existence of about 70,000 or 80,000 years. It will be strange to those who have never carefully studied the evidence to hear that the holders of such shorter human chronology are deemed timid by their bold and time-leaping brethren.

This author is clearly separable from the herd of small upholders of Moses, and nibblers at geological truths, for he accepts them as truths, and endeavours briefly to illustrate those of them which relate to his topic. In three Appendices he shows that he has thought on some interesting points, and that his faith in a veracious Moses and a created Adam has not prevented him from also having faith in Lyell. He would have done a service to those readers who cannot go patiently and perseveringly into astronomical and geological details of chronology if he had brought his conjectural periods altogether in one table, and arranged it in clear order at the end of his book. While eminent geologists write for their peers and co-geologists, others should adapt their pages to plain readers, who would welcome simplicity even if it went to the verge of elementary instruction. Few geological subjects more urgently demand popular explanation than the fundamental and very fruitful one of geological chronology.

#### *The Tragedies of Æschylus.* Translated by E. H. Plumptre, M.A. 2 vols. (Strahan & Co.)

WHY have we so many English translations of Æschylus? It can hardly be said that Greek tragedies are popular reading; and the plays which our own poets have written in imitation of them have never been held in high esteem. 'Samson Agonistes' is sometimes regarded as an eccentricity; very few trouble themselves to read the 'Prometheus Unbound' of Shelley. Nevertheless, translations of Æschylus abound. To say nothing of the older versions, we have a complete translation by Prof. Blackie, and translations of detached plays by Prof. Conington, Dean Milman, Miss Swanwick, and Mrs. Webster, all more or less meritorious. One would have thought that the market was overstocked; but Mr. Plumptre has already made a venture of the same sort in the shape of a translation of Sophocles, and, doubtless, has good reason to believe that his present work will have a good sale. For our own part, we think that those who are acquainted with Greek had better read Æschylus in the original, and that those who are not would find it more profitable, in the dearth of native talent, to turn their attention to Goethe and Hugo.



Having then liberated our soul upon the abstract question whether it is worth while to read Greek tragedies in English versions, we may with a clear conscience turn to the book before us; and it must be admitted that Mr. Plumptre has done his work well. His great merit is his wonderful fidelity. The reader who takes the trouble to compare the following extract with the original will find that nothing is omitted, and hardly anything added, in the rendering:

And then the light swoop'd o'er Gorgôpis' lake,  
And passing on to Ægiplanctos' mount,  
Bade the bright fire's due order tarry not;  
And they, enkindling boundless store, send on  
A mighty beard of flame, and then it passed  
The headland e'en that looks on Saron's gulf,  
Still blazing. On it swept, until it came  
To Arachnaean heights, the watch-tower near;  
Then here on the Atreidae's roof it swoops,  
This light, of Ida's fire no doubtful heir.  
Such is the order of my torch-race games;  
One from another taking up the course,  
But here the winner is both first and last;  
And this sure proof and token now I tell thee,  
Seeing that my lord hath sent it me from Troia.

Agam. 293—307.

We observe that in line 305 Mr. Plumptre adopts Dr. Peile's interpretation. We prefer to render it

Who runs from first to last is victor here,  
supposing that in the *λαμπαδηφορία* there were sets of runners, one set competing against another, and that *ὁ πρῶτος καὶ τελευταῖος δραμών* is a poetical description of the set which succeeds in bringing the torch unextinguished to the goal.

The following extract from the 'Prometheus' (1035—1050) is still better:—

Look to it, if thou disobey my words,  
How great a storm and triple wave of ills  
Not to be 'scaped shall come on thee; for first,  
With thunder and the levin's blazing flash  
The Father this ravine of rock shall crush,  
And hide thy carcass, and its rocky arms  
Shall grasp thee tight and keep thee in thy place.  
And having traversed space of time full long,  
Thou shalt come back to light, and then his hound,  
The winged hound of Zeus, the ravens eagle,  
Shall greedily make banquet of thy flesh,  
Coming all day an uninvited guest,  
And glut himself upon thy liver dark.  
And of that anguish look not for the end,  
Before some God shall come to bear thy woes,  
And will to pass to Hades' sunless realm,  
And the dark cloudy depths of Tartaros.

If it is desirable that Æschylus should be translated into English, we can wish for nothing better than this spirited and accurate version.

It is difficult to say what is the best way of representing in English the choruses of a Greek play. Mr. Plumptre uses unrhymed metres, arranged in strophe and antistrophe. At the same time, "for the sake of those who cannot abandon their preference for the form with which they are more familiar," he has added, in an Appendix, a rhymed version of the chief odes of the Orestean trilogy. We think that his decision in favour of unrhymed verse is a wise one, although he seems to move easily and gracefully even when shackled with rhyme.

Here is his rendering of part of a chorus in the 'Choëphoræ' (628-639):—

STROPHE IV.  
And now the sword already at the heart,  
Sharp-pointed, strikes a blow that pierces through,  
While Justice guides the hand;  
For lo! the lawlessness  
Of one who doth transgress all lawlessly  
The might and majesty of Zeus, lies not  
As trampled under foot.

ANTISTROPHE IV.  
The anvil-block of Justice firm is set,  
And Fate, the sword-smith, hammers on the bronze  
Beforehand; and the child  
Is brought unto his home,  
And in due time the debt of guilt is paid  
By old Erinnys, famed for counsel deep,  
For blood of former days.

The following rhymed translation of the same passage, though not so exact, is excellent:—

STROPHE IV.  
And lo! the sword sharp-pointed pierces deep,  
E'en to the heart, the sword which Vengeance wields;  
The lawless deed will not be neglected sleep,  
When men tread down what fear of high heaven shields;

ANTISTROPHE IV.  
But still the block of Vengeance firm doth stand,  
And Fate, as sword-smith, hammers blow on blow;  
And then with thoughts that none can understand,  
Erinnys comes far known, though working slow,  
And to the old house brings the youthful heir,  
That deeds of blood wrought out of olden time  
May the due judgment bear  
For each polluting crime.

A well-written life of Æschylus is prefixed to the work, as well as some interesting and judicious remarks upon his theology. Mr. Plumptre has not been able to discover any new facts in regard to the poet's history, but he has been very successful in infusing life into the dry statements of the ancient anonymous memoir, in appreciating the various influences to which Æschylus was exposed, and in tracing their operation in his writings. We cannot help thinking, however, that Mr. Plumptre has, to say the least, exaggerated the influence of Epimenides upon the poet's character and works. Mr. Plumptre thinks that he finds echoes of the teaching of Epimenides (who visited Athens about seventy years before Æschylus was born) (1) in the respect which the poet pays to the authority of dreams; (2) in his belief in "a transmitted pollution cleaving to a family from generation to generation, sin begetting the penalty of sin, until some one comes who, by penitence and prayer and rites of expiation, obtains pardon and deliverance"; (3) in his reverence for the court of the Areopagus; (4) in his personification of the demons of Outrage and Shamelessness; (5) in the prominence which he gives to the worship of the Chthonian goddesses; (6) in the supremacy which he attributes to Zeus; and (7) in his dislike to barbaric wailings and lamentations over the dead. We confess that we think Æschylus's views on all these points were entertained also by the majority of his countrymen. Mr. Plumptre's remarks upon the political meaning of some of the plays are just and ingenious. Still more valuable and more original is his interpretation of the Æschylean theology, which, so far from declaring that "God is a jealous God," not in the Hebrew sense, as demanding all man's heart, but as envious of man's success, and afraid of his independence," is a protest against this very creed, and an attempt at a more satisfactory explanation of the dark mystery of evil. For the proof of this statement we must refer our readers to Mr. Plumptre himself.

#### OUR LIBRARY TABLE.

*The Story of Mairwarra; or, Our Rule in India.* (Longmans & Co.)

ALTHOUGH this book is little more than a reprint of an article which appeared in the *Dublin University Magazine*, in July, 1853, it has claims on our attention in some degree equal to those of a new publication. It was written to do justice to one of the most deserving and distinguished officers who ever served in India, and its object, we fear, has been but slightly attained. To this day the story of the civilization of Mairwarra is almost entirely associated with the name of Col. Dixon, and there are very few who know that Col. Dixon did but build on the foundation of his predecessor, General Hall. The fact is, however, that it was General, then Captain, Hall who, in 1819, first explored Mairwarra, at that time a wild jungle filled with savage beasts and men more savage far than they. It was he who in the same year planned the successful attacks on Lulna and Jak. Again, in 1820, he was foremost at Hattuh and Barah, and arranged the surprise and storm of Ramgurbh; nor was he absent in the final defeat which led to the submission of the Mairs. After all these military successes Capt. Hall was selected by the Marquis of Hastings for the appointment of superintendent or governor of Mairwarra. In thirteen years he changed a tribe of lawless bandits into a body of contented and industrious peasants. He suppressed infanticide and the sale of women. He established the Panchayat,

and with it so much order, that since 1824 only three Mairs have been transported, and not one executed. He delivered the country from famine by works of irrigation, which he constructed with so much skill that one of them was selected as a specimen by the best engineer officer of the day. Finally, he left the country with a name as much venerated as that of a local demigod, and he still discharges, in his eightieth year, in his own native country, Ireland, the duties of a public officer with unflagging zeal and unabated powers. It was in 1835 that Col. Dixon succeeded Col. Hall, and it must be admitted that he was a worthy successor; but the path was already trodden, the rough work was done, and the future course indicated. Col. Dixon was an able officer, and to him belongs the honour of having founded the new flourishing town of Nya-Nagar. It has been pretended by the 'Friend of India,' that our possessions in Mairwarra are to be handed over to the Rájás of Meywár and Marwár, but we do not believe it. Those who are most friendly to native princes do not desire to see their rule extended over provinces which have for nearly half a century been under our Government, and whose inhabitants remonstrate against the change.

*Ikhwánu-s-Safá; or, Brothers of Purity.* Translated from the Hindústání by Prof. John Dowson. (Trübner & Co.)

*Ikhwánu-s-Safá; or, Brothers of Purity.* Translated from the Hindústání of Maulavi Ikram 'Alí, by John Platt. Carried through the Press by E. B. Eastwick, C.B. M.P. (Allen & Co.)

THESE two volumes contain translations of one of the Hindústání books in which young officers are examined in India. The Hindústání itself is but a translation of part of a much larger Arabic work made by Ikram 'Alí, one of the Munshís of the defunct College at Fort William, which was founded by the Marquis Wellesley. The story is to our thinking a dull one, and is briefly this: a vessel is shipwrecked on an island in which dwells the King of the Jenii. The crew set to work to ensnare the animals there, and the latter complain to the King, who, notwithstanding his high nature, seems marvellously ignorant of the commonest matters concerning the animal race. He orders seventy deputies from the men to attend in his Hall of Justice, and disputes with the deputies of the animals as to the right of sovereignty claimed by man over the brute creation. Each side brings forward proofs of superior wisdom and excellence, till at last the cause is decided in man's favour. Prof. Dowson has performed his work very well, but his notes are few and somewhat meagre. Mr. Platt's version has had the advantage of Mr. Eastwick's superintendence.

*Recollections of Central America and the West Coast of Africa.* By Mrs. Foote, Widow of the late Henry Grant Foote, Esq. (Newby.)

ON the 3rd of September, 1853, the author and her husband left Greytown for the neighbouring state of Salvador. They passed up the San Juan in a river steamer, landed at Granada, and rode by Leon to Tampisqui on the Gulf of Fonseca. By-the-by, owing to a misprint, it would appear that having left Greytown on the 3rd they quitted Granada on the 1st of September. One of these dates must be wrong. They crossed the Gulf in a bung, a large Indian boat, and disembarked at La Union, where they made the acquaintance of the well-known writer, Mr. Squires. Hence, they rode through a lovely country to San Salvador, and resided there till just before the terrible earthquake of the 16th of April, 1854, which destroyed the town. Luckily, on that fearful day, they were absent at Sonsonate. In 1860 Mr. Foote was appointed Consul at Lagos, and our authoress, who had accompanied him to England *vid* New York, but who had remained behind when he started for Africa, sailed in November for Madeira, and passed thence to Lagos. The second part of the book is occupied with the voyage, and with a brief account of Lagos. The volume is a pleasing, lady-like production, but too colourless to call for much notice in the public prints.

We have on our table *Transactions of the Ethnological Society of London*, Vol. VII., New



Series (Murray).—*Sermons preached in the King's Weigh House Chapel, London, 1829-69*, by T. Binney (Macmillan).—*An Historical Exposition of the Book of Daniel the Prophet*, by William Harris Rule, D.D. (Seeley).—*The Great Prophecy*, abridged from the 'Horæ Apocalypticæ' of the Rev. E. B. Elliott, by the Rev. W. T. H. Eales, B.A. (Seeley).—*The National Church—History and Principles of the Church Polity of England*, by Rev. D. Mountfield, M.A. (Longmans).—*The Public Worship of God: its Authority and Modes, Hymns and Hymn-Books*, by James Gibson, A.M. (Nisbet).—*On the Knee of the Church—Female Training in Romish Convents and Schools*, translated from 'Sur les Genoux de l'Eglise,' by Charles Souvestre (Macintosh).—*The Year-Book of Facts in Science and Art*, exhibiting the most important Discoveries and Improvements of the Past Year, by John Timbs (Lockwood). New editions of *The Poetical Works of William Wordsworth* (Moxon).—*History vindicated in the Case of the Wigtown Martyrs*, by the Rev. Archibald Stewart (Edinburgh, Edmonston & Douglas). Also the following pamphlets: *The State in its Relations with the Church: a Paper reprinted from 'The British Critic,'* October, 1839, by the late Rev. John Keble, M.A.; with a Preface by the Rev. H. P. Liddon (Parker).—*Let us not rend it: an Appeal for Unity*, addressed to all the Members of the Church of England, by a Clergyman of the Diocese of Oxford (Macintosh).—*The Irish Church: its Disestablishment and Future Reasons and Hopes: a Letter to a Friend in Ireland*, by the Rev. William Gover, M.A. (Hamilton & Adams).—*Church and State: a Sermon preached in York Minster on the First Sunday after the Epiphany, and again in Ecclesfield Parish Church on January 17, 1869*, by the Rev. Alfred Gatty, D.D. (Bell & Daldy).—*The Catholic Church in America: a Lecture delivered before the Literary, Historical and Aesthetic Society in the Catholic University of Ireland*, by Thaddeus J. Butler, D.D. (Dublin, Kelly).—*A Sermon preached at the Consecration of the Lord Bishop of Bombay in the Chapel Royal, Whitehall, on Sunday, January 3, 1869*, by Henry W. Burrows, B.D. (Parker).—and *Address of the Right Hon. James Moncreiff, LL.D., M.P., on his Installation as Lord Rector of the University of Edinburgh, on January 18, 1869* (Edinburgh, Edmonston & Douglas).

## GERMAN BOOKS.

*The Principle of Ministerial Responsibility in Constitutional Monarchies*.—[*Das Princip der Ministerverantwortlichkeit in der Constitutionellen Monarchie*, von Dr. Adolf Samuely]. (Berlin, Springer; London, Nutt.)

Dr. Samuely's short treatise consists of two parts—a criticism on existing theories of ministerial responsibility, and a sketch of the way in which Dr. Samuely thinks it should be carried out. Starting from the English principle that "the King can do no wrong," Dr. Samuely exerts himself to convince his readers that this maxim leaves the Sovereign neither helpless nor absolute. We can hardly think that the English public would need such an elaborate attempt at persuasion; but the book may have some value in Germany, and may help to clear the minds of politicians of some cobwebs which impede the growth of freedom.

*Letters of a Missionary to the Jews*.—[*Jüdische Familienpapiere, Briefe eines Missionärs*, Herausgegeben von Gustav Meinhardt]. (Hamburg, Meissner.)

THE missionary who tells his story in these letters does not seem to have been sent out by any of those societies which are interested in the conversion of the Jews. This, at least, is a natural inference from the story itself. We may fairly presume that some qualifications are required in a missionary before any such society would pay his travelling expenses, and it is clear that the writer of these letters never understood the work which he was to do, nor the arguments by which it would be conducted. He fell an easy prey to the first Rabbi who discussed religion with him. We think it served him right, as he began by professing to be a Jew, and merely asked the Rabbi to enable him

to argue against Christians. Had it not been for this false pretence, the missionary would not have been brought over to Judaism, for the Rabbi made a point of never discussing religious questions with any but Jews, apparently from motives of prudence which his arguments fully justify. Thus, the Rabbi says that Christianity was the invention of St. Paul; that it is the God of the Christians who visits the sins of the fathers on their children; that the fable of Hercules going to Olympus in flames resembled the Christian Ascension, not the chariot and horses of Elijah. In like manner the acts of the French in Algeria are purely consequences of Christianity; they have no resemblance to the conquest of Canaan. On all these points the missionary has not a word to say for himself. He gives up the fundamental idea of Christianity because a young Jew, while on the way to the theatre and with a prospect of a rendezvous with an actress afterwards, tells him that it is blasphemous. We can only hope that in future the missionary will follow the example of the Rabbi, and not talk about religion with those who differ from him; otherwise he will change with each conversation.

*The Life and Works of Weckhrin*.—[*Wilhelm Ludwig Weckhrin: Leben und Auswahl seiner Schriften*. Von Dr. Friedrich W. Ebeling]. (Berlin, Köppen.)

Who knows the very name of Weckhrin? Dr. Ebeling asks. What has Dr. Ebeling to tell us about Weckhrin? may be the counter question of the public. We are afraid that the only answer Dr. Ebeling can give is a sufficient justification of the ignorance of which he complains, and that this will be in nowise lessened by his labours. It may be true that during the eighteenth century Weckhrin's writings held the world at gaze, that he rose over Germany like a comet, that his works were known wherever the German tongue was spoken, and that in some villages they were purchased at the expense of the ratepayers. But a sudden and a vast literary success is not always a promise of immortality. Dr. Ebeling was bound to make out a better case if he wished his hero reinstated. We cannot think he makes out any case at all in his introductory essay. The account he gives us of Weckhrin's life does not bring the man clearly before us. We have some interesting touches, some details which bear on his character, some extracts from his works which show that he was in advance of his age. He wrote against the execution of a witch by the Canton of Glarus, in 1782, and a reward was offered for his apprehension by the offended authorities. The placard they published is amusing, as it shows how they could import their angry feelings into a *signalement*. So, too, Weckhrin wrote a description of Vienna in 1777, and was sentenced to six months' imprisonment. The story told of a young Viennese noble who studied at a Saxon University, and found on coming home that High German was a wholly unknown tongue, is also characteristic. But we do not learn much more from Dr. Ebeling himself, and his selection from Weckhrin's works cannot do more than explain the contemporary popularity of their author. That popularity can hardly be revived, because views which are familiar to us now were strange to the eighteenth century, and however much insight may have been required at that time to discover those views, Weckhrin had not sufficient power to identify himself with them and make them his own property. Such, at least, is the impression conveyed to us now, and if that is erroneous Dr. Ebeling is partly to blame.

## LIST OF NEW BOOKS.

Appleby's Illustrated Handbook of Machinery, 8vo. 12/6 cl.  
At Home and Abroad, or Uncle William's Adventures, 12mo. 1/6  
Achille, The, for 1869, 8vo. 2/ bds.  
Bury's (Baroness Blazé de) Love the Avenger, 3 vols. cr. 8vo. 31/6  
Bury's Chefs-d'Œuvre of the Industrial Arts, 8vo. 16/ cl.  
Carroll's Works, Library Edit., French Revolution, Vol. 2, 9/ cl.  
Carroll's Alice's Adventures in Wonderland, in German, cr. 8vo. 6/ cl.  
Chew's Electric Drawings, or the Influence of Well Doing, 16mo. 1/ cl.  
Church's History of the Primitive Methodists, Part 1, 8vo. 1/ swd.  
Cliffords of Cliffe, by Author of 'Lost Sir Massingberd,' 12mo. 2/ cl.  
Cobbett's Legacy to Parsons, with Preface, 12mo. 1/6 cl.  
Davison's Christian Osborne's Friends, cr. 8vo. 4/ cl.  
Dulcken's Child's Popular Fairy Tales, 16mo. 6/ cl.  
Early Years of the Prince Consort, cr. 8vo. 7/6 cl.  
Engineering Facts and Figures, 1868, cr. 8vo. 6/ cl.  
English Reprints, More's Utopia, ed. by Arber, 6/ cl. swd.  
Every Lawyer's Own Book, by a Barrister, 12mo. 7/ cl.  
Gifford's Trials of an Heretic, 3 vols. cr. 8vo. 31/6 cl.  
Goethe's Hermann und Dorothea, Notes by Ravenstein, cr. 8vo. 2/6  
Great Convent Case, with Preface by Grant, 8vo. 1/ swd.  
Great Epoch predicted by the Prophets, 8vo. 6/ cl.  
Guizot's Saint Louis and Calvin, cr. 8vo. 4/ cl.

Haddo's Memoir, by Elliot, cr. 8vo. 5/ cl.  
Harding's Portraits of Illustrious Persons, roy. 4to. 21/ cl.  
Hawkins's Poems, 12mo. 5/ cl.  
Hemmyng's Girl of the Period, her Failings, &c., 12mo. 1/ swd.  
Hester's History, a Novel, 2 vols. cr. 8vo. 21/ cl.  
Huicks's History of British Hydroid Zoophytes, 2 vols. 8vo. 42/ cl.  
Hood's Whims and Oddities (Moxon), 2nd Series, each 1/ swd.  
Hughes's Manual of Therapeutics, cr. 8vo. 10/ cl.  
Hughes's Simplified Grammar of the French Language, cr. 8vo. 3/ cl.  
Kettlewell's Rights and Liberties of the Church, cr. 8vo. 7/6 cl.  
Kind Governors, or How to make Home Happy, 12mo. 1/6 cl.  
Kotzebue's The Prisoner, a Comedy, with Notes, 6/ cl. swd.  
Lott's Grand Pacha's Cruise on the Nile, 3 vols. cr. 8vo. 21/ cl.  
Maccoll's Greek Septuagint, from Pyrrho to Sextus, cr. 8vo. 3/6 cl.  
MacLevy's Romance of Crime, 12mo. 1/ bds.  
Moore's Complete Poetical Works, Shamrock Edit. cr. 8vo. 3/6 cl.  
Mottley's History of the United Netherlands, Vols. 1 and 2, 30/ cl.  
Neale's Sermons preached in a Religious House, 2 vols. 10/ cl.  
Ordination Sermons in the Diocese of Exeter, 8vo. 5/ cl.  
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Price's Ruth, 12mo. 2/6 cl.  
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Reed's Reporter's Guide, 12mo. 2/6 cl.  
Report of the Trial of Saurin v. Starr, 8vo. 1/ swd.  
Roberts's Italian and English Pronouncing Dictionary, 10/ cl.  
Saint Paul, ed. by Trollope, Vol. 3, 8vo. 7/6 cl.  
Sale's Life of Devotion, tr. by Yeld, 16mo. 1/6 limp.  
Saphir's Christ and the Scriptures, 12mo. 1/6 cl. swd.  
Scharling's The Rivals, from the Danish, 3 vols. cr. 8vo. 31/6 cl.  
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Trial of Saurin v. Starr and Another, from the Times, 8vo. 1/ swd.  
Trials of Phineas Finn, the Irish Member, 3 vols. 8vo. 25/ cl.  
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Watts's Divine and Moral Songs, illust. 16mo. 1/ cl.  
Wingate's Illustrations of the Coinage of Scotland, 6/ cl.  
Wurtz's History of Chemical Theory, tr. by Watts, cr. 8vo. 6/ cl.

## FOOTSTEPS.

## I.

SOUND of feet  
In the lonely street,  
Coming to-night,—coming to me?  
Perhaps (why not?) the thing may be,  
My dear old Friend  
From the world's end  
At last.  
How we shall meet,  
And shout and greet,  
And talk of twenty things at once,  
Till the first gush and rush be past,  
And smoother now the current runs;  
Plenty on either side to tell—  
Sharing joy and soothing pain,  
As friendship's voice can do so well.  
Hush! hark!  
I hear in the dark—  
Only the footsteps of the rain.

## II.

Stay! stay!—  
Coming this way,  
Through the dull night, perhaps to me,  
Coming, coming, coming fast,  
(And why may not such things be?)  
A Messenger's feet  
In the lonely street,  
With some good wonderful news to say  
At last.  
A word has been spoken,  
A bad spell broken,  
Men see aright,  
All faces are bright,  
For the world to-morrow begins anew,  
And there's twenty million of things to do.  
Away! search, sift the country through,  
And say at once to a certain few,  
"Come, for our gain:  
We know you, and now we have work for you."  
Hush! hark!  
I hear in the dark—  
Only the footsteps of the rain.

## III.

Close, close  
Outside the house!  
Steps approaching—are these for me?  
Coming gently, coming fast,—  
And O if this can be!  
Out of the strife  
Of selfish life  
My Love has fled of a sudden,—'tis She  
At last!  
Here she stands,  
Eyes and mouth and tender form,  
True and warm;  
My dream of many a lonely year:  
Stretches her hands—  
No doubt or fear—  
"See, my Love, 'tis all in vain  
To keep true lovers parted  
If they be faithful-hearted!"  
Hush! hark!  
I hear in the dark—  
Only the footsteps of the rain.



## CÆSAR'S LANDING-PLACE.

Cains Lodge, Cambridge, March 2, 1869.

My attention has been called to a letter which appeared in the last number of the *Athenæum* (Feb. 27, p. 317). Your correspondent "N. Y." refers to the well-known passage in Cæsar in which he speaks of the timber-trees of Britain—"Materia cujusque generis ut in Gallia est, præter fagum et abietem." This passage is stated to be "a most serious obstacle in the way of every hypothesis which represents the place of Cæsar's landing to have been in a locality producing beech-trees, or in one from whence the march inland would have carried him through districts in which they flourish; for it must be presumed that Cæsar would not have alluded to the timber-trees of the country unless he had taken some pains to discover what varieties were to be met with in the parts he visited. Hence it would seem that he could not have landed at Deal, as his advance from that place must have been through tracts abounding in beech-woods; and when Dr. Guest, who upholds the idea that he landed there, suggests (as he did in the *Athenæum*) the possibility of some of the bare country in that neighbourhood having been clothed with beech-woods in Cæsar's time, he appears to propound the overthrow of his own theory."

I agree in one of the conclusions at which your correspondent seems to have arrived, viz., that the beech is one of our indigenous trees. It is found growing in all our chalk districts, under circumstances which appear to me inconsistent with any other hypothesis; and the North Downs are still covered with beech-woods wherever the land cannot be turned to a more useful purpose. Now, at whatever point on the south coast Cæsar landed,—whether at Deal, or Folkstone, or Hythe, or Pevensey,—he must have crossed the North Downs in his way to the Thames, and so have passed through "tracts abounding in beech woods." Your correspondent's criticism therefore directly attacks every theory which lands Cæsar on the south coast, and if it be sound, not only myself, but Prof. Airy, Mr. Lewin and almost all our antiquaries, from Camden downwards, must be in error. There is, indeed, a theory which lands Cæsar north of the river, but we need not stop to examine it; for if Cæsar marched up the valley of the Thames,—by whatever route he entered it,—he could hardly fail to meet with the common beech—*Fagus sylvatica*.

Every one knows that the words *præter fagum et abietem* have given trouble to the commentators. The general opinion seems to be, that in this passage *abies* meant, not the spruce, but the silver fir, and *fagus*, not the beech, but the sweet chestnut. Both the silver fir and the sweet chestnut grow wild in France; but it seems now to be admitted that neither of these trees is indigenous in this country.

EDWIN GUEST.

Spotsburgh, March 2, 1869.

YOUR Correspondent, "N. Y.," suggests that every help, "however trifling," is of value in the investigation of this subject. In one of those numerous and well-edited volumes, which do such credit to the literary energy of our age, published by the Early English Text Society, we have on record the commonly-received opinion of the shortest route from Rome to Britain. Arthur is represented as hurrying back on hearing of the treachery of Modred and the infidelity of Waynore. "He tarries bot little, . . . Aryes thurghie Almayne evyn at the gayneste, into Flaundresche" (p. 105, 'Morte Arthure'). The senator and his retinue, when they leave Carelele, are to go to the coast in seven days. They were to travel by "Watling strete"; they passed through "Catrike," "fiede at the fore-flude; in Flaundrez they rowede" (p. 16).

In the 'Brut' (p. 308, Vol. I.), we are told that Julius Cæsar was in "Flaundrelond" when he planned his expedition; that he made there his "schip-ferde"; that when he returned he set sail by night, "had fair weder and wenden into Flandre"; that whilst he "lecin Flandre word com to France," &c. The 'Brut' also informs us that Arthur was delayed by contrary winds on his return (Vol. I. p. 128) at Witsond for a fortnight,

and we find a Wissen at both Zuid and Noord Beveland, and also many names a compound of "Sand," "Fluis te Britten en Sand," &c. Geoffrey of Monmouth (B. iv. c. 1) says that Julius Cæsar came "ad litus Rutenorum." Bede in giving an account (B. v. c. 19) of Wilfrid's "designing to go to Rome to plead his cause before the apostolic Pope; when he was aboard the ship the West wind blew and he was driven into Frisia." The gale must have blown strong and lasted long if he had been crossing the Channel!

Surely the traditional passage to Rome from this country seems to point, not to France, but to Flanders, as the landing-place or starting-place to or fro. Some of your readers, perhaps, may recollect other instances.

S. F. SURTEES.

## AUTHORS AND PUBLISHERS.

La Belle Sauvage Yard, March 1, 1869.

Will you kindly allow us space to reply to a letter in your last, wherein we are charged by Mrs. Godolphin with "an act of great injustice."

1. Mrs. Godolphin claims to be the originator of the idea of writing books in one syllable, whereas years ago the Rev. S. Phillips Day preached sermons in one syllable, some of which were published, and reviewed as a novelty, and not long afterwards (to say nothing of similar works issued since) a 'Child's History of England,' in words of one syllable, was published under the auspices of the Protestant Association.

2. Mrs. Godolphin speaks of our series of one syllable as hers, the fact being that we have long had others than those suggested by her in preparation, notably one by Mr. Phillips Day, the real originator, as we believe, of the one-syllable idea.

3. Mrs. Godolphin insinuates, rather than openly states, that we made use of her MS. of 'Evenings at Home' in the preparation of our own. Mrs. G. knows that this insinuation is wholly and absolutely without foundation, for not only had she our book (written by an author who had never seen hers) before her as she wrote, but further on in her own letter she effectually disposes of the charge, by making a vigorous attack (with an eye to business we presume) upon the literary merit of the very work which she insinuates was purloined from her MS.

The whole story resolves itself into this. We projected a series of books of one syllable, Mrs. Godolphin wrote two of the series. She offered us another on advanced terms, which, not wishing to break with her, we consented to, on condition that a fourth she had then in hand should be ours at the same rate. This Mrs. Godolphin declined. As a matter of business, we saw that the series (each volume being uniform in size and price with the rest) would not bear this constant process of "screwing up." Moreover, we had the means at hand of getting the works much better done, at far less cost. We declined, therefore, to accede to Mrs. Godolphin's terms, and she withdrew her works. At the same time, we could not allow a series of books upon which we had expended a large sum of money to be spoilt through a disagreement with one of the writers in it, and we accordingly gave commissions to two well-known authors of books for the young, to prepare the 'Swiss Family Robinson' and 'Evenings at Home,' having previously, as a matter of courtesy, apprised Mrs. G. of our intention to get them done. If our editions are out first, it is Mrs. Godolphin's fault, not ours, for her MSS. were ready for the printer before ours were ordered. As to there being any property, moral or legal, in the idea of including the two works in question in the series, the notion is as absurd as is the claim which Mrs. Godolphin makes, first, to being the originator of one-syllable books; next, to a sort of property in our series; and lastly, to the very titles 'Swiss Family Robinson' and 'Evenings at Home.' Such works must necessarily find a place in any library for children. Mrs. Godolphin knew this, hence her exacting terms. We knew it, hence the immediate steps we took to preserve our series from harm, as soon as Mrs. Godolphin withdrew to find another publisher for books which she had written for us.

CASSELL, PETER &amp; GALPIN.

## THE DARIEN CANAL COMPANY.

Dublin, March 3, 1869.

DURING its last session, the Legislature of the State of New York granted a charter of incorporation to the Darien Canal Company. The line selected by the promoters (Messrs. Cooper, Vanderbilt and others) is that from Caledonia Harbour to the Gulf of San Miguel, so long advocated by me. As General Caleb Cushing returned from Bogotá to Washington, on the 14th ult., with a treaty between the Republic of Colombia and the United States, securing to the latter the privilege of cutting the canal, together with a concession of all the lands necessary, the company's engineers, Messrs. Rude, M'Dougal, Forman, Sweet and Fitzgerald, will proceed at once to Darien to make the survey, in which service a party of officers and men of the United States Topographical Engineers will co-operate.

E. CULLEN, M.D.

## FOULING OF SHIPS.

Kensington, Feb. 28, 1869.

In the *Athenæum* of February 27th, Lieut.-Col. Wortley addresses you in these words, "As a matter of scientific fact, I must ask permission to correct Dr. Wallich." You courteously grant the permission sought for. Thus far I acquiesce in the fact, though I candidly confess myself unable to discover the science. But when Lieut.-Col. Wortley proceeds to tell us that, having "studied for years the habits of marine animals," and having numerous aquaria in his possession at the present moment, he has "verified by experiment and observation" the fact that the "valves of the barnacle are frequently closed for days and weeks at a time" (thereby intending to convey that the said valves, day and night during these periods, remain hermetically closed, so as to render the ingress or egress of water impossible, the animal still continuing to live—as otherwise his attempt at correction becomes pointless), I may be permitted to observe in reply, that such a "fact," to say the least of it, is highly original, and may with safety be accepted at its full value.

With these remarks, so far as I am concerned, I beg to close the valves of a correspondence of which, no doubt, you and your numerous readers are already tired.

G. C. WALLICH.

## THE NEW SURVEY OF SINAI.

R. E. Camp, Wady Feiran, Feb. 2, 1869.

ON the 12th of December winter fairly broke upon us in our camp, at Jebel Musa, with a desperate storm of wind, and occasional showers of rain and sleet. Some of the gusts were very violent, and one terrific squall brought the marquee down with a sudden crash, in spite of all the care which had been taken to secure it. Wilson and I, who had been working inside, suddenly found ourselves struggling amid a confused mass of tent-rope and fluttering canvas, books, papers and camp-stools, from which we only emerged in time to see some of the effects of the Sinai expedition being whirled by the blast up the Convent valley, with Arabs and servants in hot pursuit. Most of them, I am glad to say, were ultimately captured; but some loose sheets of laborious calculations gaily defied all attempts to run them down, and were hopelessly lost among the cliffs of Jebel Musa. The whole affair was intensely ludicrous, but annoying nevertheless, and the behaviour of Salem, our chief Bedawi guide, was far from soothing under the circumstances. That hardened individual, on seeing the tent blown down and the two captains struggling in the wreck, made no attempt whatever to stir from his seat by the camp fire; he merely puffed a little faster at his tobacco-pipe, and muttered, with the superstition of a true Bedawi, "From the Lord." But his meditations were rudely disturbed by the cook, with a severe punch in the ribs, and we found an hour's useful employment for him, fetching large rocks to lay upon the tent pegs.

By next morning the storm had left its traces upon the landscape. The cliffs and boulders, washed of their summer coating of dust, looked clean and fresh, and stood out with colours deeper or more brilliant than ever; the higher hill tops



were streaked with snow, and the peaks of the Ras Sufsafeh and neighbouring mountains, seen alternately in mist and sunshine, and through light showers of driving snow, formed studies Elijah Walton would have delighted in.

On the 17th of December we made the ascent of Jebel Katarina, the peak which contests with Umm Shaumer its supposed claim to be the highest in the peninsula. The difference one way or the other cannot exceed a few feet, and though our instruments showed a slight angle of depression to the latter peak, we have not yet had the means of determining how much of this is due to curvature. The point will be finally settled when we ascend Umm Shaumer itself, as we hope to do before our work is ended.

We were three hours and a quarter in reaching the summit, some 8,300 feet above the sea. The ascent, usually long and toilsome, but nothing more, was on this occasion rendered difficult, if not dangerous, by the coating of soft snow which covered the slopes of the mountain itself, and the gloomy gorge by which we approached it from Wady Dejá. The last steep half-mile was especially trying, and we floundered about in deep snow and upon ice-coated rocks underneath, till the legs and lungs of the whole party were pretty severely tried. As its peak is the most central, and probably also the most lofty, so is the view from Jebel Katarina among the finest in the whole peninsula. From this high and freezing stand-point, though the day was far from favourable, and clouds frequently concealed large portions of the landscape, we could plainly see the two arms of the Red Sea, with the hills of Arabia and Africa beyond them on either hand, the great limestone desert of the Tih stretching far away northward, and the geography and geology of the entire granitic region of Jebel Musa spread out as in a model below us. The peaks of Serbal, to our disappointment, were at no time wholly visible, and Umm Shaumer only peeped at us now and then for a few moments out of her veil of mist; however, in the course of three hours' patient watching, we succeeded in making all necessary observations from this, one of the most important points of our survey. We descended at a jog-trot, a pace which, though it occasionally cost us a heavy cropper, was certainly the best in the long run, and saved us time and fatigue, and in fact enabled us to reach camp in two hours from the summit.

Our route sometimes lay through scenery of the grandest description: a portion of Wady Nasb, which was explored by the pundit and myself, and added to our sketch survey, was especially striking, as presenting a remarkable exemplification of those highly-coloured dykes traversing the granitic and schistose rocks, which are seen here and in many other parts of this country in considerable numbers, but nowhere in such abundance and perfection as in Wady Nasb. There, the naked landscape is streaked with countless veins of porphyry and diorite, varied and brilliant in colour, and of all breadths, from a few inches to many feet, and coursing for miles over the country towards every quarter of the compass. A grander and scarcely less striking feature is seen in the huge granite boulders, with smooth dome-shaped tops and immense hollows weathered in their under sides, which lie piled on one another in wild confusion in the tributary glens of this valley. Many of them were of such enormous size as to admit of easy and upright walking underneath, and in the spaces between them as they rested one on another; and there was one mass in particular which I have no hesitation in estimating at the size of the dome of St. Paul's.

While the pundit and I were out surveying and collecting names, Wilson, accompanied by Holland, ascended Jebel Mascud for the work of the general triangulation. Our sheikh, "Eid," in the absence of other Arabs, was pressed into the service, and induced to carry their instruments. Though an Arab of the valleys, and not of the mountains, he stuck to his task like a man, and contrived to reach the summit; but, to judge from the ghastly, ironical grin with which, on depositing his load, he exclaimed, "Mr. Holland, your sheikh is on the top of a mountain," no one can have

been more astonished at this feat than himself. Since then we have had to dismiss him. We never were much pleased with him; he was noisy and childish, and had no influence with the Arabs, and at last behaved so carelessly about our transport that it was impossible to keep him any longer. But the separation was not effected without a struggle. He first rushed at us all in turn, and seized our hands to kiss them. There was a little coy resistance at first, during which I, for once, experienced the sensation of being a young lady; but I, like the rest, was at last obliged to submit to the infliction. His next proceeding was to lie down on the ground and implore the pundit to beat him. But the pundit was at dinner, and told him to wait till he had finished, and then he would beat him well; and, though our sheikh expressed warm thanks for this gracious promise, he contrived to make himself scarce for the rest of the evening. We are now in the hands of Sheikh Hassan, the chief of all the Towara Arabs, a quiet, grave creature, who does his work well and fairly, and makes no noise or trouble.

On our journey from Jebel Musa hither, we came through the pass of Nukh Hawy, and down Wady Soláf. Grand as the Ras Sufsafeh had seemed when viewed from the plain of Er Rahab, there were other and more distant points in the pass, from which, if possible, it looked grander still. We were never tired of looking back to admire its stately form and outlines, standing alone against the sky, clothed in warm tints of purple and indigo, and with every feature distinctly seen in the clear soft light of perhaps the very finest day we have witnessed during our stay in the peninsula. The somewhat too close proximity of Jebel Bostan to its western slope detracts a little from its true height and massive proportions, and slightly mars an effect which, but for this, would be absolutely perfect. In all other respects (as seen from the north-west), it stands quite apart from the ranges which surround it, and rises from base to summit in one sheer unbroken line.

Towards the lower end of Wady Soláf, we passed the mouth of Wady Umm Tákhlah, the scene of the great catastrophe of last winter, when a large party of Arabs encamped on a low eminence in the centre of the valley's mouth were one night swept away by a flood so sudden that they had not even time to escape to the mountains, barely a hundred yards off. These great floods or "seils" are of rare occurrence, but terrible in their effects when they do take place. Sudden and excessive rains, falling on the naked rocks of this region, which possess no absorbing power and are utterly destitute of soil, pour with frightful rapidity down the hill-sides and valleys, sweeping everything before them. The "seil" I speak of was almost unprecedented in magnitude. Holland was encamped near here at the time, and had a narrow escape. I am afraid we shall not have the good fortune to witness one this year, as the season for heavy rains is now pretty well over.

Our camp here is pleasantly situated at the junction of Wady Allyat and Wady Feiran, and close to the oasis of Feiran, which terminates just at this point. You may imagine the pleasure with which, after having been so long accustomed to none but the sickly green of desert herbs and shrubs, we welcomed the sight of a perfect forest of date, palm, and tamarisk, acacia, and sidr trees, extending for some two miles down the valley, with a cool, clear stream rippling cheerily under its shade. This oasis, like all other green spots in the Sinai Mountains, owes its existence to a contraction of the Wady, and consequent arrest of the usual rapid and unimpeded drainage.

Jebel Serbal is about four miles from the camp. In massive ruggedness and in boldness of feature and outline this mountain unquestionably presents an aspect unequalled by any other in the peninsula; and, though not absolutely the highest, it has a greater command over the surrounding country than any we have so far seen; unfortunately, there is hardly a single point in the valleys near its base (on this side, at all events) which affords a comprehensive view of the mountain. It is only by ascending some of the neighbouring

hills that the whole range of its magnificent peaks can be seen at once; and there is no plain anywhere in the vicinity suitable to the assembling of a large concourse of people in sight of any one portion. Two unimportant valleys, Wady Aleyat and Wady Ajeleh, each from three to four miles in length, rise from Feiran to the actual base of Serbal, and furnish the roughest examples we have yet experienced of the very rough walking in the peninsula. Each—and especially Wady Ajeleh, the western and narrower valley—is a wilderness of boulders and torrent-beds, and high banks of alluvial deposit, bearing the marks of many a "seil." From points in these two valleys, and from a few spots also in Wady Feiran, imperfect views of Serbal are to be had; but from Wady Ajeleh the highest peak is never seen. The space between the two, which I think has been described as a plain, is a chaos of rugged mountains, rising to as many as 2,500 feet above Feiran, and concerning which our boots and knees could tell a very different tale.

The difficulty of ascending Serbal has been much overstated. We went up by a hunter's track, longer though less precipitous than that by the Wady Abu Hamad, usually taken by travellers; but in descending we followed the latter ravine. There was nothing appalling in either case,—certainly nothing to approach in difficulty the climb to the highest peak of the Ras Sufsafeh. The view from the summit, though not so extensive, is perhaps more pleasing and varied than that from Jebel Katarina, embracing, in addition to the usual grouping of desert, mountain and valley, a nearer view of the sea, the great plain of El Kaa, bathed in heat, stretching from the coast to within a few miles of the back of Serbal, and the green oasis of Feiran winding eastward through the hills.

The few showers which have fallen during our stay have already produced a marked effect upon the vegetation. Trees and shrubs are now budding, and look fresher and greener than before; and in valleys usually parched and arid blades of grass are springing up between boulders, and little ferns and creepers coming to life in their shade.

On Thursday, the 4th, we commence a wandering life, intending to devote the whole of our three remaining months to the general survey and examination of the western part of the peninsula.

H. S. PALMER.

\*\* We may add to the information contained in Mr. Palmer's notes, that he describes himself as having made a series of copies of the famous rock-inscriptions, and expresses a confident belief that he has found a key to the language and meaning. We hope this very good news may prove to be true.

#### THE REV. JOHN WEBB, M.A.

WE have to record the death of this well-known antiquary and scholar, which took place at his son's residence, Hardwick Vicarage, Hay, on February the 18th. Mr. Webb had attained his ninety-third year, having been born in the year 1776. He received his education at St. Paul's School, where the Rev. Dr. Roberts was then High Master. Having attained the position of captain of the school, which he held for nearly two years, he was admitted at Wadham College, Oxford, where he graduated B.A. and M.A. From boyhood he showed a strong love for history and antiquities, especially for those of his own country; and he used to talk in after-life of the pleasures of a tall black-letter folio copy of Hollingshed's 'Chronicles' which he had found in the library of St. Paul's School. One of his earliest friends was Sir Henry Ellis, the late Librarian of the British Museum. They knew each other as boys; throughout their long lives they maintained a constant intimacy, fostered by a similarity in literary pursuits, and Mr. Webb survived his old friend but a few weeks. About the year 1800 he was ordained to the curacy of Ravenstone, in the diocese of Lichfield. Amongst the cures which he held during his long course of nearly seventy years as a priest of the English Church were the curacy of Ross, the Lectureship of St. Martin's, with the chapelry of St. Bartholomew's, Birmingham, a minor canonry



in Worcester Cathedral, with the rectory of St. Clement's in that city, the rectory of Tretire, with Michaelchurch, Herefordshire, a minor canonry in the Cathedral of Gloucester and the vicarage of St. John's, Cardiff. The only preferment he retained at the time of his death was the rectory of Tretire. His chief contributions to history and antiquities were published by the Society of Antiquaries and the Camden Society. Amongst his papers in the *Archæologia* are, the 'Translation of a French Metrical History of the Deposition of King Richard the Second,' a work of historical interest, a portion of which is reproduced in Knight's 'Half-Hours with the Best Authors'; 'A Survey of Egypt and Syria, undertaken in the year 1422, by Sir Gilbert de Lannoy,' from a MS. in the Bodleian Library; and 'Some Passages in the Life of a Herefordshire Lady during the Civil War,' published in the thirty-seventh volume. He also wrote the Historical Introduction to Washbourne's 'Bibliotheca Gloucestersis,' published in 1825, and 'A Translation of the Charter of Gloucester,' privately printed. Amongst his later works, the chief was 'The Roll of the Household Expenses of Richard de Swinfield, Bishop of Hereford, with Commentary,' published, in two volumes, by the Camden Society. He was, undoubtedly, one of the best Norman-French scholars of his time, and had remarkable facility in reading ancient MSS.; so that he was repeatedly requested to give evidence in courts of law as to the meaning of early documents. Mr. Webb was, also, a great cultivator of music and poetry. Of the latter, he wrote many fugitive pieces; one in imitation of Lord Surrey's manner, which escaped detection at the hands of Hallam. At the time of the accident which caused his fatal illness, Mr. Webb had nearly completed the work of editing a MS. of the period of the Civil War—'Military Memoirs of Col. John Birch'—about to be published by the Camden Society; and he has left behind an unfinished 'History of Herefordshire' during the same period.

#### OUR WEEKLY GOSSIP.

It may be worth while to remind our readers that the President of the Royal Society holds his first reception at Burlington House, this evening (March 6).

At the Statistical Society, Mr. Newmarch is proposed as President for the ensuing term, in the place of Mr. Gladstone.

The Jerusalem explorations are to be the subject of the next evening at the Masonic Archæological Institute on the 23rd of March.

From the abstract of the ministerial bill it appears that the Educational Council is to consist of twelve persons, six of whom are to be appointed by government, and the remaining six by the Universities of Oxford, Cambridge, and London, in equal proportions. After a date not earlier than 1870, no person is to be eligible to the office of teacher or master in any endowed school, without a certificate of fitness, issued by the Educational Council or the Committee of Council on Education. With regard to private schools, it is enacted that they may be entered on a register kept for that purpose by the Educational Council, provided that the schools are, like endowed schools, at all times open for examination under the authority of the Council, that the fees charged the scholars are not in the opinion of the Council so high as to place the schools beyond the reach of the class for whom the endowed schools in the same district are intended,—that the proprietor pays the Council the same per centage (not exceeding five per cent.) of the fees charged the scholars as is paid by endowed schools of the same class, and that the rules and conditions drawn up by the Council are duly observed. The scholars of registered schools will be examined—the names of the successful candidates being published—under the authority of the Council. They will also be allowed to compete for any exhibitions open for competition among endowed schools, provided the schools are in the opinion of the Council of the same character as the endowed schools for which the endowments are intended, and the limits of age of the competing scholars are

the same as those fixed for endowed schools. The restrictions as to the fees charged to scholars, and the character of private schools, are of doubtful expediency. They show an undue desire to interfere with the freedom of private enterprise, and bring about an un-English uniformity in education.

The first number of the *Journal of the Ethnological Society* is in preparation. The editors include Prof. Huxley, Sir John Lubbock, Col. Lane Fox, &c.

Mr. Shirley Brooks has commenced a new work in the *Gentleman's Magazine*, called 'Tales from the Old Dramatists.'

Four pictures of considerable artistic merit and historic interest were secured for the National Portrait Gallery at the recent sale of the Marquis of Hastings's Collection. They are: 'The Countess of Shrewsbury,' painted by Sir Peter Lely, a graceful bust-picture in painted stonework oval frame.—'The Second Duke of Buckingham,' also by Sir Peter Lely. This duke, the profligate and witty courtier, and author of 'The Rehearsal,' killed the husband of Lady Shrewsbury in a duel; the Countess herself is said to have held the Duke's horse whilst her husband was being slain.—'Dean Swift,' by Jarvis, well painted and in good condition. He wears a blue gown with clerical bands. The figure is seen to the knees. Well known by the engraving from it by Vertue.—'Earl Cornwallis,' a bust-portrait in scarlet coat, painted by Gainsborough.—An excellent marble bust of John Wesley has also been added to the collection.

Messrs. Jenner & Knewstubb have published the First Part of 'Illuminated and Coloured Specimens of the Badges, Ciphers and Monograms of the British Army.' This part contains five pages, and each page has eight specimens. The badges and ciphers are well drawn and clearly printed. Some of the specimens are in gold and silver.

Mr. George Norton's capital volume of 'Commentaries on the History and Franchises of the City of London' has been reprinted for the third time, with some needful revision by the author. The work is issued at the expense of the Corporation, and is a creditable instance of the liberal spirit which is coming over that eminent body. No one can attain to a satisfactory knowledge of the City of London without the help of Mr. Norton's 'Commentaries.'

It is thought that the time has arrived when the longitude of places in England, especially of our principal ports, should be determined by electric telegraph. If this were systematically carried out, the errors or discrepancies which at present exist would be corrected, as when the difference of longitude between Greenwich and Cambridge was ascertained in 1828. By geodetic measurement, the observatory at Cambridge was 24° 6' east of Greenwich, but the chronometer proved it to be 23° 54', a difference of 1" 06. A similar rectification might of course be made for every place within the four seas by telegraph; and if the longitude of all the ports were known to a certainty, a ship's departure could be taken with more confidence than at present. The question is interesting and important; and may be said only to need discussion to bring it to a practical solution. Perhaps the Astronomer Royal will take it in hand when the telegraphs of the kingdom shall have passed into the hands of the Government.

The first book of Prof. Seeley's edition of Livy is nearly ready.

The proposed College for Women will be opened, on a limited scale, in October next. Ladies who desire to enter their names as intending Students, are requested to communicate with Miss Davies, 17, Cunningham Place. The admission will be according to priority of application.

Among the changes of the last 500 years, that of the relation of the lay public to books is noteworthy. Says Richard de Bury, in 1344 A.D.,—"Furthermore, laymen, to whom it matters not whether they look at a book turned wrong side upwards or spread before them in its natural order, are altogether unworthy of any communion with books." In another part of his 'Philobiblon,' the worthy lover of books says that "laymen cannot

be called churchmen." But, little as he respected laymen, he seems to have set the degenerate clergy of his own day as low in his scale of value. Lazy asses, blinking night-birds, he calls them; and complains that in the places of their books they set hounds and hawks, and sometimes the "biped beast, woman." One great cause of the ignorance of the mendicant friars in the fourteenth century is thus stated by the aforesaid Richard de Bury, in 1344 A.D.:—"You draw boys into your religion with hooks of apples (as the people commonly report), whom, having professed, you do not instruct in doctrines by compulsion and fear, as their age requires, but maintain them to go upon beggarly excursions, and suffer them to consume the time in which they might learn in catching at the favours of their friends, to the offence of their parents, the danger of the boys, and the detriment of the order. And thus, without doubt, it happens that unwilling boys, in no way compelled to learn, when grown up, presume to teach, being altogether worthless and ignorant. A small error in the beginning becomes a very great one in the end."

Mr. Robert Buchanan's second reading from his own poems was given on Wednesday, at the Hanover Square Rooms. The poems read consisted of 'Marc Antony in Egypt,' 'The Little Milliner,' 'Poet Andrew,' 'The Battle of Drumliemore,' 'Liz and the Saint's Story,' with the 'Wake of Tim O'Hara' repeated by desire.

It is announced that the Senate of the University of Glasgow has resolved, "That, for the future, those of its graduates who shall produce certificates of attendance at a due course of training in any of the English or Welsh theological colleges, shall be eligible for the degree of Bachelor of Divinity which is conferred after examination." This has been extolled as a liberal concession to Dissenters, who are precluded from taking such a degree at any English University; but we question whether those Glasgow graduates who are obliged to undergo examination before obtaining this degree will regard the resolution with the same complacency. It must have a tendency to lower the value of the distinction for which they are obliged to work, and, at the same time, injuriously affect the character of the University. Everybody knows that a mere certificate of attendance upon certain courses of lectures is no proof of the possession of sound knowledge, which a University title ought to guarantee. We look with jealousy upon any departure from the sound principle of making examination an indispensable preliminary to the conferring of degrees. Certainly this is not the time for relaxing, when examinations are required in every department, and an Educational Council is likely to be appointed for the purpose of examining schoolmasters and their pupils.

It may be worth mentioning, by way of supplement to our last week's paragraph concerning sugar in Suffolk, that Europe is much more of a sugar-growing country than would be generally believed. According to a report published in France, there were made from October 1, 1867, to April 1, 1868—the sugar-making season—in France, 220,000 tons of beetroot sugar; in Germany, 165,000; in Russia, 97,500; in Austria, 92,500; in Belgium, 32,500; in Poland and Sweden, 15,000; and in Holland, 7,500; the total being 630,000 tons. This is a large quantity, and there is every reason to believe that it will be increased, especially in France, where the manufacture is greatly encouraged by the government. Many sugar-refiners—some, we believe, in this country—prefer beet-sugar to cane-sugar, because of its greater clearness; and we learn from an American contemporary, that the question of supplying themselves with home-grown beet-sugar is at present under serious discussion in the United States. They have an element in their favour in the quality of their roots, which contain two per cent. more of sugar than the best kinds hitherto grown in France.

The French Byron has gone over "to the majority," as the ancients used to say when a great man died. Alphonse de Lamartine was not a man of the first rank perhaps, for he was wayward and egotistical; and these are not the failings of the



highest order of men. But he was a presence in the world of French literature and politics; and now that he is gone his countrymen will probably do more justice to him than ever. Lamartine had lived too long for fame. Had he fallen in the autumn of 1848, society would have given him credit for a thousand virtues which he never possessed, and the genius which could not be denied to him would have shone with a tenfold lustre. Even as it was, he will have left a name behind which literary France will not suffer to perish.

The spirit of Sir Richard Mayne appears to have migrated to Turkey. It is said in that country hydrophobia is unknown; but that is a mistake, although it is rare. A Levantine writes to a Levantine newspaper that hydrophobia has broken out at Adrianople, and that fifty persons have been attacked already. This is most likely Levantine arithmetic. In a natural way, on hydrophobia being reported, the Levantines, in their alarm, proposed to kill all the dogs in the city. The dogs belong to the Mussulmans; so, in the spirit of the Humane Society, the Ulema intervened, and represented that it was contrary to the dictates of religion and humanity to destroy the innocent. At last advice the matter was not decided.

Another advice from Turkey shows some ingenuity in the adaptation of progress, and will make the hair of Adam Smith's Western admirers stand on end. Some French writers have been advocating banks of agriculture to relieve the husbandmen from the usurers. The Council of Afium Kara Hissar, in Asia, decided on establishing an agricultural bank for the benefit of their province. A bank requires capital; and out there shareholders would never have been got. Here banks have been set up without capital, it is true; but Overend, Gurney & Co.'s directors may learn something new. The Council levied on the province eighty pounds weight of grain from each bank. This was sold for 900,000 piastres, or 9,000*l.*, and the bank is established without shareholders. No one is sufficiently civilized to consider this an oppression or a spoliation, and all are already contented and enjoying the benefits, as the new bank, advancing money at the extremely moderate rate of 12*l.* per cent. per annum, has brought down the charges of the local usurers below 50*l.* per cent., the ordinary tariff. The authors of the liberal and sagacious measure are enjoying the public applause.

The sale of the Marquis of Salamanca's Collection of Engravings, sold during the past week by Messrs. Sotheby, Wilkinson & Hodge, comprised, among others of interest, the following:—Lot 16, Arabesque of a Palaster by Zoan Andrea, 5*l.* (Holloway),—171, St. Veronica, by A. de Brescia, 5*l.* 5*s.* (Colnaghi),—178, The Shepherd and the Old Warrior, by De Campagnola, 8*l.* 8*s.* (Holloway),—261, St. Christopher crossing the River with the Infant Saviour, by the Master of 1466, 22*l.* (Holloway),—423, Vases, Cups and Chalice, by C. Florio, 15*l.* 5*s.* (Holloway),—467, Rape of Europa, by Del Porto, 9*l.* 9*s.* (Holloway),—680, The Loggie of the Vatican, after Raphael, by Volpato, containing thirty-three exquisitely coloured plates, 250*l.* (Colnaghi). The cabinet also contained sixty-one impressions of Nielli, many of which are undescribed. The following are of note:—102, The Baptism of Jesus Christ, 8*l.* (Holloway),—105, Virgin and Child enthroned under a rich Canopy, 24*l.* 10*s.* (Holloway),—106, The Virgin Enthroned, 10*l.* 5*s.* (Holloway),—107, St. Matthew seated on a Pavement, 7*l.* 10*s.* (Holloway),—114, Triumph of Faith, 6*l.* (Holloway),—122, Venus seated on a Square Seat, 13*l.* (Holloway),—124, Amorini chasing Sheep, 21*l.* (Holloway),—127, Two Winged Amorini, 10*l.* (Holloway),—129, A Fountain surmounted by a Boy in a Sitting Posture, 15*l.* (Holloway),—130, A Youth seated on a High Bank, 6*l.* (Colnaghi),—131, A Triton, 6*l.* 15*s.* (Holloway),—136, Three Maidens Arming a Young Warrior, 14*l.* (Holloway),—139, A Schoolmaster Seated, 33*l.* 10*s.* (Holloway),—145, A Youth seated on a Rush-bottomed Chair, 6*l.* 15*s.* (Holloway),—148, An Allegorical Subject, 14*l.* (Holloway).

Will Close on Saturday, March 20.  
THE SOCIETY OF PAINTERS, in WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES is NOW OPEN. 5, Pall Mall East. Ten till Five.—Admission, 1*s.*  
WILLIAM CALLOW, Secretary.

FOURTH ANNUAL EXHIBITION OF OIL PAINTINGS OF THE BRITISH AND FOREIGN SCHOOLS. is NOW OPEN, at THE RAFAEL NEW GALLERY, 7, Haymarket, next the Theatre.—Admission, including Catalogues, 1*s.*

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION is OPEN daily, from 10 till 6.—Admission, 1*s.*; Catalogue, 6*d.* Gas at dusk.  
GEORGE L. HALL, Hon. Sec.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Rosa Bonheur, Birket Foster, C. Stanfield, R.A., George Barrett, E. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, T. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherrin, De Wint, Dobson, A.R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters, ON VIEW, from Ten till Four, at JOHN J. WIGZELL'S Fine-Art Gallery, 45, Maddox Street, Bond Street, W.

ROYAL POLYTECHNIC.—LENTEN LECTURES ON ASTRONOMY, by Prof. Pepper, next Monday Wednesday, and Friday, at Three. Subject: The Earth; the Tides; the Seasons; the Moon.—Singing and Sensitive Flames!—The Mysterious Hand (the latest Illusion of Messrs. Pepper and Tobin).—Earthquakes, J. L. King, Esq.—The Spectre Barber, and The Maid of Orleans, by Mr. and Mrs. Robert Cooté.—The Vase of Plutich, Ferreira, the "Man Flute," the rival of Pico.—ONE SHILLING.

## SCIENCE

### SOCIETIES.

ROYAL.—Feb. 25.—Capt. Richards, R.N., V.P., in the chair.—The following papers were read: 'Additional Observations of Southern Nebulæ,' by Lieut. Herschel, 'On the Fracture of Brittle and Viscous Solids by Shearing,' by Sir W. Thomson, 'Note on the Separation of the Isomeric Amylic Alcohols formed by Fermentation,' by Messrs. E. T. Chapman and M. H. Smith, and 'Note on the Heat of the Stars,' by Mr. W. Huggins.

GEOLOGICAL.—Feb. 24.—Prof. T. H. Huxley, President, in the chair.—H. Cook, Esq., Lieut. W. Innes, H. R. Moiser, Esq., R. H. Tiddeman, Esq., and S. Allport, Esq., were elected Fellows.—The following communication was read: 'On the British Postglacial Mammalia,' by W. Boyd Dawkins, Esq.

SOCIETY OF ANTIQUARIES.—Feb. 11.—W. Franks, Esq. V.P., in the chair.—The following gentlemen were elected Fellows: Sir G. F. Duckett, Bart., Messrs. T. F. Redhead, G. G. Adams, J. T. Leather, E. J. Rickards, T. Thompson, T. J. Arnold, G. J. Armytage, W. R. Emery, J. P. Parkinson.

Feb. 18.—O. Morgan, Esq. M.P., V.P., in the chair.—J. Fowler, Esq. read a paper 'On a Hermitage at Pontefract.'—The Rev. J. G. Joyce exhibited, by permission of the Dean of Winchester, a case containing the remains found on the recent opening of the tomb reputed to be that of William Rufus; also four rings, stated to have been found respectively in the tombs of William Rufus, Bishop Woodlock, Bishop Gardiner and Bishop Fox. In connexion with this exhibition Mr. Joyce read an able paper, which showed conclusively that the tomb known as that of Rufus never contained the body of that king. Mr. Joyce also exhibited tracings, lithographs and drawings of some of the Fairford Windows taken and executed by himself.

ROYAL SOCIETY OF LITERATURE.—Feb. 17.—The Rev. M. E. C. Walcott in the chair.—Sir P. Colquhoun, Q.C., read a paper, by Mr. W. S. Lindsay, 'On the War Ships of the Ancients,' in which he examined at length, and with much technical knowledge of details, the various questions relating to the disposition of the rowers in Biremes, Trirèmes, Quinquères, &c., which have been started and discussed by various authors. The paper was illustrated by drawings taken from galleys as seen on ancient coins and medals, with reference also to the galley built some time since by the Emperor of the French, and now to be seen on the Seine.

ZOOLOGICAL.—Feb. 25.—W. H. Flower, Esq. in the chair.—The Secretary exhibited specimens of some reptiles which had been collected for the Society's Menagerie by Mr. G. Wilks, of Buenos Ayres.—Mr. J. E. Harting called the attention of the meeting to the steps now being taken to

protect Sea-fowl during the breeding season, and stated that it was proposed to bring in an Act of Parliament on the subject during the present session.—Dr. J. Murie read a note 'On the Sublingual Aperture and Sphincter of the Gular Pouch in the Great Bustard (*Otis tarda*), as observed in an adult example of this species which had recently died in the Society's menagerie.'—Mr. A. D. Bartlett read some remarks upon the habits of the Hornbills (*Buceros*), deduced from his observation of the living birds in the Society's Gardens. According to Mr. Bartlett's views the female Hornbill was fed during incubation by food prepared in a peculiar manner in the stomach of the male, and supplied to her enclosed in a gelatinous envelope of a fig-like form.—Dr. J. E. Gray communicated a memoir on the families and genera of Tortoises, Terrapins, and Turtles, and on the characters afforded by the study of the skulls of these reptiles.

CHEMICAL.—Feb. 18.—Dr. Warren De La Rue, President, in the chair.—The President announced that M. Dumas had consented to inaugurate the Faraday Lectureship, recently established by the Society. The discourse would probably be delivered in the month of May.—Prof. Wanklyn gave a verbal account of his experiments on ethylate of sodium.

INSTITUTION OF CIVIL ENGINEERS.—March 2.—C. H. Gregory, Esq., President, in the chair.—The following candidates were elected as Members: Messrs. W. J. Forrest, J. Johnson, H. N. Maynard, and E. B. Scott; as Associates, Messrs. C. Barnard, J. H. Blake, H. Chubb, A. D. Fox, R. A. Robertson, Major J. H. M. S. Stewart, R.E., Capt. E. T. Thackeray, V.C., R.E., and Mr. F. Turner.—The Council have recently admitted as Students of the Institution, Messrs. J. G. Barton, H. M. Bell, H. W. Dallas, T. Inman, S. Moyle, and H. O. Smith.—The following papers were read: 'On Sinking Wells for the Foundations of the Piers of the Bridge over the river Jumna, Delhi Railway,' by Mr. I. Bell; 'Description of Apparatus for Excavating the Interior of, and for Sinking, Iron Cylinders,' by Mr. J. Milroy.

ROYAL INSTITUTION.—March 1.—Sir H. Holland, Bart., President, in the chair.—Dr. P. Allen, F. K. Barclay, Mrs. Bowie, Dr. T. Boycott, H. Chester, Prof. A. H. Church, Dr. C. Cogswell, Mrs. C. Crokat, E. Dent, W. Gardiner, G. F. Girdwood, W. Henry, C. Latham, J. Macdonald, E. Moberly, jun., R. Palmer, Rev. G. C. Pearson, A. R. Rowles, A. Travers, A. Wills, were elected Members.—Mr. F. Leighton was admitted a Member.

SOCIETY OF ARTS.—Feb. 19.—A. J. Mundella, Esq., M.P., in the chair.—Adjourned discussion on Mr. Henry Cole's paper, 'On the Efficiency and Economy of a National Army, in connexion with the Industry and Education of the People.'

Feb. 24.—T. Bazley, Esq. M.P., in the chair.—The paper read was, 'On Ventilation,' by Dr. E. Smith.

### MEETINGS FOR THE ENSUING WEEK.

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| MON.   | Geographical, 8.—Colorado and Great Basins, N. America, Dr. Bell; 'Formation of Fjords, &c., Mr. Brown.  |
| TUES.  | Royal Institution, 3.—Comparative Philology, Rev. E. W. Farrar.  |
| —      | Ethnological, 8.   |
| —      | Engineers, 8.—American Locomotives and Rolling-Stock, Mr. Colburn.   |
| WED.   | Society of Arts, 8.—Screw Propeller, Mr. Burgh.  |
| —      | Microscopical, 8.—Fibres of the Crystalline Lens, Mr. Gulliver; 'Zoozoores of Crustacea,' Mr. Sanders.   |
| —      | Geological, 8.—Northampton Sands, Mr. Judd; 'Cretaceous Strata, England, France, Algeria,' Mr. Coquand.  |
| —      | Archæological Association, 8.—Notes on Coast of South Wales, Mr. Hills.  |
| THURS. | Royal Institution, 8.—'The Eye,' Dr. Power.  |
| —      | Royal Academy, 8.—Architecture, Mr. Scott.   |
| —      | Mathematical, 8.—Logarithmic Waves, Prof. Sylvester; 'Rational Transformation between Two Spaces,' Prof. Cayley.   |
| —      | Royal, 8.  |
| —      | Antiquaries, 8 <i>l.</i>   |
| —      | Zoological, 8 <i>l.</i> —'Lepus Americanus,' Mr. Welch; 'Peruvian Birds,' 'Birds from Conchitas, Argentine Republic,' Messrs. Slater and Old Salvin; 'Butirinae melleolæ,' Solomon's Archipelago, Mr. Brazier; 'Collared Plain Wanderer,' Mr. Legge. |
| SAT.   | Royal Institution, 3.—Hydrogen, Prof. Odling.  |



## FINE ARTS

## THE NATIONAL GALLERY.

THE Annual Report of the Director of the National Gallery for 1868 has been issued, and gives the following particulars of the progress of that institution. Besides these notes are others on matters which have already been described in our columns. Four pictures have been purchased during the year, comprising—1, 'The Exhumation of St. Hubert of Liege,' by D. Bouts, which was formerly in the possession of Mr. Beckford, at Fonthill, and then called 'The Burial of a Bishop,' by J. Van Eyck. It was last in the collection of Sir Charles Eastlake, from which it was obtained for 1,500*l.* No. 783 in the National Gallery.—2, A large altar-piece, in three stages and thirteen compartments, by Carlo Crivelli, representing 'The Virgin and Child Enthroned, surrounded by Saints.' The lower stage of this work comprises five pictures, in the centre of which is the Madonna wearing a jewelled crown, and sitting on a marble throne, with the Infant Christ sleeping in her lap. Inscribed below the throne, "Opus Karoli Crivelli Veneti, 1476." On the right is St. Peter in pontifical robes, with the tiara on his head. Portions of the costume are in relief, and studded with imitative pearls and precious stones; in his left hand is a pastoral staff; in the right, two keys and a book. Next is St. John the Baptist in the Wilderness. On the left of the Virgin is St. Catherine of Alexandria, with her wheel and palm (in a Dominican picture such as this, we should expect St. Catherine of *Stena*); next, St. Dominic, in profile, holding a book and lily. The second stage contains four figures, the centre being occupied by the canopy over the Virgin and Child; above the Baptist is St. Francis, with the stigmata; over St. Peter is St. Andrew, with a cross and book; above St. Catherine is St. Stephen, with a book and emblematic stones; over St. Dominic is St. Thomas Aquinas (a Dominican saint), with a book and model of a church. The third stage contains four figures; above the canopy of the Virgin, in the centre, is the Archangel Michael trampling on the dragon, with a sword in his right hand and scales in his left; on the right is St. Jerome in Cardinal's robes, and carrying a model of a church; on the left is St. Peter, Martyr (a Dominican), with the sword of his martyrdom sticking in his head. The most important "portions of this picture formed an *Ancona*, in the old church of San Domenico, at Ascoli." They were noticed by a traveller in the last century, who records their date, 1476. This church was rebuilt in 1776, and Orsini ('Descriz. &c., della Città di Ascoli,' 1790, p. 45) mentions some of the subjects as being in the sacristy in 1790. They were afterwards in the possession of Cardinal Zelada, at Rome, who seems to have added the upper pictures by the same master, and thus formed the present large altar-piece. D'Agincourt engraved, plate 138, 'The Virgin and Child.' The picture was next in the Rinuccini Collection, Florence; afterwards in that of Prince Demidoff, and placed in the private chapel of his villa of San Donato. It was purchased of Mr. G. H. Phillips for the National Gallery for 3,360*l.*, and numbered 788. It cannot be at present shown, for want of adequate space. The height of the whole is 16 feet, the width ten feet.—3, Copley's sketch for 'The Siege and Relief of Gibraltar,' now in Guildhall, London. 4 feet 4 inches high, by 6 ft. 2 inches wide. Lately in the possession of Lord Lyndhurst, purchased from Mr. W. Grist for 400*l.*, numbered 787, and hung in the Gallery at South Kensington.—4, 'The Entombment of Christ,' ascribed to Michael Angelo. This is the picture which we described at length a few weeks since. It is unfinished, partially, if not wholly, painted in tempera on wood, and measures 5 feet 3½ inches high, by 4 feet 11 inches wide. The priming of the panel is uncovered in several places, especially in portions of the costume. Several competent judges have pronounced this picture to be a work of Michael Angelo's. Condivi and Vasari mention that he left several works unfinished in painting. Among these may have been this picture. The design is evidently that of a sculptor, and its

date cannot be later than the end of the fifteenth century. It was in the collection of Cardinal Fesch, and stored with a vast number of other pictures in the basement of the Falconieri Palace, Rome, whence it was removed to the Villa Paolina; in 1845 it was sold by the Principe di Musignano to a Roman picture-dealer, from whom, in 1846, it was bought by Mr. R. Macpherson, with other pictures, for a small sum. Its surface was then so dirty that its quality was hidden. When washed, it was inspected by several Roman connoisseurs and artists, and pronounced to be a work of great value. P. von Cornelius, the eminent German painter, in evidence in an action brought against the purchaser by the Roman dealer for its recovery, declared it to be "una cosa preziosa, un vero originale di Michelangelo." To this testimony and that of Mr. Boxall, we may add those of Messrs. Leighton, Mason, Ward and Watts, who express their appreciation for it in the highest terms. Purchased in London from Mr. Macpherson in August, 1868, for 2,000*l.* No. 780, but not at present exhibited for want of room. Of former purchases, 'The Virgin and Child Enthroned, with Saints' (No. 778), by Pellegrino da San Daniele, has not yet been placed in the Gallery for want of space. Other former purchases placed in the Gallery since the last Report are Morando's 'Madonna and Child,' &c. (No. 797); Two Family Portraits, by A. Borgognone (Nos. 779 and 780); A. Pollajuolo's 'The Archangel Raphael and Tobias' (No. 781); and S. Botticelli's 'The Madonna and Child' (No. 782).

The bequests to the National Gallery during the past year have been (1) a Portrait of Mr. W. Siddons, by Opie, bequeathed by Mrs. C. Coombe, Mrs. Siddons's daughter; hung at South Kensington (No. 784); 2, Portrait of Mrs. Sarah Siddons, by Sir T. Lawrence, bequeathed by Mrs. C. Coombe; hung at South Kensington (No. 785); 3, Portraits of Mr. John Baillie, of Ealing, his wife and four children; received 1868 (No. 789), for want of space not yet exhibited. The following selection of twelve oil pictures and drawings in water-colours has been bequeathed to the National Gallery by the late Mr. Charles Fraser, of 15, Lancaster Gate; to remain in the possession of his nephew, S. J. G. Fraser, Esq., during his life: Drawings—W. Hunt (1), Grapes, Plums, Peach, Apricot, &c.; 2, A Man's Head; 3, A Peasant Girl; 4, A Water-Carrier; 5, Apples, the Contrast—Russet and Green: S. Prout, A Street in Antwerp; and six other works. The oil paintings are, A Greek Captive, Portrait of a Girl, by Madame H. Browne; and 'Near Venice,' by Mr. E. W. Cooke.

The donations, like the bequests and purchases, have been of unusual importance. They are, Haydon's 'Raising of Lazarus,' presented by Mr. R. E. Lofft; not exhibited for want of room (No. 786). Three other works.

The number of visitors to the National Gallery during last year was, at Trafalgar Square, open four days in each week, 729,645; at South Kensington, open six days and three evenings in each week, 881,076. As to the details of copying done in the Gallery, our old friend, Vandyck's so-called 'Gevartius' still heads the list by a considerable proportion of numbers, and thus the studies of the copyists as portrait-painters are indicated. Next is Sasso Ferrato's waxwork-like 'Madonna in Prayer,' much admired by young ladies; Rembrandt's 'Portrait of an Old Lady' stands third among the old masters' productions, which have found favour in the eyes of the tyros. Stanfield's 'Zuyder Zee' has been most frequently copied among the modern pictures; others in the following order: Reynolds's 'Age of Innocence,' Dubufe's 'The Surprise' (!), Reynolds's 'Study of Heads,' Leslie's 'Uncle Toby,' Stanfield's 'Lake of Como,' &c.

## FINE-ART GOSSIP.

Mr. Holman Hunt has been elected to the Society of Painters in Water-Colours. That Association waived, in favour of this distinguished artist, the usual course of electing members, and received him at once. It is, of course, not Mr. Hunt's intention to abandon painting in oil, or his

former practice of exhibiting pictures which may be wrought in that method; he will contribute water-colour drawings to the Society's generally wealthy gatherings.

Mr. E. M. Ward will probably send to the forthcoming Royal Academy Exhibition the following pictures:—1. 'Grinling Gibbons's First Introduction to Court,' as described by Evelyn, 'Diary,' March 1, 1671. The writer says that he took Gibbons to Whitehall, with "his excellent piece of carving," and led Charles the Second into Sir Richard Browne's chamber, where the work was placed. The King liked it much, received the carver graciously, and commanded his production should be carried into the Queen's bedchamber, which was done, "when she and the King looked on and admired it again. The King being called away, left us with the Queen, believing she would have bought it, being a crucifix (after Tintoret); but, when His Majesty was gone, a French peddling woman, one Madame de Boord, who used to bring petticoats and fans and baubles out of France to the ladies, began to find fault with the work, which she understood no more than an ass or a monkey, so as, in a fit of indignation, I caused the person who brought it to carry it back to the chamber, finding the Queen so much governed by an ignorant Frenchwoman; and this incomparable artist had his labour only for his pains, which not a little displeased me; and he was fain to send it down to his cottage (at Deptford) again; he not long after sold it for 80*l.*, though well worth 100*l.*, without the frame, to Sir George Viner."—2. 'Luther's First Study of the Bible,' of which the scene is supposed to be in the monastery at Erfurt. The place represented is the library. Luther is standing before a desk, to which the Bible is significantly chained: the light enters behind him, and falls on the page. Some minor incidents further elucidate the subject.—3. 'Monk declaring for a Free Parliament'—the same subject as that of the artist's picture in the Houses of Parliament, Westminster.—Mrs. E. M. Ward's subject is 'A Scene in the Early Life of the Old Pretender,' which is represented by that luckless child ("the son of the miller," as his enemies and contemporaries called him) dressed in white, and standing on the steps of his carriage, receiving the salutations and other respectful attentions of some faithful adherents to the Stuarts. Standing inside the coach, beyond the child, is his governess: one of the followers kneels. The scene is a road, where the carriage has stopped, with a view of the country behind.

Mr. V. Prinsep will probably send to the forthcoming Royal Academy Exhibition a picture styled 'A Siesta,' which represents a lady reclining by the side of a marble bath, with doves near her, and a perforated screen of oriental character and orange-trees in the background. The lady is dressed in deep rich red, which is reflected on the surface of the water. Also 'A Roman Lady,' who appears as if, during the fervour of an Italian day, walking on a terrace, and shaded by a huge umbrella, the colour of which tinges the shadow on her face and the upper part of her form. Her drapery is of a pale yellow colour. Behind is the long vista of a garden, with vases and shrubs standing on the terrace. Beyond the last appears an open landscape. A third picture, which is promised for the same Exhibition, represents 'Bacchus and Ariadne.' These pictures are studies in colour and tone, as well as representations of the subjects named.

Mr. Dawson is far advanced with one of the largest of his pictures of London. This represents the noble view—from Greenwich Hill—famous in De Louthembourg's 'Eidophusicon' and Turner's 'Liber Studiorum.' From the brow of this eminence the eye stretches across a great space of sward, that is, on two sides, inclosed by guardian trees, and, on the third, open to the colonnade of the Hospital, the buildings of which, with their twin domes and ranges of walls and windows, occupy a considerable portion of the centre of the distant foreground. Beyond, to left and right, is the river; seen on the right in a vista under boughs and with a steel-coloured surface reflecting the sky, and on the left, the deeper reach of water retreats further, and is dotted with craft at anchor and



tacking in a strong breeze. By masts that darken in multitudes as they darkened in the deepest glades of primal forests, by sheeny gaps of dazzling water, by groups of tawney, white and purple sails, by flashes of light and bars of shade, the course of the Thames is traceable until the smoke-breath of the city in the far distance and a wilderness of chimney-stacks, church towers, and house-tops gathers in an indistinguishable maze, leaving only a few points not absorbed, such as the dome of St. Paul's and the faintly-seen forms of recognizable churches. As the eye ranges along this wondrous horizon from the extreme east to the centre, and drops again towards the front, after marking the hazy forms of the Essex and Hertfordshire uplands and the wavering lines of the Lea, it comes upon groups of houses, and, far and near, meadows spread that seem wider and more capacious, until all are lost again in the remotest north and east. The sky, which glorifies all this, is indescribable by our imperfect terms; suffice it that plane above plane of stratus cloud, innumerable bars of cirrus, and little floating feathers of vapour that seem neither one nor the other, are spread in it with masses of whiter, because less permeable, nature, beneath a blue firmament; sunbeams are mixed inextricably with all, and are by all absorbed.

### MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. COSTA.—FRIDAY NEXT, March 12. Mendelssohn's ST. PAUL. Principal Vocalists: Madame Rudersdorff, Madame Sainton-Dolby, Mr. Vernon Rigby, Mr. C. Henry, and Herr Vollenreiter.—Tickets, 3s., 5s., and Stalls, 10s. 6d. each, at 6, Exeter Hall.

PHILHARMONIC SOCIETY.—Under the immediate Patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince of Wales, and Her Royal Highness the Princess of Wales.—Conductor, Mr. W. G. Cousins.—St. James's Hall.—FIRST CONCERT, WEDNESDAY EVENING, March 10, Eight o'clock. Symphonies: Wœlfli, in G Minor; Mendelssohn's (Scottish). Overtures: Euryanthe, Weber; Lodoiska, Cherubini; Concerto, Violin, Beethoven, Herr Joachim. Mlle. Anna Regan (her first appearance) and Mr. Vernon Rigby.—Stalls, 10s. 6d., 7s.; Tickets, 5s. and 2s. 6d.—Lamborn Cook & Co.'s, 63, New Bond Street; Chappell's, 50, New Bond Street; R. Olliver's, 19, Old Bond Street; Keith, Prowse & Co., 48, Cheapside; and Austin's Ticket-Office, St. James's Hall.

### MUSICAL PITCH.

Athenæum Club, March 2, 1869.

SINCE writing my former letter, it has occurred to me that it might aid in the discussion of this question to give some definite information as to the varieties of pitch actually used at present in London. I have taken some trouble to ascertain this, by personal observations and calculations during the last fortnight, and have embodied the results in the following table. The numbers are given for the c on the third space in the treble, in double vibrations per second; and to estimate the value of the variation, it must be recollected that, at this part of the scale, a difference of about thirty vibrations per second represents a semitone.

Table of Varieties of Pitch.

	Vibrations.
Italian Opera in 1859 (as quoted in the Society of Arts Report, A = 455) ..	541
Sacred Harmonic Society ('Samson,' Feb. 12) ..	541
Crystal Palace Orchestra (Feb. 13) ..	541
Crystal Palace Popular Concerts (Feb. 15) ..	541
Drury Lane (Feb. 20) ..	538
Covent Garden (March 1) ..	538
Erard's general pitch, to which they send out all their pianofortes ..	536
Broadwood's "Concert" Pitch ..	536
Crystal Palace great organ (Feb. 13) ..	534
Society of Arts c fork* ..	531
German Standard ..	528
Broadwood's "Medium" Pitch, to which their new pianofortes are tuned for general sale ..	526
Westminster Abbey (Feb. 23) ..	526
St. Paul's Cathedral (Feb. 16) ..	526
Hill & Son's standard for all new church organs ..	518
Broadwood's "Vocal" Pitch, used for all pianos sent out for vocal concerts without orchestra ..	518
French Standard (A = 435) ..	515
Philharmonic, 1813 to 1843 (A = 433) ..	512
PHILOSOPHICAL OR NATURAL STANDARD ..	510
Big Ben (F = 170) ..	510
Pitch recommended by Mr. Manns (a semitone below 538) ..	503
Church organs, various ..	518 to 500
Handel's fork, 1740 (A = 416) ..	495

\* This is intended to correspond with the German standard; but on comparing it with a "regulation" A fork of 435, brought from France, it comes out slightly sharp, as given in the table.

Some of these numbers differ from those usually given, for the following reason: In comparing a pitch regulated by A, with one regulated by C, the *temperament* must be taken into account. For example, if an organ, or other keyed instrument, be tuned to the French standard A, the c on that instrument will be the tempered c (518) and not the true c (522). I have, therefore, in all cases where A is the standard note, given the vibrations for the tempered c.

We learn two important things from this table. In the first place the concert orchestral pitch is well defined and remarkably uniform in the different orchestras, so that we know exactly what we are dealing with. It has not risen in the last ten years, being, if anything, a shade lower. But it is still three-fourths of a semitone higher than the Philharmonic pitch maintained from 1813 to 1843.

Secondly, we find that singers, when untrammelled by orchestral accompaniments, have, by a sort of common consent, adopted a pitch about two-thirds of a semitone lower than that at present used in the orchestras, and which lower pitch, therefore, we may assume to be generally considered most suitable for vocal purposes in this country.

Thus we seem to have drifted insensibly into the establishment of two well-defined pitches—one orchestral, the other vocal.

It is almost wasting words to argue for the lowering of the orchestral pitch. Independently of the anomaly of retaining two definitions of the same musical note, and of differing so materially from other nations with whom we are in constant musical communication, the orchestral pitch is much higher than any classical composer ever wrote for; it gives a false rendering of the music, and sometimes makes it impracticable; it strains the voices, disturbs the temper and damages the performance of the singers; and it is inconvenient for many of the instruments, or for the players upon them.† No musical advantage has ever been proved to balance these evils; the objections to change are entirely personal or commercial ones, which we need not discuss here, further than to say it is a pity such reasons should be allowed to stand in the way of a measure that would be so advantageous in every musical point of view.

Neither is it necessary to insist on the desirability of having some one fixed standard. The idea that the pitch of musical notes should be incapable of correct definition, or that where many have to work together this pitch should be variable at anybody's pleasure, without any standard of comparison, is opposed to common sense. The only argument to the contrary ever used is the difficulty of getting the standard generally adhered to; but this is of no more force than it would be to argue against a standard of length, because all the yard measures in the country did not correspond. No one pretends that a standard of pitch should or could, in this country, be made compulsory; but the very existence of such a standard would have the effect of producing a constant tendency to uniformity, which would ultimately bring about all the beneficial results desired.

What then ought this standard to be? There are three to choose from, which I have put prominently in the table.

The Congress of British Musicians, who considered the subject in 1859, evinced a strong leaning towards the lowest of these; but as it was thought by many practical musicians that the time was not ripe for so great a change, the congress recommended the German standard as a more moderate measure. If this recommendation had been adopted in the musical world, we should have heard nothing of the present agitation; and as, singularly enough, the German is exactly a mean between the two English pitches, if we wanted, even now, to strike a balance between them, the German would be the obvious standard to take.

† I calculate that the difference between the orchestral and vocal pitch adds about 8 per cent. to the strain on stringed instruments, if the same-sized strings be used. In the pianoforte this extra strain on the framing amounts to no less than a *ton* and a *quarter*, thereby much increasing the cost, and diminishing the power of standing in tune.

But circumstances are now changed. The call for lowering is much louder than it was ten years ago, and singers would not now be satisfied with the relief of one-third of a semitone. And (although it certainly seems odd, in a musical question, to ignore the practice of the most musical part of the continent, from which nearly all our music comes) we must take it, I think, that the general sense of the English musical world is in favour of a standard more nearly approaching that of our neighbours across the Channel.

The question lies, therefore, between the other two, the French and the natural standards. Now, it must be observed that when practical musicians advocate the "French pitch" they merely mean that or *something near it*. None of them would venture to say there was any appreciable advantage, in a musical point of view, in 435 vibrations per second over 430 or 440; they name the French standard simply because it is the one that comes most practically before them; but if it happened to be a fifth of a semitone sharper or flatter it would be just as acceptable. It ought to be known that the actual French number is entirely empirical; it has no sort of justification in a natural or philosophical point of view. It is singular that the French, who took so much trouble to derive their standards of measure and weight from a great natural and philosophical analogy, should have been so remiss in this instance; but so it is.

There does, however, exist a great philosophical and natural analogy which might serve to fix a standard of pitch worthy of a scientific nation; and which standard, moreover, is *practically identical* with the pitch the English musical world are now crying out for. The simple fundamental datum of one vibration per second gives the simplest note in music, c, at a pitch differing only by a practically inappreciable quantity from that of the vocal pitch already adopted in this country. The difference is in the right direction, one-fifth of a semitone lower. It could only be detected by good ears and with careful attention; it is only what is constantly introduced by equal temperament (the tempered c sharp on the natural scale coincides with the true c sharp on the French), and it is much less than the change induced by alteration during a concert by change of temperature. Wind instruments tuned to the natural pitch would be far above the French before an evening performance was over.

There is another argument in favour of the natural standard. Some years ago I was commissioned by the Government (through the Astronomer Royal) to report on the notes actually sounded by the great Westminster Bells, and a set of careful experiments were tried by myself and Mr. J. H. Griesbach to determine the number of vibrations. Referring to the calculations I then made, and introducing some slight corrections, I make the key-note of the chimes, F, given by Big Ben, to be about 170 double vibrations per second. This gives a c of 510, differing inappreciably from the natural standard.

So that by adopting this standard we should have the advantage of a *huge Government tuning-fork, distributing the standard musical pitch within hearing of all London, every hour of the day!*

By this measure, while we should adopt almost implicitly the judgment of practical musicians, we should escape the charge of servilely copying the empirical formula of our neighbours, and should put the matter on a truly philosophical and reasonable basis, worthy of the country of Newton and Herschel.

WILLIAM POLE, F.R.S.,  
Mus. Doc., Oxon.

CONCERTS.—In 'Elijah,' the second oratorio given by Mr. Barnby at the French pitch, the members of his choir sang far better than in 'Jephtha,' but they did not exhibit the fine gradations of tone which make the principal charm of choral singing, and which we are entitled to expect in a comparatively small body of singers. Nevertheless, certain effects came out with unusual distinctness, and we are bound to bear in mind that Mr. Barnby's choir is new to its work. Madame Rudersdorff and Mlle. Drasdil sang the principal soprano and contralto music, and Herr Carl Stepan attempted the part of Elijah. The task, however,



proved beyond his strength. His voice is worn, his pronunciation defective, and his style of singing coarse. Mr. Sims Reeves was prevented by cold from keeping his engagement, and the entire tenor part was sung by Mr. Montem Smith, who had been announced for the less important "numbers" only. Mr. Smith's voice is of the very thinnest, but he makes the best possible use of it.—As we have occasion to mention Mr. Reeves's absence, we take it to be our duty to protest against the uncharitable comments frequently made about his inability to keep his engagements. Those who think themselves aggrieved forget that the singer himself is the greatest sufferer, in pocket as well as in person, by his liability to catch cold. It is absurd to take it for granted that Mr. Reeves would, out of mere caprice, abandon a great part of his income. It is more reasonable to assume that when he professes to be too ill to make money by opening his mouth, and when his doctor declares that it would be wrong for him to do so, both gentlemen are telling the truth. There is something of cowardice as well as of cruelty in a sneer at the expense of a sick man.

Music may be said to have given way to some extent to arms at last week's Crystal Palace concert. Saturday was the day fixed for the presentation of some rifle prizes, and in deference to the warriors the programme was shorter and more "popular" in character than usual. True, the minor symphony is grand enough for any audience, but there was little else to interest the amateur.

Madame Schumann's playing of the 'Waldstein' Sonata at last Monday's Popular Concert was the most unsatisfactory of all her performances this season. There is a certain intensity about her reading, a manifestly earnest desire to get at the heart of her author, and to lay bare his inmost thoughts, which can scarcely fail to impress the listener, and, if he be ignorant or indifferent, may go far to warp his judgment. But no amount of impulse can make amends for incorrectness and coarseness. Madame Schumann bears a deservedly respected name, and we would fain treat with tenderness so high-principled an artist. But because people are liable to be blinded by the lustre of a great name, we are bound in the interests of Art to state the case thus plainly. As if to show the splendid results of an alliance between unlimited mechanical capacity and poetic insight, Herr Joachim followed with Bach's 'Chaconne,' the most astonishing of all contemporary solo displays.

Musical people delight in misnomers. Hence the "Impromptus" which have been manufactured with much profitless labour, and the "Bagatelles" which contain many a weak author's best thoughts. A short time ago we saw a serenade described as a "Morning exercise for the piano," and for years the Saturday concerts at St. James's Hall were styled the "Monday Popular." But the acme of absurdity in nomenclature has been reached by the promoters of the Musical Winter Evenings, which already ridiculous title is now applied to some "afternoon performances of chamber music" at St. George's Hall. Surely our concert-givers cannot be so barren of ideas as to be unable to devise some title which might accommodate itself to possible changes of time and place. The Musical Winter Evenings, however, are better than their designation. The programme of the first concert was well chosen: the quartets of Mendelssohn and Beethoven, and the trio of Hummel which formed its chief features, being effectively contrasted. Mr. Henry Holmes led the quartets, and Signor Pezze held the violoncello. Mendelssohn's capriccio in E was thoroughly well played by Mr. Lindsay Sloper, one of the best prepared of living pianists—native or foreign. Whatever the task set before him may be, Mr. Sloper never lapses into slovenliness or affectation,—the cardinal sins of the players of the present day.

The latest proof of the popularization of music may be seen in the New Town Hall of Shoreditch, where the Orchestral Union, consisting of many of our best instrumentalists and several singers of some note, go through programmes such as promenade concerts are made of, but rather above than below the average. That Weber's 'Con-

certstück' can find attentive hearers in Shoreditch is a healthy sign of the times.

Mr. Ransford gave a Ballad Concert last week.

DRURY LANE.—Mr. Phelps's mannerisms are the greatest of many drawbacks from his reputation as a tragic actor. Neither the ranting to which at times Mr. Phelps is still addicted, nor the moulting of which, in common with all his school, he is guilty, is so fatal to his claims to admiration as are the vices of pronunciation and delivery into which he has fallen. Special characteristics of an actor, which in his youth are not displeasing, have a tendency in course of time to strengthen and accentuate themselves. This tendency is increased by the use of large theatres like Drury Lane, and by the exertion requisite to produce effects visible or audible in remote parts of the house. Mr. Phelps has long had an unpleasant drawl in his delivery of blank verse. In his later representations this has become more marked. It is now not an uncommon thing to hear a word lengthened out by Mr. Phelps until the voice, while resting on it, runs up and down its entire gamut. Defects of this kind are the more regrettable, as, in intelligence of conception, Mr. Phelps is in advance of his rivals in tragedy. His *Othello* is in some respects a creditable performance, embodying most of the views concerning the character of the Moor that criticism has established. In outline it is absolutely good, and only in the filling up is it imperfect and unsatisfactory. In the great scene between *Othello* and *Iago*, in the third act, Mr. Phelps avoids the error of most tragedians, and is slow to believe in the guilt of *Desdemona*. He does not at first perceive that the covert insinuations of *Iago* have reference to his wife, and is less inflamed by them than vaguely alarmed. The customary "points," accordingly, at the phrases, "Not a jot, not a jot," "O misery" and "No, not much moved," are omitted. Something almost akin to heroism seems to be required to forego the applause which invariably attends the delivery of these phrases with the exaggerated emphasis it is customary to bestow. Mr. Phelps has considerably modified his entire representation of *Othello*, and has, in the main, improved it. His voice has still its old "growl," which, however, is less frequently heard than formerly. Mr. Phelps employs, moreover, a variety of tones and inflections, which are serviceable, if only to break the monotony of sustained declamation. Mr. Dillon's *Iago* is superior to his *Macbeth*. It is commonplace in conception, but is free from those Mephistophelian airs with which, in direct defiance of the text, the character of *Iago* has of late been invested. When Mr. Dillon seeks new readings he invariably goes astray. When, for instance, *Othello*, accepting *Iago*'s proffer of service, bids him slay *Cassio*, Mr. Dillon says, "My friend is dead," with an emphasis upon "friend" to indicate that such was *Iago*'s zeal in "wronged *Othello*'s service" that friendship even was as nothing beside it. This idea is altogether weak beside that conveyed by the ordinary reading, which places a slight emphasis upon "dead." The friend so surely devoted to death may be counted already dead. Miss Heath played *Desdemona*. The general cast of the play was weak and unsatisfactory.

#### MUSICAL AND DRAMATIC GOSSIP.

At the Annual Dinner of the Royal Society of Musicians, held on Wednesday last, Lord Stanley gave more than usual point to the customary chairman's speeches. The Solicitor General and Mr. Wentworth Dilke, who proposed and replied for the Patrons of the institution, also spoke eloquently in favour of a society which may at least claim the merit of doing a great deal of charity at a very small annual expense. The chairman took occasion to mention that some 3,000*l.* were annually distributed at a cost of about 6*l.* per cent.

A scheme is on foot for the reconstitution of the Musical Society of London. It has shown no signs of life since April, 1867, when, shortly after the death of Alfred Mellon, it was generally supposed to have been dissolved. It seems, however, that a few Fellows "stood by the society to the last,"

to quote the prospectus, and, having paid their subscriptions for the year 1868, dissolved the association, only to reconstruct it immediately on another basis. According to the present scheme, every Fellow (the number of Fellows is not to exceed one hundred) is, in addition to his annual subscription, to pay ten guineas to a reserve fund. It is assumed that the society need not have stopped proceedings two years ago, had such a fund been in existence then. The Fellows are to be entitled on leaving the society to a proportionate part of the reserve fund then in existence. In other respects there is no great change in the rules of the society. Thirty gentlemen have already paid their contributions to the reserve fund, but in the event of the society not being wholly reconstituted by the 31st of May, the money subscribed will be returned. Meanwhile a council has been elected and a conductor appointed, Signor Randegger, who in many respects is certainly well qualified to organize the musical arrangements of a new society.

Dr. Westland Marston's poetic drama, 'Life for Life,' will be produced at the Lyceum this (Saturday) evening. The principal characters are cast to Miss Nielson, Miss Sidney, Mr. Herman Vezin and Mr. Coghlan.

A new burletta, entitled 'The Girls of the Period,' has been played at Drury Lane. Mr. Burnand supplies the words and Mr. Levey the music. A more commonplace production has seldom been placed upon the boards.

A scheme is a-foot for converting the Polygraphic Hall into a theatre for the performance of Opera Bouffe. The erection of a new theatre on a site in Piccadilly is also contemplated. Besides these houses others are, according to report, to be erected at Kensington and in various suburban districts.

Shakspearean performances are in vogue in New York. Contrary, however, to English experience, comedy proves more remunerative than tragedy. 'As You Like It' and 'A Midsummer Night's Dream' have both been successfully produced. 'Much Ado About Nothing' has been brought out with fine scenery at Wallack's Theatre. The New Opera House, one of the handsomest theatres in America, is about to produce 'The Tempest.' Miss Josephine Fiddes, an English actress, has been engaged to play *Miranda*.

Rossini's *Mass*, played for the first time last Sunday, appears to have aroused extraordinary enthusiasm in usually unmoved auditors. The unanimous opinion of intelligent connoisseurs is that the 'Messe' which Rossini with an odd affectation of modesty styled "Petite," is a masterpiece. The excitement among Parisians may be gauged by the fact that the first performance brought more than 25,000 francs. Madame Alboni, whose voice is still incomparable, received 3,000 francs. The general performance is pronounced unsatisfactory; but the effect of the *Mass* is said to be greatly enhanced by the orchestral accompaniments, which were written subsequently to the original performance of the work, with two pianos and harmonium only, at the house of M. Pillet-Will five years ago.

The concert speculator Herr Ullman has written a long letter to the *Leipzig Signale*, in which he repudiates all connexion with Mdle. Carlotta Patti's *concerts-tournées*, and explains the terms on which he has purchased the acting-right for Italy of Rossini's 'Mass.' For this he has paid 50,000 francs; and his expenses being 70,000 francs a month, he reckons upon making a profit of 150,000 francs. He takes with him on his wanderings four star singers, four other solo vocalists to replace the former in case of accidents, and sixty chorus singers. He intends to give twenty-six performances every month. These bare figures have a certain interest, as showing how completely the propagation of art has become an affair of commerce.

'La Famille des Gueux,' an historical drama, which at its first announcement seemed likely to add a lively chapter to some new edition of the quarrels of authors, has been produced at the Ambigu Comique. Its authors are M. Jules Claretie, known hitherto only as a novelist, and Sig. della Gattina. The scene is in the Netherlands, in the time of the conspiracy of the Gueux, and



the crowning incident is the letting loose the dams, with the consequent destruction of the Spanish army. A young Flemish nobleman, Guillaume de Harlem, who, while residing in Spain, has been compelled to join the Jesuits, is the central figure. A bitter strife in the mind of the priest between superstition and patriotism ends in the ultimate triumph of patriotism. Before this end is obtained, however, so many acts of treason have been committed that his death becomes necessary as an expiation. The part of *Guillaume* was finely played by M. P. Deshayes.

A drama in six acts, showing the hardship sometimes inflicted by the French laws concerning divorce, is now being played at the Théâtre du Prince Impérial. It is by MM. Jules Dornay and Maurice Coste, and has the curious title of 'Les Forçats du Mariage.' A workman deserted by a faithless wife has formed one of those *liaisons* called in France since the production of M. Pailleuron's comedy, "Faux Ménages." He lives happily with his Rose and with their daughter Fanny. But an unfortunate inheritance renders him worthy of spoliation, and brings back his wife, who breaks up his house and threatens the arrest of her successor. Means of escape are at length provided by a mistake of the wife, who drinks the poisonous *absinthe* she has prepared for her husband.

Failures among Parisian managers have been of frequent occurrence during the winter season. M. Victor Koning, of the Gaité, is the last manager who has succumbed.—MM. Dumaine and Billion are spoken of as the probable future directors of the Gaité.

The novelties in prospect at the Théâtre Français are 'Julie,' a comedy, by M. Octave Feuillet, 'La Parvenue,' a comedy, by M. Rivière, 'Maurice de Saxe,' a drama, by M. Amigues, and a five-act prose comedy, as yet unnamed, by M. Emile Augier. The last-named piece will, it is said, be mounted with greater splendour of decoration than has previously been bestowed upon any play at this theatre.

The Committee of Dramatic Authors in Paris has decided, at the suggestion of M. Edouard Brisebarre, to petition the Emperor to abolish the tax for the benefit of the poor now levied on the theatres.

The Tribunal Civil de la Seine has decided, in the case of Deschamps against Montrouge, that the authority of one of two dramatists writing in collaboration is not enough to justify a manager in making excisions in a play. The sanction of both authors is required.

The Baronne Vigier, better known as Mdle. Cruvelli, and who has long withdrawn herself from public life, took part in a concert recently given for charity at Nice. She sang the air from 'Attila,' the last act of 'Norma,' with the singers of the theatre, the last act of 'L'Africaine,' and a polka of her own, 'Souvenirs d'Allemagne.' If her success was really as great as it is stated to have been, she must still be in possession of her splendid voice. The fact of her learning an act of 'L'Africaine,' brought out long after she had left the stage, shows how much a dramatic singer misses the smell of the foot-lights.

A concert of special historical interest has lately been given at Genoa. All the compositions were by Italian authors, and they ranged from the sixth century, represented by two hymns of St. Gregory, to the beginning of the present, exemplified in Cimarosa and Martini. The programme included, among many other things, a motet of Palestrina and two songs by Salvatore Rosa.

We learn from private letters from St. Petersburg that Madame Patti's success has surpassed all expectation. Signor Mario has been disabled by illness from singing much.

#### MISCELLANEA

*Pict and Scot.*—Permit me suggest to your Correspondent A. H., that he will probably find the etymology of these names in Erse rather than in Latin, Greek, or any other language. The first mention of the Picts, according to Ritson, was A.D. 296, as then being in the north of Britain; they are supposed to have emigrated from Ireland;

their new country was called *Rian-cruithnigh-tuath*, or *Cruithin-teath*. The people were called *Cruithneach*, from *cruith*, a spear or dart; probably their weapon, as mention is made of their use of it by Dio and other authorities. A pike or long spear is called *picidh*, and in Welsh the Picts are *Pictioid*; the A. S. *Piktas* appears to be derived from one of the Celtic forms. The changes which have been rung upon the A. S. showing, amongst others, that it is equivalent to the word for *wheat*, does not appear to me to weaken the suggestion thus offered, as *wheat* is spear-like in form; and in Irish *cruithneachd* is the name for wheat. The word *Scot* appears to be simply a translation into A. S., as *Scotian*, or *Scotean*, signifies to cast a dart or javelin, as well as to shoot with an arrow; an archer was *Scotend*; and *Scottas* or *Scottas*, the Irish or Scotch. It may be noted that in Erse *laighean* also signifies a spear, javelin, or halberd; and that *Laigheann* is the Irish name for Leinster. Is it possible that the latter is a contraction for *Laigh-eannster*, spearland? Though the first mention of the name Pict dates from 296, Camden quotes from Stephanus the name *Brigae* as applied to the Brigantes, or a sept of that people: that name may be of Celtic origin also, signifying spear-country, from *bri*, country and *gai*, a spear. Similarly from *gean*, a sword, the *Brigantes* may be people of the sword country, perhaps from their use of the redoubtable claymore, a favourite weapon with a highland people. A DICKEY SAM.

*Welsh.*—Will you allow me to bring under your notice a letter which I received, a few days ago, from Mr. J. Rhys, of Jesus College, Oxford, one of our most promising Celtic philologists, and which I have since had his authority to publish. I am of opinion that he has made a valuable and interesting discovery as to the origin of the Welsh word *Duw*, or God. If you can find room for it in the *Athenæum*, it will deeply interest all Celtic scholars. ROBERT JONES.

"Jesus College, Oxford, Feb. 16, 1869.

"My dear Mr. Jones,—In compliance with my promise, I give you a brief statement of my conjecture on our ordinary Welsh word for 'God'—*Duw*, and some allied forms. Instances of the changes mentioned here will suggest themselves to you without my pointing them out at length. First, then, the *u* in *duw* points to an *ō*; so we get *dōw*, or *dōv*, from which *duwyl-ol*, divine, is derived. The Breton preserves an old form, *diu*, or *div*; whence one is led to infer a fuller form, *diōw*, or *diōv*, for the semi-vowel is not unfrequently thrown out in such cases, e.g. from *giam* we have *gwyn*; for *bryeint*, which occurs in the 'Liber Landavensis,' we now write *bryaint*, and the termination *-jans* of the comparative of adjectives is in Welsh *-ach*. Once we have got thus far, one cannot help identifying *diōw*, or *diōv*, with the Latin (*D*) *jovis*, Greek *Zeus*, and Sanskrit *Dyaus*. To proceed, I cannot call to mind more than one word similar in form to *duw*, and that is *buw*, a cow. This, we know, is a curtailed form of *buwch*, which is the form generally used now, and which reduces itself to *bōws* or *bōvs*, and so corresponds to the Greek *Βους*. Now, have we any fuller form of *duw* answering to this of *buw*? I think we have; but here I must apologize for leading you to the region of the vulgar and profane. Were I a Frenchman conversing with you, I might perhaps venture even to enliven my words with an occasional exclamation of *Mon Dieu*! But to come to the point, you must be aware that the Welsh rendering of the English 'Good God!' is *Duw awyl!* which literally means 'Dear God!' and, also, that those who indulge in such exclamations quite as often use, apparently with the same meaning, a longer form, *Duwch awyl!* Here, then, in this word *duwch*, we have, it seems to me, the *s* of *Diespiter*, *Zeus*, and *Dyaus* duly represented by the *ch*, which leads us to the full form, *diōws*, or *diōvs*. Reversing the process, we get, from *diōws*, *diōwch*. Now, if we retain the semi-vowel *i*, we may suppose the *ō* to remain, or to be changed either into *u* or *wy*, whereby we get the forms *diowch*, *diuwch*, and *diwywch*; but all these are inadmissible, as *iow*, *iuw*, and *iwy* are not Welsh combinations. However, the *ō* may be changed into *aw* in monosyllables, as in *nawn*, from the Latin *nona*. In

that case, the resulting form would be *diawwch*, which would become *diawch*, just as we have *gwrandewch* and *clwych* from *gwrandewwch* and *clwywch*. Now, *diawch* is a common word in swearing, as in *myn diawch*—a formula which differs little more from *myn Duw* than 'By Jove' does from 'By God.' In North Wales there is a longer form, *diachan*, apparently derived from *diawch* by means of an affix and the omission of the *w*, just as in *buchod*, the plural of *buwch*. This *diachan* is also contracted into *diān* (one syllable), as in *myn diān i!* In South Wales it becomes *myn diān i!* (*diān* one syllable). The English 'By Jove!' is the nearest rendering of these I can think of. I see no way, on account of the *ch* in *diachan*, to equate them with the Greek *Zav*, or *Ζην*. So various, then, have been the fortunes of the primitive appellation by which our Aryan ancestors addressed the object of their worship that in one form it is still the name most revered by the best of Cymry, and in another, but slightly different, is heard only from the lips of publicans and sinners. As you are acquainted with Prof. Müller's masterly lecture 'On Jupiter, the Supreme Aryan God,' you will at once see the importance of the fact that the above words closely resemble our various forms for 'day,' namely, *dydd*, *dyw*, *doe*, &c. It has been asserted lately, in Kuhn's 'Beiträge,' that in Welsh simple *s* does not change into *ch*, and that as a final it always disappears. In fact, it was in examining some words which seem to me to disprove that statement that I was led to make these guesses. However, I am not likely to meddle much with *κατακα* before I take my degree.—I remain, yours truly, J. RHYS."

*Chaucer Studies.*—A communication from the Chaucer student who declares for Thannington as "Bob-up-and-Down" appears in the *Athenæum* of December 26th last. This theory is open to the following objections: the Ville of Dunkirk came into existence and was first occupied by squatters in the early part of last century; there is no authority for giving Boughton Hill a Gad's Hill notoriety; consequently, the pilgrims had no reason for quitting the best-known and usual road to Canterbury. GEORGE BEDO.

*Ross.*—Your Correspondent "W. B." (at page 218 *supra*), arguing for the inverted application of *Combe* as meaning a hill, gives an instance from old Cornish of *Ross*, a "promontory," being also used to designate a "valley." I am of opinion that where *Combe* is used to designate a "hill," it was so applied, not by the old Celts, who called a valley a *combe*, but by some succeeding wave of population which had lost the meaning of the word; but finding a hill near what they heard called a *combe*, attaching no meaning to the word, also applied it to the neighbouring hill. *Ross*, however, does not solely mean a "promontory." In the Supplement to O'Reilly's 'Irish Dictionary,' compiled by the late learned Celtic scholar, John O'Donovan, LL.D., the first meaning given to the word is "a wood"; and I can point to scores of instances of the use of the name in Ireland where there is no feature to which the meaning "promontory" could apply; e.g., New Ross and Old Ross, in the county of Wexford, and Rossheron, in the county of Kilkenny, on the opposite side of the river Barrow. In these instances the meaning is "wood," there being neither "valley" nor "promontory" in the case. JAMES GRAVES.

*Childer, Kye.*—I believe the boundary between *childer* and *kye*, and *children* and *kyne* is, in Eastern England, somewhere about the line of the river Urtham. I have not, however, sufficient knowledge of the dialect of South Lincolnshire to speak on the matter positively. In our folk-speech in the north of the county you never hear the southern plurals—it is always *childer* and *kye*. We have lost the old plural for brother. It is usually brothers; sometimes, but rarely, brethren. EDWARD PEACOCK.

TO CORRESPONDENTS.—M. W.—H. A. C.—M. J.—W. B.—E. W. T.—H. R. F.—P. W. S. M.—G. H. M.—E. S.—G. N.—L. C.—received.

*Erratum.*—Page 313, col. 2, line 13, for "Barbara's 'Burs'" read *Barbour's 'Brus.'*



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LONDON, SATURDAY, MARCH 13, 1869.

## LITERATURE

*A Memoir of the Rev. John Keble, M.A., late Vicar of Hursley.* By the Right Hon. Sir J. T. Coleridge, D.C.L. (Parker & Co.)

AN uneventful life, the greater part of which was spent in a quiet country parish, and the publication of two volumes of verse, may hardly seem to justify a memoir of 570 pages, especially when the labour of writing it was to be cast on one who has served the nation so long and so well in the ranks of Her Majesty's Judges. Yet Sir J. T. Coleridge has not shrunk from the work, and not one of his readers will regret a page that he has written. In what it supplies, no less than in what it omits, this Memoir is a faithful portraiture of the most representative character produced by the Church of England—at least since the days of that "meek Walton" whom Keble himself delighted to honour. In his strength, as in what we must venture to call his weakness, Keble belonged wholly to the Anglican type. We might look in vain for a better sample of the men who pride themselves on being Catholic while they profess to oppose everything Roman. What may be the actual value of the distinction set up by these men, and how far their sincerity is self-deception, we do not pause to inquire. But when we find Keble one day upholding a law on the ground of tradition, and another day protesting against the *petitiones principii* involved in the Roman theory, we have the contrast brought most distinctly before us. And this is not the only point of view from which Keble appears as a typical Anglican, though it may be the one most striking to outside observers. There is always something of a spirit of compromise in the most genuine utterances of the party. They seem to halt between two opinions. They shrink from the logical consequences of the view they adopt, yet they adhere the more closely to the view itself. In Keble, this apparent timidity may have been one of the many marks of the diffidence of his nature. But it is evident from Sir J. T. Coleridge's Memoir that what we consider the logical consequences of certain views were never seen by Keble in that light. We cannot help thinking that, like many of his party, he abstained from following out arguments, and still more from feeling the ground under him whenever there might be a doubt of its solidity. The opinions he entertained about Charles the First may be taken as an instance. In the letter appended to this Memoir, the Solicitor General gives a curious account of a dialogue he had with Keble on that subject. Keble had been displeased with some expressions about the truth and honour of Charles the First, in a review written by the Solicitor General in the days when reviewing was possible with him, and the Solicitor General defended himself on the ground that, "if the Naseby letters were genuine, I could not think that what I had said was at all too strong, and that a man could but do his best to form an honest opinion upon historical evidence, and, if he had to speak, to express that opinion." On which Keble replied, "with a tenderness and humility not only most touching, but to me most embarrassing," that he could not judge of other men, that things were now looked at very differently, that he had much to unlearn and learn afresh, but that belief in the heroes of his youth had become part of him. And we have a much earlier letter of Keble's, in which he confesses that "Cavalierish and Episcopalian prejudices" made him "shocked and mortified" with Milton's prose works. The idea of putting those works

in the balance against such prejudices does not seem to have occurred as the readiest solution. But, then, probably Keble attached a distinct value to his prejudices, and would have felt pain at losing what was a part of himself.

Tinged as it is by Keble's gentleness of spirit, a vein of something like intolerance runs through his thoughts. We remember the precious balms of the righteous, and we are almost inclined to think that Sir J. T. Coleridge was one of the Judges overthrown in stony places. Keble's refusal to write on the inspiration of the Scriptures, because men who had difficulties on that subject were too wicked to be reasoned with, strikes us as going beyond his usual temper. But his reasoning on eternal punishment is of much the same cast, and none the less that it was uttered both in familiar letters and in his well-considered poems. "There is," he wrote, "never a boy or girl going up and down the street but can catch in a moment the idea of there being no hell, and can apply it when tempted to deadly sin; and, in fact, who can tell how many souls may have been already lost by the mere broaching of the idea?" Yet the "mere broaching of the idea" of repentance might work quite as fatally, and Keble has partly noticed this in the poem which Sir J. T. Coleridge quotes to confirm this rather unfortunate menace.

The views on University Reform which were communicated to Sir J. T. Coleridge as a member of the Oxford Commission will hardly commend themselves to his son. Keble held up his hands in holy horror at the thought of a plan which went on the principle "that it is actually good to have a lot of students who are not *alumni* of some old founder," as if some especial sanctity attached to the "old founder" and to the word *alumnus*. We may sum up these instances of an intolerance which was sometimes on the point of losing all touch of gentleness by quoting two significant sentences, one from Sir J. T. Coleridge, and the other from Keble himself. On questions of University Reform, Sir J. T. Coleridge says, Keble was uncompromising; "if a measure offended against what he thought honest, or violated what he thought sacred, good motives in the framers he would not admit as palliatives." And Keble writes of Southey, "I am satisfied his notions are now nearly correct, meaning by 'correct' agreeable to my own."

At the same time, there was an unselfishness in this severity which preserved it from ever becoming bigoted. Keble did not value opinions because they were his, but adopted them as his because he valued them. His meekness and humility are conspicuous in all the words and all the acts of his life. Remembering the high, the almost sacred, value attached to his counsel by a large proportion of the Church of England, we are struck when we find him saying that being asked for advice makes him think of the blind leading the blind. The tone of all his letters is self-disparaging. It coincides with much of 'The Christian Year,' which, if it did not find this deep echo in its author's own breast, would seem strained and overwrought. Yet we believe in Keble's perfect sincerity when he regrets his having made such ill use of present helps to holiness; though every line in this 'Memoir' and in his own works contradicts him. It is certain that his opinion of 'The Christian Year' was much lower than that formed by his adherents and by the larger public of his admirers. From the publication of the book, in June, 1827, till the beginning of 1854, forty-three editions, or 108,000 copies in all, were issued. Keble, however, as Sir J. T. Coleridge says, had not the slightest idea of the

importance of the gift he had made to the world, and even his friends did not expect such a wide and rapid success. A few years later, when some work was to be done in Keble's parish, he was on the point of disposing of the copyright of 'The Christian Year.' Luckily, his friends dissuaded him from such a sacrifice. Three of them clubbed together, and took a friendly mortgage of the copyright till the sum they lent him towards building a church should be paid off. It is interesting to know that two of the lenders were already, or were soon to be, Judges of the Queen's Bench, and yet they advanced the money without regard to the Statute of Frauds. If only all poets could find similar friends, we should hear less of the quarrels of authors, and have more chapters to add to the amenities of literature.

When Keble was old, and was ordered to the South on account of his wife's health, he volunteered to help the clergyman of the parish, and asked, characteristically enough, that he might be allowed to visit among the very poor, who would not know him as the author of 'The Christian Year.' And this was quite in keeping with his treatment of the book from its first appearance. He never put his name to it. He seems always to have deprecated any great importance being assigned to it. Had he regarded it as an authoritative exposition of his views, he would never have allowed the long controversy about the Real Presence to be waged over a single line. Sir J. T. Coleridge explains the final alteration of that line in a way which hardly commends itself to our judgment. Keble had written—

There present in the heart,  
Not in the hands,  
The Eternal Priest  
Will his true self impart.

Shortly before Keble's death, the *not* was altered into *as*, and we are told that the sense remains the same. It is possible that Keble may have attached little significance to a particle. He said, rather quaintly, that "the omission of the word 'only' after the expression 'not in the hands' raised the whole difficulty,"—as, indeed, the addition of that word would have altered the sense of the whole passage. But, at other times, he argued that, in several parts of Scripture, "not" was equivalent to "rather than," and that he only meant to show how much more essential was the presence in the heart than any presence in the hands. Most men, however, will think that such vagueness as this is dangerous when a much controverted point is touched, and when a contrast is implied. Keble, too, referred, in the last resort, to a commentary of his own, in "a book of mine which nobody reads." He might have remembered that 'The Christian Year' was read by everybody; and this ought to have taught him that it was wrong to leave an ambiguous line till it misled a bishop. Still, without regard to this line itself, the incident is significant of Keble's position in the Church of England. He stands aloof and remains modestly in the background, while contending hosts appeal to him and make use of his authority. Dr. Newman's 'Apologia' has shown what importance the great leader of the Tractarian movement attached to a single sermon of Keble's. On many of the other leading ecclesiastical questions, a few words from Keble were the rallying-note of his adherents. The Divorce Act, the Privy Council Judgments, Clerical Subscription, University Reforms, and University Representation, called forth letters from Hursley, which often seemed conclusive of their merits. We are glad to find that Keble was a steady supporter of Mr. Gladstone. He weighed him in the balance against his suc-



cessive opponents, from the time of Mr. Round to that of Mr. Hardy, and thought there could be no ground for hesitation. "Even when," writes Sir J. T. Coleridge, "as sometimes happened, he (Keble) might not have been prepared to follow him (Mr. Gladstone) in what he had said or done, he still thought that, where there was no reason to doubt the honesty and singleness of his intentions, it was unjust and unwise in a private man to withdraw his support of a representative because his judgment, probably more informed and guided by a better appreciation of difficulties, differed from his own." Unluckily, Oxford did not follow Keble here as faithfully as it did at other times. Perhaps it remembered that, when Peel conceded the Roman Catholic claims, Keble was strongly against his re-election. At that time Sir J. T. Coleridge took the line which Keble afterwards took with regard to Mr. Gladstone. Oxford, at least, was more consistent, and has since vindicated that consistency with an admirable indifference to the *reductio ad absurdum* by preferring Mr. Mowbray to Sir Roundell Palmer.

We have dwelt more on what may be called the public aspect of Keble's life than on the more personal details which give a charm to biography; yet it is clear that with such a one as Keble, and with such a life as he lived, the outward circumstances were nothing, the man himself was everything. The influence he had on his times can only be explained by a reference to his character. Simple and unpretending as he was in himself, he had a power of acting on others which can hardly be exaggerated. It is not too much to say that he was an oracle. The variety of subjects on which he was consulted, the deference paid to his opinion, the sacredness of his words, all lead to the same conclusion. One of the most striking incidents related by Sir J. T. Coleridge tells of American sympathy with 'The Christian Year':—

"Again and again my American friends, and sometimes even strangers, have sought for an introduction from me to him. I remember well a gentleman, one of the former, with whom I visited Hursley Park. In the morning we walked down to the service, and when it was over, we had a long talk with Keble. At the close, and as we were taking leave at the Vicarage porch, which is covered with ivy, my friend drew me apart, and asked me if I thought Mr. Keble would take it amiss, if he begged of him a branch of the ivy, cut with his own hand. Keble was much amused, and cut it for him, as of course, and unsparringly. As we two walked away, he said, 'You may smile at my request, but I assure you I know and could name the persons at home who would give me, (I am afraid to mention the sum he mentioned,) for every leaf I have in my hand.'"

The way Keble was regarded while he was yet an undergraduate, and the promise of his early career, are quite in keeping with this self-made repute. Although he tried in vain for the Newdigate, he won a great many prizes as Bachelor. At the age of fifteen he was elected scholar at Corpus, though he had not been at any public school, and though his father had left him free to study or not to study. There is something of his future reserve in the secrecy with which he began to read for mathematical honours. He would thrust his 'Principia' rudely and hastily into a cupboard if any one came in while he was at work on them. Yet soon after this he confided to Sir J. T. Coleridge that he had a great deal of ambition—"too much, I think, for my profession." He added, "I am far from censuring ambition in general; it were idle to blame what most people cannot help feeling; but I think I see clearly that, as a motive to my clerical exertions, it is either wrong in itself

or liable every moment to become so, and therefore I am sure I ought to keep it down as much as possible." If it is difficult to recognize the modest and retiring Keble in this confession, what shall we say to the following scene from the college-life of the meekest and most docile of Conservatives?—

"I have not stinted myself in the extracts from these letters, because I am anxious above all things to present a true and minute picture of Keble in every principal stage of his life; his Tutorship at Oriel was one of these, and his letters are artless and unconscious paintings of himself by himself. I have not therefore withdrawn even so trifling a matter as his playful allusion to what he calls the 'Great Rebellion,' an almost incredibly childish dispute which we of the *first class* at Corpus had had with our Tutor respecting the time at which we were to commence and end our lecture. Corpus hours were regulated by the Christ Church clocks, of which there were two, the one always five minutes before the other; and I think we earnestly contended and thought that we ought to begin by the later, and end by the earlier, thus effecting a *saving* of ten minutes in the hour. It is amusing now to think of Keble and Arnold engaged in this conflict; we were indeed merely great boys in heart, though nearly all of us about soon to win our places in the Schools as First Class men. But though Arnold was pleased to declare that we had secured the liberty of the subject, the love of historic truth compels me to admit, that our excellent Tutor, who preserved his good humour through the whole, as indeed did the rebels also, obtained the substantial victory, enforced the standard imperial measure for the hour, and extracted from us a good sixty minutes' attendance."

The present writer is reminded of a remark made by Keble in his hearing, and, indeed, addressed to him. He took the liberty of showing the venerable author of 'The Christian Year' a rather striking caricature of a school-master whose face lent itself to caricature. Keble remarked with gentle sarcasm, that he saw there were still naughty boys, as there had been in his boyhood. Perhaps he was thinking of the "Great Rebellion," and remembering that a future head-master and a future Judge were implicated in it with himself. But we may find many similar instances of Keble's mildness in regard to those little things on which little minds are so intolerant. Before he was ordained he was fond of dances, and even as a clergyman he was ready to join in all the smaller social gaieties. In old age he wrote—"We solace ourselves with a nightly *rubber* or two, a great step in old folks' education." We once heard it said that a coloured waistcoat was a sign of "growth in grace" when it was worn by a clergyman who had gone over to the Church of Rome. No doubt Keble would have thought cards a waste of time when he had health and strength and full occupation. But those people who talk of the "devil's books" would not allow that they could be good at any time.

It must be considered an omission in Sir J. T. Coleridge's memoir that it is not accompanied by a likeness of Keble; and this description hardly conveys the peculiar expression of his face—what we may call the tender williness which marks Mr. Richmond's portrait:

"A biographer is usually expected to try to convey some impression of the person and countenance of his subject; and this is often a most difficult part of his office. It will have been seen that a young lady, to whom I am very much obliged, writes of him in Scotland as 'a plain man'; if she intended that he was ugly, or even commonplace, I should venture to differ from her entirely; if she intended that his face was one easily understood, I should also disagree. I look on the opinion of the practised portrait painter as of the highest authority on such a subject; it is his business to study the

countenance, and it is part of his art to render its true character. When Mr. Richmond drew the portrait of him in the prime of his manhood, which was afterwards engraved by Mr. S. Cousins, he told me that out of so many as he had drawn, he never found one so difficult to comprehend. Curiously enough, when Mr. Cousins had studied the successful picture and had brought his engraving to an unsuccessful first proof, he told me he had never met with a more unintelligible portrait, and begged to see the original. Keble and he accordingly breakfasted with me, and afterwards he also gave him a sitting; 'Now,' said he, 'I understand the picture,' and he certainly succeeded admirably in his rendering of it. Mr. Richmond, it is well known, drew Keble's head again in old age, and he pronounced it then most beautiful, and beautiful is the drawing, and, though I venture to think a little wanting in strength, also true on the whole. For that is not the true portrait which gives the face as it strikes careless and commonplace beholders, but that which gives to congenial observers in the most agreeable way, I do not say an exceptional gleam of light or beauty, but the look that tells most vividly the characteristic workings of the mind and heart in their best moments. To me both the portraits are full of deep interest, the earlier and the later both—each brings him back to me as he was; in the earlier, he has some of the merry defiance he could assume in argument; in the latter, I see the sad tenderness of his advanced years. Keble had not regular features; he could not be called a handsome man, but he was one to be noticed anywhere, and remembered long; his forehead and hair beautiful in all ages; his eyes, full of play, intelligence, and emotion, followed you while you spoke; and they lighted up, especially with pleasure, or indignation, as it might be, when he answered you."

But though we may miss this outward likeness, Sir J. T. Coleridge has given us what is still better—the inward portraiture of one whose life was an inward life, and all his works reflexions of a soul that was greater than any of them.

*The Femall Glory.* By Anthony Stafford, Gent. Fourth edition, edited by the Rev. Orby Shipley. (Longmans & Co.)

'The Femall Glory' is one of the many rhapsodies on the Virgin to which the reign of William Laud as Archbishop of Canterbury gave rise. The author, Anthony Stafford, was a voluminous, not a luminous, writer on classical and sacred subjects, his works being chiefly notable for their quaint titles and absurd illustrations. Next to 'The Femall Glory,' the book by which he is best known, is the 'Heavenly Dogge,' a life of Diogenes the Cynic. 'Niobe dissolved into a Nilus,' is another absurdity from the same pen. The least ridiculous of Stafford's works is a life of his kinsman, Henry Lord Stafford, which he put forth under the title of 'Honour and Virtue triumphing over the Grave.' Besides these literary ventures, Stafford published a volume of 'Meditations and Resolutions; moral, divine and political.' None of these writings would have kept his name alive, would have caused him to be dug out from among the ruins of time, and set before modern readers in white and gold. Like many a poor writer of his class, Stafford lives in the pages of his enemies. 'The Femall Glory' gave rise to a war of sermons and pamphlets, which led to exhibitions in the pillory, and in the end to executions on the block. For this reason the book has an interest for lay readers, and we are obliged to Mr. Shipley for placing a reprint of it—even such a reprint as the present—within easy reach.

Anthony Stafford was born in North Hants, and educated at Oriel College, Oxford. He matriculated in March, 1605, but eighteen years elapsed before he was created Master



of Arts. In this long interval he had written much nonsense, and been angrily engaged in family disputes. He was connected with the Staffords of Buckinghamshire; one of whom, Charles Stafford, was left a minor, and given in ward to Lady Farmer. Quarrels arose as to the family estates, and in these quarrels Anthony bore a part. Beyond this nothing is known about him, except that he wrote books which nobody read, and took his degree when he was a man in middle age. At length, however, he made a hit. 'The Femall Glory' roused the Puritan ministers to wrath; and one of the most active amongst them, the Rev. Henry Burton, minister of the church in Friday Street, preached two notable sermons against the Mariolatry of that book, and other signs of Roman tendencies which he had observed in high places. Stafford's fortune was now made. Laud patronized the work and the author. In fact, 'The Femall Glory' might have been written by His Holiness, as Laud insisted on people styling him, since it expressed his ideas generally, and was written in his flabby and inflated style. Burton had taken for his text the proverb, "My son, fear thou the Lord and the King;" and his two sermons were published under the loyal title, 'For God and the King.' But Burton's loyalty could not save him from the wrath of "His Holiness." Laud sent a serjeant-at-arms to break open the clergyman's house and study. This officer seized his papers and his person; and, after a mock examination in the Star Chamber, where he underwent the usual censure of an iniquitous court, he was set in the pillory, shorn of his ears, and then lodged in the Gate-house. In that Gate-house, among pirates, drabs and thieves, the pious and loyal minister was kept for several years!

In the mean time, Laud, having silenced Burton, set on Heylin, Dow and others to answer his arguments in print. Among these others was Anthony Stafford himself, who wrote 'A Just Apology; or, a Vindication of a Book entitled Femall Glory from the false and malevolent aspersions cast upon it by Henry Burton, of late deservedly censured in the Star Chamber.' In this 'Apology,' which is dedicated to Laud in excessively fulsome language, Stafford described the minister of Friday Street church as "the first-born of infamy," and as a "sweeper of His Majesty's closet." This is the style throughout: and this was the style which recommended Stafford to the friendship of Archbishop Laud. Those who care to follow this matter into all its consequences, should turn to William Prynne's 'Canterbury Doom.' It is hardly too much to say that Laud's behaviour to Burton was the first step taken by him towards Tower Hill.

These consequences give an historical importance to 'The Femall Glory' which it would not otherwise possess. In the present reprint, Mr. Shipley has included Stafford's 'Apology,' and some other matters more or less proper to such an edition. To the Preface and the brief Memoir of Stafford nobody will object. The new 'Essay on the Cultus of the Blessed Virgin Mary' will incite strong opposition from the spiritual descendants of Henry Burton. This Essay is said to have been written by an Anglican Priest, with a view "to remove certain difficulties which are entertained with reference to the claims of Our Lady on the devotion of her children." We shall not go far wrong in supposing that Anthony Stafford's 'Femall Glory' is put forward mainly with the object of getting this Essay by an Anglican Priest into circulation.

*A Residence in Bulgaria; or, Notes on the Resources and Administration of Turkey.*  
By S. G. B. St. Clair, Capt., late 21st Fusiliers, and Charles A. Brophy. (Murray.)

THIS work is the composition of two residents in Turkey, acquainted with the local languages, and is a valuable contribution to our knowledge of that empire. Its merit consists in its exact and precise description of that portion of the empire in which the writers lived; its defect is, that Turkey is so large and so diverse in its constituents, that knowledge of one part is not adequate to give appreciation of the whole. Where the authors are weakest is in their general conclusions, drawn from the Bulgarian point of view.

The authors being Englishmen, and having a real acquaintance with the population, are, as a matter of course, philo-Turks. They may be assigned to the school of David Urquhart and Sir Adolphus Slade (Mushaver Pasha). Their zealous devotion to the Turks does not involve indiscriminate praise, for it is attended with unsparing censure of the Government. The station of our authors in Bulgaria, in the neighbourhood of Varna, placed them among some of the best Turks and Krim Tartars, and among some of the most debased Christians in Turkey. This is saying a great deal when one comes to think of Greeks, Levantines and Aleppines, but the moral corruption of the Bulgarians is unredeemed by the intelligence of the other Christians, and this work gives evidence that they are among the lowest populations in Europe. The Greek and mixed people on the shore are also as bad as they can well be. Bulgaria is no fair political type of the empire; and therefore, after allowing for the truthful testimony of the authors, it is doubtful whether their impeachment of the policy of the late Fuad Pasha and of the present Ali Pasha in promoting reform in Turkey is so far justified as they think.

The work may be considered under two heads—political and ethnological; and we shall first deal with the former aspect. We think it sufficient to record the authors' judgment that the Bulgarian Christians are a worthless population, for they have proved their case. As to the Mussulmans of most races, they pay them a very large tribute. They describe the sacrifices to which the Turks have been subjected to give unfair advantages to the Christian Rayahs; and looking to the superior morality, intelligence and industry of the Turks, the writers are for restoring the government to their hands. In this, we think, writers of this class go too far. They always assume that the old and abolished institutions of the empire afforded real prosperity to the Mussulman and Christian subjects. This was not so, and they failed to such an extent as to call for the reform that is now in operation.

It is true that since the Greek war, the period of transition, some parts of the country—Mussulman and Christian—have been in a less prosperous state than before, but the condition of the population throughout the empire, in 1800 for instance, was far below the standard of good government. When people go so far as to regret the suppression of the Janissaries, and to represent it as an impolitic and unjustifiable measure, they are certainly oblivious of what the Janissaries were, and of what they did and did not do. Those who blame Mahmoud for this suppression, and for other acts, speak as if Turkey was left to herself to do as she liked, and could do as she liked. It is forgotten that such time had passed, that the influence of the European powers had begun to act in the last century, that Russia, newly

constituted under Peter the Great, assailed the military prestige of the empire from outside, and incited and assisted the conspirators within.

This European influence has continued, and from circumstances altogether apart from Turkey and the Eastern question, from historical circumstances which affect China as well as Turkey, this influence is brought to bear still more powerfully, and to such a degree that the statesmen of Turkey must give way to it. It is from no insane liking for Western institutions, as assumed, that statesmen are remodelling Turkey: it is because they are compelled to do so. Even in such a work as this a glimpse of the truth can be seen. It is always represented that the statesmen are insincere in the cause of reform, and that they are acting against their convictions to amuse Europe. Hence men, staunch patriots and sound Mussulmans, like Ali, Fuad, Ahmed Vefik, Ahmed Jevdet, and Edhem Pashas are grossly maligned. Their professions are open and candid. They say they want to introduce Western improvements, but not to destroy the national and political constitution of the empire, and yet they are assailed.

We grant that the statesmen of Constantinople are in a false way in adopting French institutions as models instead of English ones, but the fault is not solely Turkish. The English political staff do not care to look after English interests, the French look after their own; and thus, in spite of a natural sympathy between the Turks and the English, the French carry the day.

We have made the reservation that Bulgaria is not Thessaly, nor Anatolia, nor Syria, nor Armenia, nor Arabistan, nor Bagdad: but those who wish to inform themselves of the real condition of the Ottoman empire will do well to study this work. The political student will find useful matter in the chapters on Brigandage in the Balkans, Commerce, Rayah Agriculture, the Conscription, Taxes, Tenure of Landed Property (but more particularly applicable to Roumelia), British Consuls and the Consular Reports, the Capitulations, Policy of Foreign Powers, the Army, Government and Turkish Reforms and Reformers. A chapter is devoted to a remarkable statesman, Mithat Pasha.

Each of these chapters affords much interesting matter, but on all these subjects something has already been said. The special feature of the work may be called its ethnology. Besides what is said of Turks and Gipsies, there is in Chapter xv. an interesting account of the Krim Tartars and Circassians in their new abode, but with too favourable a leaning towards the Circassians.

On the Bulgarian Christian, the Greek of the coasts, and the Gagaous, or mixed population, the information is very copious, and merits serious perusal. According to these authors—and their testimony cannot be gainsaid—we have, at all events, in the Bulgarians, a Slav-speaking population, a condition of mind little above the Shamanism of Tartary, the Gree Gree or Fetichism of Africa. One has been willing to allow for a few thousand Laplanders in Europe, under the moral guidance of witches, with a nominal profession of Christianity by some, and an undiminished adhesion to Paganism by others; but it is certainly startling to find a large population in Europe in such a condition under the spiritual leadership of the Orthodox Greek Church, and with the political pretension of regenerating the Osmanlee empire under the auspices of young Bulgaria.

The Bulgarians are represented as an idle



and drunken people, with most of the vices of a low population. The Greek Church has certainly failed as a moral teacher in every population with which it has come in contact, and may perhaps be esteemed one of the corrupting influences of the eastern world. The Roman Catholic Church has a decided claim to superiority in moral teaching. The authors do not fail to refer in derision to the proposed union of the English and Greek Churches—a proposition little calculated to excite any other feeling among those who really know the Christians of the East. There is no moral teaching of the Greek Church in Bulgaria, and its priests are represented as in some cases actually illiterate, or only able to read the alphabet, as in other districts is the case. The priests and the population retain many of the old Slavonian superstitions, sanctified as Christian institutions.

It is not surprising that the witch flourishes, and is a recognized authority of the village; not the decrepit outcast of the western world—contemned, abhorred and hunted down—but the respected councillor of the elders and the colleague of the priest. In no part of Africa is she better regarded.

The illustrations of folk-lore are amusing, and include the Fountain Spirits, Spirit Treasure Guardians, and the Vampire. The vampire of Bulgaria is no more poetical than anything that is Bulgarian. It is the genuine brute superstition of all Slavonic countries, here maintained in its greatest loathsomeness. The authors say—

“We will now give the unadulterated Bulgarian superstition, merely prefacing that we ought to be well acquainted with it, inasmuch as a servant of ours is the son of a noted vampire, and is doing penance during this present Lent by neither smoking, nor drinking wine or spirits, in order to expiate the sins of his father and to prevent himself inheriting the propensity. When a man who has vampire blood in his veins—for this condition is not only epidemic and endemic but hereditary—or who is otherwise predisposed to become a vampire, dies, nine days after his burial he returns to upper earth in an aëriform shape. The presence of the vampire in this his first condition may be easily discerned in the dark by a succession of sparks like those from a flint and steel, in the light, by a shadow projected upon a wall and varying in density according to the age of the vampire in his career. In this stage he is comparatively harmless, and is only able to play the practical jokes of the German Kobold and Gnome, of the Irish Phooka, or the English Puck; he roars in a terrible voice, or amuses himself by calling out the inhabitants of a cottage by the most endearing terms and then beating them black and blue. The father of our servant Theodore was a vampire of this class. One night he seized by the waist (for vampires are capable of exercising considerable physical force) Kodja Keraz, the *Pehlivan* or champion wrestler of Derekuoi, crying out, ‘Now then, old Cherry Tree, see if you can throw me.’ The village champion put forth all his strength, but the vampire was so heavy that Kodja Keraz broke his own jaw in throwing the invisible being who was crushing him to death. At the time of this occurrence, five years ago, our village was so infested by vampires that the inhabitants were forced to assemble together in two or three houses, to burn candles all night, and to watch by turns in order to avoid the assaults of the Obours who lit up the streets with their sparkles, and of whom the most enterprising threw their shadows on the walls of the room where the peasants were dying of fear; whilst others howled, shrieked, and swore outside the door, entered the abandoned houses, spat blood into the floor, turned everything topsy-turvy, and smeared the whole place, even the pictures of the saints, with cowdung. Happily for Derekuoi, Vola’s mother, an old lady suspected of a turn for witchcraft, discovered the flatch we have already mentioned, laid the troublesome and trouble spirits, and since then the village has been free from these unpleasant super-

natural visitations. When the Bulgarian vampire has finished a forty days’ apprenticeship to the realm of shadows, he rises from his tomb in bodily form and is able to pass himself off as a human being living honestly and naturally. Thirty years since a stranger arrived in this village, established himself, and married a wife with whom he lived on very good terms, she making but one complaint, that her husband absented himself from the conjugal roof every night and all night. It was soon remarked that (although scavengers were, and are, utterly unknown in Bulgaria) a great deal of scavengers’ work was done at night by some unseen being, and that when one branch of this industry was exhausted the dead horses and buffaloes which lay about the streets were devoured by invisible teeth, much to the prejudice of the village dogs; then the mysterious mouth drained the blood of all cattle that happened to be in any way sickly. These occurrences and the testimony of the wife caused the stranger to be suspected of Vampirism: he was examined, found to have only one nostril, and upon this irrefragable evidence was condemned to death. In executing this sentence, our villagers did not think it necessary to send for the priest, to confess themselves, or to take consecrated halters or daggers; they just tied their man hand and foot, led him to a hill a little outside Derekuoi, lit a big fire of wait-a-bit thorns, and burned him alive.”

The reader will find a strange account of the Bulgarian language—“one of the newest things in this style,” in a region where classical languages are springing up as new states do in America. The Bulgarian language is represented as more of a sham than any of the others.

It may mollify those who fear treason against Queen Elizabeth, and regard the sacred cocked hat of King Bumble, H.B.M. Consul in Levantinopolis, to know that the authors do not indiscriminately assail consuls.

*Graffiti d'Italia.* By W. W. Story. (Blackwood & Sons.)

*Beatrice, and other Poems.* By the Hon. Roden Noel. (Macmillan & Co.)

In the noble epilogue to ‘Men and Women,’ addressed to his wife, Mr. Browning touches with his own peculiar subtlety and force on a subject which has interested most thinkers—hinting how, in certain supreme moments, a man’s own natural speech becomes inadequate, and the soul demands special expression in some unusual and perhaps less perfect form. Raphael, he says, once wrote a century of sonnets, Dante once essayed to paint a picture—the desire in each case being to glorify a beautiful mistress; and as for those lesser beings who can only employ one art, all they can do is to sigh and to “stand on their attainment.” Doubtless, most great artists, triumphant in some one direction, have longed to reach out their hands further. The poet has yearned to compose music, the painter has wished to carve in marble, not for mere fame’s sake, but because the arts are actually so intimate that one and the same soul pants melodiously through them all, and is never altogether peaceful when limited to poem, picture or sonata. But for evermore, the awful Technicalities, inexorable as the Fates, intervene with warning forefinger. Each art has her technical *δαμων*, only to be conciliated by long service and constant sacrifice. Perhaps the *δαμων* of verse is the easiest of all to be appeased; but her acquiescence is often very fickle, and too often leads the rash intruder to a pitiful doom. Mindful of all this, it was with no hopeful anticipations that we took up ‘*Graffiti d'Italia*.’ No one who has seen the ‘Cleopatra’ or the ‘Sibyl’ can doubt that Mr. Story’s natural speech is in marble—that he is a great sculptor. The special gift is there, the precise limitation, the power to catch thought and image at the

moment when they naturally crystallize into mental form. This power is quite distinct from the painter’s sensitiveness to colour and the musician’s command over emotional sounds; but, not content with its triumphant manifestation, Mr. Story has been quietly and studiously working at a little set of cabinet sketches in verse, the technical *δαμων* of which he has certainly conquered completely. Not altogether forgetful of his peculiar power, which has nothing to do with colour, he executes his little poems, as it were, in neutral tint; trusting for his effects to a certain fine freedom of handling and a striking force in the shades. It would be gross flattery to say that he is a master of poetry in the same sense that he is a master of sculpture. Far from that, he must still “stand on his attainment”; but he actually exhibits in verse a power and melodiousness much above the average of minor poets, and a far-reaching thought which a great artist, either painter or sculptor, is certainly not called upon to possess. What he is as mere artist we gather from his stone achievements. It is the mission of this volume to exhibit, in a less perfect and more intellectual way, what tastes, studies and sympathies he possesses merely as a reflective human being. We suppose that Raphael’s sonnets were very inferior as poems, although invaluable as a clue to the mighty master’s character in a moment of supreme passion.

It was a mistake, we think, to try to turn the stone ‘Cleopatra’ into verse. What Mr. Story meant to tell in that face he can certainly not convey in any words. It required the full, natural expression of his soul, and that was the marble statue. It is the mystic power, the indefinite and miraculous silence of a living or a marble face that fascinates the eye and troubles the mind; and when Mr. Story tries to follow his statue’s *thoughts*, and give us a monologue of ‘Cleopatra,’ he is trying himself by a test which is totally unfair to his conception or his art. If ‘Cleopatra’ had meant no more than *this*—had this only been conveyed in it, it would have troubled our thoughts little; but a great statue meant far more than any one—even the sculptor himself—can ever translate into speech. It is like putting words to a sonata by Beethoven. Yet the poem is in itself very powerful. This is force:—

Fling down that lute—I hate it!  
Take rather his buckler and sword,  
And crash them and clash them together  
Till this sleeping world is stirred!

Altogether, this poem, this “translation” from one art into another, is disappointing, in spite of its sinewy force. There are much finer things in the book. The art-critical poems are very limpid and interesting; the stories clever, and full of human knowledge. ‘Zia Nica’ is something more—fresh, concentrated and profound. The poems, as a whole, have certain statuesque qualities which do not improve them as verse—a tendency to exaggerate single moods, an absence of vivid emotion, a certain coldness of diction. As a sculptor’s sketches in a sort of poetic neutral tint, they are of great value, quite apart from their intrinsic value as poems.

Quite of another kind is ‘Beatrice, and other Poems.’ If Mr. Story’s pieces resemble drawings in neutral tint, Mr. Noel’s look like brilliant paintings in water colour. Every page is flooded with light and tint; every poem is a posy of varicoloured flowers, reminding us, in these and other respects, of the ‘Endymion’ and the delicious descriptive sketches published in Keats’s first volume. Beyond the fact that both poets use rich tints invariably, there is no resemblance between Keats and Mr. Noel. The latter, indeed, has a faculty of his own,



noticeable even in these days of splendid promise and wretched fulfilment, and very fascinating in its quaint originality and its fantastic combinations of style. For a peculiar tendency to translate into verse certain lines of philosophical thought, and for a still more striking habit of recording very subtle external impressions, his volume would be noticeable at any period; and although these peculiarities are as yet too indefinitely manifested to warrant any final judgment as to the powers of the writer, it is nevertheless clear that his powers are those of genius, and, what is better, of genius specifically poetic.

The volume is full of pictures in the modern pre-Raphaelite style; details exaggerated and painted carefully in the open air; and therefore, while bits of wonderful word-painting abound, it is difficult to find a picture which is altogether satisfactory. Take 'Summer Clouds and a Swan,' in many respects a most remarkable piece of sensuous painting. It is late summer, and the writer is standing by a piece of water, dreamily contemplating the sky reflected in that crystal mirror—

Oh, what a sky! in yonder hazy blue  
Floats a white cloudlet shading into grey;  
A drift of white, soft-outlined bright and pure,  
Tranquilly floating in a blue profound!

Then, with an almost morbid sensitiveness, he broods over every detail of the little image, until the sense of the reader becomes painfully overstrained in striving to follow. Not a tint is missed, not a loose wreath of film escapes; so the picture is overloaded; until, as if overburdened with the intensity of sight, the writer seeks relief in exclamation—adjective on adjective melodiously piled!—

How prodigal of lovely wayward chance  
Is cloudland subtle, silent, unware,  
Ravelling, unravelling tissues gossamer,  
Not to be prisoned in colour or in word,  
Pageant regarding not if any see!

Light of a stillly summer afternoon,  
Drowsy, voluptuous and sumptuous,  
Rich, honey-heavy, sheeny, breathing balm!

But suddenly, the vision changes:—

Now in the lower reflected gulf of blue  
A swan sails tranquil with a stately neck  
Arched long, with orange beak, and lifted wing  
Sail-like on either side, how soft and pure!  
Have they not fallen these wings from yonder blue,  
Out of the soft white cloud there, so akin  
They seem to it? And O the tenderness  
Of the blue shadow, scarcely shadow or blue,  
Haunting yon dells of down behind the wing!  
Surely the white cloud when it fell from heaven  
Fell with the heavenly motion, lingering in it,  
For do but note how tranquil and how still  
The cloud sails yonder and the swan sails here!  
Yet lo! a sudden impulse of the bosom  
Thrills all the placid water feeling it  
To dimpling smiles that waft luxurious light  
Into the pendulous faces of sweet flowers,  
Lush grasses, harebell, eyebright, sorrel leaves  
That fringe the flood whose heart enshrines them all.  
While his dim double the swan floats upon  
Flickers beneath him with the twin-born ripple  
From his breast sloping either side away,  
Melts like snow dropped in water, yet remains.  
He ruffles yielding wavering images  
Of church and tree, and of the sky above,  
But all the fragments gather as he goes.

We have italicized two wonderful bits, but the whole passage should be italicized. The slenderness of subject conceded, writing more exquisite it would not be easy to find in contemporary poetry. For a companion picture, nearly as delicious, and perhaps more compressed, we should have to go back to Coleridge.

Out of Coleridge, moreover, it would not be easy to find any philosophical poetry finer than certain portions of Mr. Noel's 'Pan,'—a poem very striking and quite original,—forming a sort of grandiose pantheistic hymn to Nature, and showing in one or two passages an invaluable faculty of turning philosophic ore into poetic gold. In this fine passage, for example, one of the commonest philosophical topics becomes original poetry by mere verbal spiritualization:—

Thou fated slayer, slay not like a beast,  
In a blind panic, but remembering.  
Look steadily till through the loathly crust  
A soul puts forth a feeler seeking thine!  
Creatures uncouth, yet these are on their way,  
Blind and still distant from the goal you touch,  
Yet fellow pilgrims verily with you;  
Dare you affirm there live not anywhere,  
Nor in the teeming infinite dark womb  
Of awful Nature ever shall be born,  
Beings of glory so transcending yours  
As ye transcend some annulated worm?  
Nay day by day the lower forms are lost,  
Yield all their own and re-emerge in man:  
And so the coral of our myriad lives  
Accumulates the sunny reef to be—  
While yet in part, a soothing dream to me,  
We may remingle with the lowlier life. . .

'Pan' contains more original passages than this; but it is a poem to be read from beginning to end, not cut up into extracts. As mere blank verse it is very striking,—resonant, grandiose, and full of motion,—merits somewhat uncommon in Mr. Noel's poems. Still more perfect than 'Pan' is 'Ganymede,' an idyl thoroughly and tremendously Greek, a bit of work which reads like Theocritus in the original; too Greek, too worthy of Theocritus, some will say, but artistically a finished gem. It remains in the eye like a small Turner,—the youth in the green dale, the "imperial eagle amorous" miraculously descending, a golden haze of dreamy sunlight irradiating all into a picture not to be forgotten.

As a rule, Mr. Noel's blank verse is finer than his rhyme; but the rhymed couplet is managed with splendid effect in 'To Whom shall We Go?' and some of the lyrics—all of a very fragile intellectual beauty—are very musical indeed. Surely the following is exquisite:

#### EVENING PRAYER.

Now the soft warm gleam uncertain  
In the little chamber stays,  
On the spotless falling curtain,  
By the bedside where she prays:  
From the shadow round her kneeling  
Slender hands are raised appealing.  
Down below the shadow resteth,  
O'er blush-alabaster feet,  
Simple robe of white investeth  
Up to where bows, childlike sweet,  
Gentle head in hands half hidden,  
Whence the shadow falls forbidden.  
From our dusk her hands are lifting,  
And the light, in answer bright,  
Down her sleek brown tresses drifting,  
Seems to smooth them with a hand—  
Solemn hand from forth the splendour,  
Where this child hath those that tend her!  
These love-tears may cloud my vision;  
Yet about this humble room  
Do not faces dim, Elysian,  
Yearn down o'er her through the gloom?  
Even the shades are glory colder,  
Warming softer as they fold her!  
So bathe her feet our earth's chill sorrow,  
Never cling more dark than this;  
From her gentle spirit borrow  
Even the hues and warmth of bliss,  
While her soul inhales the heaven,  
Praying thus at morn and even!  
Her, life's darkling pilgrim hilleth;  
Mountain forest, haunted nook,  
As on high serene she saileth,  
Smile beneath her sainted look!  
Only worldlings, foul in feeling,  
Curse the childlike light revealing.  
Spirit music, souls of flowers,  
Here luxuriate to shape,  
Charming far the baleful powers:  
Blessed moment, wherefore 'scape?  
Hold her young, so griefless praying,  
Hold these tranced eyes from straying!

In moods like these,—in a softly-tinted sentiment closely akin to his delicately sensuous feeling for natural colour,—Mr. Noel has no rival. He sings with fairy-like and subtle power.

We have been throughout so caught by Mr. Noel's little cabinet pictures, and his tender philosophical paraphrases, that we have left ourselves no space to speak of 'Beatrice,' the poem which gives the book its name. It is an interesting story, well told, in a style sufficiently ornate, and relieved with some delightful lyrics. With general readers, perhaps, it will be more

popular than anything else in the volume. But loving students of poetry will turn elsewhere, to the more intensely emotional 'Summer Clouds' and 'Autumn in Ireland,' and to the powerfully-painted Egyptian poem of 'Mencheres.' Few people, students or otherwise, will remain long in doubt that we have among us another young writer of great originality and sweetness, whose specially poetic faculty is as unmistakable as the taste of good Falernian or the smell of a musk rose.

*Faith and Science.* By Gilbert Sutton. To which is added, a Critique upon the Writings and Character of the late Rev. Mr. Robertson, of Brighton. (Bell & Daldy.)

A number of unconnected essays are strung together, without a word of preface, under this title; and they forcibly suggest the idea that the writer is an immature preparer of long articles for religiously disposed periodicals or reviews of orthodox aim. His style is artificial, often rather inflated, and his imagery is frequently crude. One or two sentences in the first essay will illustrate our observations:—"Some historians say that history repeats itself. The fable that assigned earthquakes and volcanic eruptions to the contortions of the imprisoned giant was grand when compared with this squirrel-in-the-cage notion of pointless evolutions. History teaches something better than that; for it bears, broadly stamped upon every age, the baselessness of that power which is without root in the conscience of the governed."

Many similar crudities and inflations present themselves in this volume; so that while the reader may approve of the aim and spirit of the writer, he cannot but lament his immaturity and superficiality. There are several just observations in the second essay, 'On English Positivism,' and also in others of the various essays which make up the book; but if any purchaser, misled by its title, should expect carefully elaborated discussions of the great questions of Faith and Science now troubling the Church, it is but right to forewarn him that he will be greatly disappointed.

The right relation between Faith and Science is certainly an important theme; but no common pen can do justice to it. Indeed, the requirements for its due consideration are such as almost to pass beyond the accomplishments of one mind. When an immature writer takes it in hand, or rather assumes it as an attractive title, his incompetency becomes vexatious, however praiseworthy may be his intentions. Limiting ourselves to the first essay in Mr. Sutton's volume, which essay he entitles 'Christianity and Science,' we find him at once plunging into a subject which, of all others in his assumed sphere, is most difficult of elucidation and popular expression, viz., the doctrine of Force. After two or three pages of floundering he emerges, and passes on without any advantage to the reader. Curiosity is raised, but left unsatisfied; and a dogma of faith is brought in long before the doctrine of science is fully unfolded. In truth, the exposition of this one doctrine and its relation to faith would have demanded a third of the volume and tenfold the ability of its author.

With the bearings of the latest views of force upon materialism or immaterialism, Mr. Sutton has apparently little acquaintance. Yet these are now of the greatest moment in the alleged antagonism between Science and Faith. This author—and, indeed, the mass of ordinary theological writers whose works come before us—appear not to know how what are termed "the advanced" naturalists and physical philosophers make use of the terms Force and Cen-



tres of Force in order to abolish the distinctions which have for centuries pervaded terms and language in relation to mind and matter.

The higher conclusions which a Faraday may draw from his knowledge of force, however just they may appear, are not always those which others will draw. "Armed," says our author, "with his great discoveries in the field of force, Faraday struck a heavy blow at the so-called Atomic Theory, which seems to involve those materialistic notions which found no favour in his eyes." True; but others rely on them in favour of their materialistic notions: others, again, employ them in favour of their idealistic notions. Men like Mr. Sutton may flatter themselves that they can at once and definitely enter the region of immaterialism spiritually by help of Faraday and Force; but, alas! there are also men of scientific mark who stop the way by force, and with force assault orthodoxy, and assimilate the spiritual to the material.

In illustration of our meaning, we quote from the last work of Prof. Richard Owen a passage which to most will seem remarkable, and to some rather startling, in consideration of the orthodox reputation of its veteran author. At the end of his concluding volume 'On the Anatomy of the Vertebrates' (vol. iii. p. 821, &c.), the Professor says:—"When Saul at Endor 'perceived that it was Samuel,' lines of force, as 'luminous undulations,' struck upon his retina. Query: were the centres whence they diverged to produce the idea of the dead Prophet 'material' or 'immaterial'? Other lines of force, undulated in another manner, form centres, producing the ideas of the dead man's speech: 'Why hast thou disquieted me to bring me up?' Query—were the centres radiating these lines of force material or spiritual? Substitute the living for the dead prophet," continues Prof. Owen, "and it will be said that the point whence the rays of light converged to produce his image in the beholder are material, because tangible; in the case of the 'spirit of Samuel,' not. Had Saul stretched forth his hand to grasp the vision it would have met with no resistance. Let us, then, analyze the sensations from tangible lines of force. I stretch forth the sum of forces called 'hand,' and exercise part of them in a way and direction called 'pressure,' deriving the sense or idea of such act by my lines of force being opposed to other lines of force. To the extent to which my forces overcome the opposing forces, I have an idea of a something giving way; when my lines of force are overcome by the opposite lines of force, I have the idea of a hard or resisting surface. But all that I know, after ultimate analysis, is the meeting of opposite forces; of the centres respectively radiating such force I know nothing; and if I did or could know anything I cannot conceive that I should get a clearer idea of 'touch' than as a relation of certain lines of force acting from centres, which may as well be 'immaterial,' as 'material' for any intelligible notion I can frame of those verbal sounds. The same result has followed my attempts to analyze all sensations and volitions, i.e. I know of nothing outside myself of which I can have any clearer knowledge by calling it 'material,' than I have of that which originates force from within myself, by calling it an 'immaterial entity, mental principle, or soul.'"

Now what will Mr. Sutton and men of his class reply to this? No longer can they treat of material and immaterial as opposites if they hold Prof. Owen in reverence. Here is a professorial believer in Christianity and in revelation boldly announcing his inability to distinguish between materialism and immaterialism.

Here is one of our oldest and most honoured naturalists—a man of fame, of years, of ability, and of undoubted science, closing an important part of his anatomical labours with a final announcement of a naturalistic creed which puts "Spirit" and "Spiritual" out of court, and brings in "Force" and "Centres of Force" in their place. Of what avail that Mr. Sutton and others treat and talk of "body, soul, and spirit" if these are all simply so many centres of force, and inexplicable as anything else?

One of Mr. Sutton's essays is entitled 'Has Moral Philosophy been Labour in Vain?' Let him gather his reply from Prof. Owen. With the indefinite philosophy of the latter, Mr. Sutton would find it hard to cope. "You are, therefore, a materialist," might be Mr. Sutton's address to the Professor. "How so," would the latter reply, "when I admit that Saul saw the apparition of Samuel at Endor?" "Well, then, you deny Spiritualism." "How so," would the Professor rejoin, "when I admit that Samuel came to and saw Saul?" "Well, then, surely one of the two was a spirit, and the other a man in the flesh?" "I do not say so," would be the answer; "I only affirm that Samuel was one centre of radiating lines of force, and Saul another." Now if Mr. Sutton and others of his order will leave poor Mr. Buckle, the positivist, undisturbed in his tomb, and address themselves to the living and famous anatomist, they will find quite enough work, and a foe-man worthy of their steel.

*Arboriculture; or, a Practical Treatise on Raising and Managing Forest Trees, and on the Profitable Extension of the Woods and Forests of Great Britain.* By John Grigor. (Edinburgh, Edmonston & Douglas.)

For many years Mr. Grigor, of the Nurseries, at Forres, has been a writer on trees for periodical publications; and he has written some half-score of the Highland and Agricultural Society's Prize Essays. He is, moreover, a tree-grower who has lived to see his seedlings become trees. Mr. Grigor tells us that forty years ago he made large plantations in the Highlands, which are now beautifying the scenery and mollifying the blasts, whilst making moorland which was once not worth a shilling an acre yield as good a revenue as the best arable land in the country. His essays have hitherto been scattered and inaccessible; his opinions have changed on some points; and the very trees themselves have altered, since Mr. John Grigor began to write. In the present volume, therefore, the essays have been collected and re-written, the opinions modified, the advice adapted, and premature assertions corrected by experience. The result is a work with just claims to attention and even authority among students and growers of trees.

Some trees have altered during the last forty years, especially the pine and larch. These trees, says Mr. Grigor, have become less hardy because seed has been used from warm climes instead of seed from cold. The fact which Mr. Grigor has established respecting the pine and larch he has observed respecting the alder and the birch. Scotch seed having become scarce, Continental seed of *Pinus sylvestris* was extensively sown. Not more than a fourth of it sometimes came up. With equal advantages of soil and situation the differences are soon discernible, and when they are two years old the kinds can be distinguished a mile off; the foreigner looking withered and brown and the native strong and green. The foreigners seldom survive their second winter, or if they do they suffer severely from the summer frosts. In good shelter and favourable situations they, however, grow up

more rapidly although more slenderly than the native pines. This fact of the inheritance of hardness or of tenderness by a tree which loves the mountain height and northern blasts is notable for scientific and practical reasons. William Wordsworth, writing to Mr. Grigor, says of the Scotch fir, "I prefer it to all others except the oak, taking into consideration its beauty in winter, and by moonlight and in the evening." As with the pine, so with the larch, inattention to the constitution inherited by the seed substitutes blighted and unprofitable for elegant and valuable trees.

Here is an illustration of the effects of temperature on a tree which is at once hybrid and grafted. Twenty years ago Mr. Grigor planted a purple laburnum, which is a hybrid of the common yellow and the dwarf purple; of *Cytisus Adami* and *C. purpureus*. The hybrid, of course, does not produce seed, but is propagated by being worked on the stock of any laburnum. Planted on the margin of a stream which runs by his house, Mr. Grigor's purple laburnum grew luxuriantly for ten years, and generally flowered very well; but it was tender, and had a good deal of dead wood after a hard winter. When it had been ten years planted, it broke out into tufts of the dwarf *Cytisus*. These tufts generally died down, and were cleared off with the other dead wood. The tree thus for a few years threw out and off the tender element of its constitution; and then twigs began to appear of the common laburnum, with yellow flowers of unusual size, and produced seeds which became vigorous trees. The three sorts of flowers were all in blossom together for several years on the one tree or graft of purple laburnum. 1860 was succeeded by cold summers, during which the common variety started ahead and seemingly extinguished the grafted kind; but in the warm months of 1865 the tufts of *Cytisus purpureus* were again perceptible. The blossoming of the three flowers—the yellow, the purple and the blended buff and purple—at the same time is not uncommon; but the elimination of the shoots of the hybrid variety until the entire tree reverts to the Alpine type is an effect of Alpine climate. The Highlander turns the dwarf out of doors: if the dwarf were favoured by climate, he would no doubt expel the Highlander; for if it is bad for the one to be out in the cold, it would be equally bad for the other to be out in the heat.

Forty years ago weather-wisdom was not the science it now is, and therefore Mr. Grigor's 'Calendar of Operations' is not up to the mark of the present day, however valuable it may be for refreshing the memories of practical men in reference to the yearly round of forest work. The weather year goes from the coldest day to the hottest day, and from the hottest day to the coldest again; and this is the year which must be studied, watched, and provided for, not merely by gardeners, farmers and foresters, but by all men who have the care of plant or animal life. The present names of the months make bad headings for advice, the operations being suitable or unsuitable, according to the weather, in gardens, fields and forests.

The inherent hardness or tenderness of seeds is the great lesson which Mr. Grigor has to impress in his book. This lesson is valuable; and perhaps it is not to be despised because it may imply a hint to the wise in reference to buying their seeds, seedlings, and plants from the nursery at Forres. William Wordsworth the poet did it, and Leopold King of the Belgians did it. Mr. Grigor, as a Scotch gardener, is of course aware of the inestimable importance of draining and trenching. When a Georgian planter is discoursing of cotton-growing, he has no words earnest enough to impress the import-



ance of pulverizing the soil; and in the same tone a Scotch gardener will talk of trenching, and a Scotch farmer of draining. Thoughtful men have of late been busy publishing solutions of the Irish difficulty; and a Scotch farmer, in an Aberdeen newspaper, after studying the question in Ireland, proposes his solution, which, characteristically enough, is, that Government should drain the emerald isle, and recoup the cost from the tithe-rentcharge of the disestablished Church. Draining, trenching, and pulverizing, all mean one thing—the free and full supply of water to the spongioles of plants; an intelligent appreciation of the mystery of vegetable nutrition. Hints for lessening the cost of draining and trenching give peculiar value to the chapters on these subjects. Cheapness and efficiency are sometimes spoken of as if they were opposed or hostile to each other, whereas they are identical: the most efficient way being the cheapest and the cheapest the most efficient, and both meeting in one—the best way. Grounds, manures, fences, roads, plants, notch and pit-planting, grassy, boggy, whinny soils, planting by the seaside, planting on mountain tops, thinning, pruning, grafting, harvesting bark, and managing hedgerows, difficulties and diseases, prices and profits; every topic, in short, in the whole range of arboriculture, is considered by Mr. Grigor with a steady eye to success of all kinds. Mr. Grigor devotes a chapter to each of our principal trees: the pine, the larch, the spruce and silver fir, cedar, cypress, juniper, *Wellingtonia araucaria*, oak, beech, chestnut, hazel, hornbeam, alder, birch, willow, poplar, elm, walnut, maple, sycamore, lime, ash, plane, horse-chestnut, pear, crab, service, cherry, laurel, thorn, elder, laburnum, locust, holly and yew. He does not enter much into the botanical characteristics of the species. He does not trouble himself the least with the problems of the botanists; but he notes carefully the soil and treatment each species requires, the prices of the seedlings, and the uses of the timber. Few things curious and interesting respecting the natural history of any of the trees escape his notice, although a zoologist might add a chapter to each of his respecting their enemies, for a book might be written on the enemies of the oak alone. The general reader will be astonished at the exceptional sizes and wonderful ages attained by several of our common British trees. Mr. Grigor's statements must rest upon his own responsibility; and although we happen personally to know that at least one of the most marvellous of them is tolerably correct—that respecting the Crawley elm,—we submit to him that marvellous statements require extraordinary confirmations; and in a second edition he will, it is to be hoped, cite the testimonies which prove each case.

Mr. Grigor sounds an alarm respecting our trees. The forests, he says, are disappearing fast. Timber is everywhere dearer. "Land-owners and practical men"—the antithesis is his own—will, he hopes, buy his book, to guide them in imitating the great planters whose noble deeds he records. An Earl of Seafield planted thirty millions of plants during the first half of the present century; and a Duke of Athole was a still greater planter in the last century. In Mr. Grigor's book there is a quiet, business-like enthusiasm infused into so much practical information, that it is fitted to make every man plant trees, whether he owns miles of sandy sea-coast, or merely a garden with a bleak corner. "My Lord, your shirts are done," said the servant to the Bishop,—"Well then tell them to sow flax." "Timber is growing dear," says the gardener to the public; and the reply is, "Well, then, beat cones." The Scotch

laird told his son to plant trees, which would be growing when he was sleeping; and this Scotch forester tells us all to plant trees, for trees are "siller."

## NEW NOVELS.

*Trials of an Heiress.* By the Hon. Mrs. G. R. Gifford. 3 vols. (Hurst & Blackett.)

EVERY youthful reader will admit Miss Marchmont's claim, not only to figure in a novel, but to fill the post of honour in its title-page and contents. If she has one fault, it is that her "trials" are rather too many. Heroes and heroines in novels labour under a great disadvantage in this respect against their prototypes of real life. Like poor people as compared with rich people, they are grudging a good many freaks, both of fortune and their own, which others may indulge in with impunity. Innumerable mortals, no doubt, have lived lives quite as eventful and quite as unusual as Bessie Marchmont, and drifted into as many scrapes, and behaved as imprudently, and been as incapable of putting two and two together until the sum has been completed and shown to them by somebody else; but then their experiences have been spread over threescore years and ten, more or less, and not two or three hours. In their case, society has not the concentrated essence of their blunders distilled for it and presented to its view all at once, and consequently can never be so critical either at the time or afterwards. A novelist, on the contrary, unless he nerves himself to write a 'Clarissa Harlowe,' is bound to be a distiller. All the silly things that his heroes have ever done, and all the rational things that they have omitted to do, and all the chances they have had of setting things right, and all the narrow escapes they have had of setting things wrong for ever, and all their secret excuses for not knowing how foolishly they have behaved, have to be selected and assorted in a concise lump; the result being, that unless the hero in question be very clever indeed (whether very bad or very good is an immaterial question) the reader must be continually wondering why things happen as they do. One cannot avoid this feeling of wonderment in the case of Miss Marchmont and her doings. She is not a very clever girl, and so compels it. She is neither a painfully good girl nor a sensationally wicked girl,—only a sensible piece of humanity endowed with the passions and failings of her kind, and her life is by no means an easy one. Her widowed father loves her very dearly, but not enough to let family pride sanction an engagement to a lover who loves her better. A step-mother comes on the scene presently, who hates her, and whose spite succeeds in estranging her and her lover. When this last dies, an old suitor goes very near taking his place; but the birth of an heir makes the former heiress sulky, and poor Bertie Duberry goes home heart-broken, and Bessie to her bed-room crying. Mr. Marchmont, whom his son's birth has made for a second time a widower, dies suddenly, and his daughter takes advantage of her position as guardian to her young step-brother to dismiss an obnoxious servant, who leaves behind her vague threats of vengeance. One day the heir disappears. Bessie is charged as the culprit, with perilously numerous links of circumstantial evidence accumulated against her, till Baby suddenly re-appears, literally alive and kicking, to rescue her from trial number four. A mysterious friend of Bessie and her father turns out to be a long-lost brother of the latter, and heir to the estate next to the child; and Bessie plights herself to Bertie at the bed-side of a dying *protégé*, who proves to have been, for

love of his young mistress, the real abductor, and is a relative of her own into the bargain. Such is the outline of a tale, which will be seen to be full enough of materials, and quite interesting enough, when handled by competent hands, to keep the reader's curiosity alive. Mrs. Gifford's hands are quite competent to do so much. They possess the knack of not wasting materials when they have got them. Viewed merely as a story, her story is as good and as well told as it need be; and one of those that a critic is not made angry by for being compelled to read it, nor a subscriber to a circulating library for having been induced to get it. In short, anybody asked to recommend a good novel to a friend may safely recommend this one. This is the utmost, however, that we can say for it. Its artificial multiplicity of coincidences is nowhere compensated by the talismanic art of powerful writing. In Bessie herself there is no strong character, and nothing to excite any stronger emotion than that of sympathy with her "trials." She falls in love with a man whose only apparent claims to a sensible beauty's love are a handsome face and the absence of vice. She gives him up under circumstances which to lookers-on suggest great want of intelligence. She is an irritating blunderer in all her few feeble attempts to tackle her conventionally unpleasant step-mother; and, above all, she impresses one with a profound conviction that she should not have loved two men in succession so deeply. Flesh and blood, as we have said, do funny things very often; but a young lady who is the offspring of a lady's fancy ought to be above the ordinary weaknesses of female flesh and blood, if she is to be a heroine. When "Reggie" reigns supreme till he is killed in a steeplechase, and then Bertie reigns supreme in succession, and then (as we infer from Bessie's sentimental organization) both are to reign conjointly supreme in the future state, the theory is at once too prosaic and too complicated to be artistic. Young ladies of this ethical calibre ought, at all events, to have the excuse of hearts liable to palpitation and other physical changes, and not to be mere shades. Girls will be girls, however, as boys will be boys; and Bessie is, undoubtedly, a girl, every inch of her. In this consists her real and only claim to her position. The rest of her characters Mrs. Gifford handles just well enough to make one regret she does not do better. What there is of the rector and his wife is excellent, so far as it goes. Both of them are painted with sufficient power to suggest the criticism, "Good old souls"; and "good old souls" are capable of a great deal of effort in a novel. Neither Mr. Kingdom nor his spouse, unluckily, succeed so far. "Uncle Rex," in the same way, is rather what a painter would call a "study" than a portrait.

*John Twiller: a Romance of the Heart.* By Digby P. Starkey, LL.D. (Tinsley Brothers.)

A book reproduced from the pages of a magazine by the advice of Sir Bernard Burke has a *prima facie* claim to be treated respectfully; but, not without a deep sense of our responsibility, we are bound to express an opinion that the advice was unwise and the book worthless. In the first place, we candidly admit we cannot understand it, or make out what its aim is; and in the second, the task of plodding through it, in the faint hope of making the discovery which has never turned up, has been one of the most wearisome tasks that duty has thrown upon us for a very long time past. Dr. Starkey means something, of course, or he would not have written, and is a very intelligent thinker, we have no doubt, or Ulster King-at-Arms



would not have recommended him to give the world at large the benefit of his thoughts. To our own stupidity, consequently, we must humbly attribute the indisputable fact, that what it is he thinks, or what it is he wants us to know he thinks, differently from nine-tenths of the most ordinary of his fellow Christians—except it be that all sports which inflict pain on animals are inhuman—we are utterly unable to tell our readers. For the eyes of the body there is, indeed, more than enough occupation: soliloquizing rhapsodies in crowds; the history of an uninteresting man's uninteresting career from one stage of metaphysical nonentity to another; minute accounts of his reflections on the importance of doing something; and frequent assertions that it is right and good to believe in Christianity. All this, we must admit, is welded into the form of a tale; so that the volume is not a mere "Lacon." But what the eyes of our mind fail to discover is anything and everything but empty space. The rhapsodies have nothing whatever striking about them, except that they are thoroughly suited to the character of a hero who spends his life sitting in an oriel window and contemplating vacancy, external and internal. The story of his career is simply that he devotes himself to doing nothing, and succeeds. His reflections are of such a quality that nobody could dispute their accuracy if he would, and certainly nobody would if he could. The theological disquisitions would not, it is to be feared, if Dr. Starkey were an incumbent of a disestablished Irish Church, incite his congregation to make up by pew-rents the loss of endowments. And the story, simply told, may be epitomized in the two facts, that a gentleman without a penny in the world one day found a cat without a tail, and on another occasion came unexpectedly into a legacy of 500*l.* capital and an encumbered estate. Such is, literally and truthfully, the sum total of the information we can give our readers as to Dr. Starkey's book or its merits. Sir Bernard Burke's certificate, as we have said, makes us diffident in our notions; and if the author were to prove us blind, we would greet his reproof with the gratitude that honest bewilderment will always render to those who come to its assistance.

*The Natural Wealth of California.* By Titus Fey Cronise. (San Francisco, Bancroft & Co.; London, Low & Co.)

THIRTY years ago Illinois and Kentucky were the Far West, and the honey-bee, which has ever preceded the white man in American settlement by a few score miles, was spreading across Missouri, and into Michigan upon the north and Arkansas upon the south. Deer were so plentiful in Illinois that venison only fetched a cent a pound; but the population of Chicago had reached 4,000 souls. Capt. John Sutter was, in spite of the hostility of the Spanish mission-priests, taking steps to found the first American farming-station in California, which was in the hands of Mexico, though claimed by Britain and coveted by the French. Twenty years ago California had just become an "organized territory" of the United States. It is now known to us as the tenth of all the States in the American Union in population and the first in beauty and resources.

Mr. Cronise has bestowed upon California and the world not so much a book as a mountain of undigested facts; and yet even those who climb the mountain and swallow the "facts," from the perch weighing 360 lb. to the ability of the Chinese and Red Indians to converse with each other freely from the identity of their tongues, will fail to learn

much which every student of Californian history, every intending settler, must wish to learn. Mr. Cronise, who thinks fit to enter into the language and religion of the aborigines to prove their Mongolian origin, and who, by the way, makes the remarkable statement that "*alta*, the prefix which distinguishes Upper from Lower California, is a word of Mongolian origin, signifying gold," refers us to other books for the whole of modern Californian history, and does not so much as mention the vigilance committees and Lynch law. Perhaps he imagines that the best way in which loyal Californians can treat the history of their State is to suppress it altogether. Its earthquakes, too, he notices but sparingly. A gazetteer, a natural history, a meteorological journal, and a treatise on agriculture, with catalogues of the birds, beasts, fishes, plants, insects and reptiles of the State, and statistics of its manufactures all thrown in, Mr. Cronise's book is, notwithstanding, as dry and as dull as an English three-volume county-history. It may be widely bought in California, but it will hardly be widely read. People like to have catalogues of their birds and beasts, and figures that prove that they grow more wheat to the acre than their neighbours; but they are apt, when they have purchased these treatises, to leave them on their shelves. To the English critic Mr. Cronise's book is enlivened by a few Californianisms, such as "desiccation" for drought, and the phrases "quite creditable" for good, "quite a stream" for a wide river, "quite an interesting account," "quite a revenue" for a large revenue, "quite large flocks" for very large, "the project received favourable action," and "quite a number" of similar coinages from the San Francisco mint; but, on the other hand, our author's "snow-slide" is better than our "avalanche." This bit about Drake is too good to be lost. He says of the Elizabethan captain, "He makes no allusion to any feature traceable in our bay. He never had the honour of seeing it."

To judge from his dissertation upon the word "California," Mr. Cronise must be a matter-of-fact sort of man. He begins by pointing out that the word was used in a popular Spanish romance, published in 1510, and that the companions of Cortez may very probably have named after the Utopia of the writer the first land they came to which answered to his ideal pictures. Very possible, this: Cortez, no doubt, kept a ship's library of novels; but, not content with his theory, Mr. Cronise must needs go into the question of where the romance-writer got his word, and to solve this he offers us six alternatives. The first is that the name comes from "*Calidus fornus* . . . a hot oven," because the Californian Indians resorted to Turkish baths as a cure for all their ills. Number two is the opinion of "a learned Jesuit," that the word "is derived from the Spanish word *cala*, . . . a little cove of the sea," and the Latin word *fornix*, "the vault or concave roof of a building, because at Cape St. Lucas there is a cave with a concave roof near a little cove." The third derivation is offered by "a learned Greek scholar," who "suggests that the name may have been compounded from the Greek words *Kala-phora-nea*, a beautiful young woman, or a new country." The fourth is that of "another Greek scholar," who comes out boldly with a derivation from "*Kala-phorneia*, beautiful adultery." Our author thinks that "the application of such an interpretation is not very clear, though Powers's statue of California represents a beautiful, nude female, holding a bundle of thorns behind her, which is claimed to be an embodiment of this inter-

pretation." Before proceeding to discuss derivations numbers five and six, Mr. Cronise tells us that one "learned historian" objects to the derivation from *calida-fornax* (which he has not named), on the ground that the early navigators "did not possess sufficient knowledge of Latin to make such a combination." Number five is, that when the Spaniards landed and saw the fir-tree forests, they exclaimed, "*Colofonia*"—*rosin*, which, we are told, it is not likely they should have done, as there were no trees at all within thirty leagues of the spot. The sixth derivation is stated briefly enough: "The Spanish *Califa*, from the Arabic *Khalifah*, successor or to succeed, the Caliphs being the successors of Mahommed," and not a word as to why California should be so called. It never occurs to our author to suggest that the reason why the Spanish romancer called his Utopia by the name of California was, because it was the first name that came into his head. Was there ever such an example of the exhaustive method of historical research as this chapter on the word California!

The worst part of Mr. Cronise's book is upon the surface. Those who dip more deeply are rewarded by some suggestive bits of evidence in support of the Asian origin of the Red Indians; by certain details as to the agricultural position and capabilities of California, which it would be hard to find elsewhere; and by an excellent account of gold-mining in all its branches. These are the gems, but they are lost in their setting. When the author tells us, at the beginning of his book, that it is merely intended as "an exhibit" of the natural wealth of California and not as a history, he forgets that he has buried his treatises on matters which he understands in a great, dull mass of pretentious prosings.

For a professional puffer of a new country Mr. Cronise does not exaggerate much. The sounding language in which he speaks of the vineyards and of the climate of California is warranted by fact. The climate is unequalled, and the wines may be the same some day. Mr. Cronise certainly speaks with somewhat too much favour of the harbours of California, of which only those at San Francisco and San Diego are really good, and he suppresses earthquakes, as we have said; but on the whole he is wonderfully calm and accurate in his descriptive writing. There is still some hope for his book if he will condense it, and refrain from puffing his publisher on the last page.

California has not as yet been lucky in its historians. The books of Mrs. Norman and Mrs. Saxon are neither true nor pleasant; those of Mr. Hittel and Mr. Cronise neither clear nor comprehensive. Mr. Bowles's chapters and the San Francisco 'Annals' are still, as they have long been, the best of all writings about California by Americans. There are, Mr. Cronise tells us, fifty-three newspapers and periodicals issued daily or weekly in San Francisco; two hundred and thirty-eight in the state of California; and in the whole of his huge volume Mr. Cronise does not give so bright a picture of California as is set before us in a single copy of any of the San Francisco papers.

If we turn to the *Alta California*, the leading paper of San Francisco, we shall find more life in one page than in Mr. Cronise's 696. The copy in our hands is that of the 28th of December last, and from it we find, to begin with, that San Francisco is by no means in the dark as to what is going on in Europe. "Cable" telegrams from "London, 27th, evening," published at San Francisco on the morning of the 28th, discuss the Greek, Spanish, and Yang-chow questions at considerable length,



and are backed by leaders. Then there come quotations from the *Salt Lake Telegraph* of accounts of the recent battle between the (Mormon) citizens of Bear River, Utah, and the Pacific Railroad rowdies, in which the rowdies were defeated with the loss of forty killed and one hundred wounded. The destruction by ice of the temporary bridge across the Missouri, at Omaha, is, by its bearing on the progress of the Pacific Railroad, of more importance than half Mr. Cronise's book. California has not yet reached the stage at which the daily existence of a country crystallizes into history. The feverish, burning life of the young state is illustrated by the enormous proportion of telegraphic to ordinary news. There are long despatches of the preceding day, not only from London, Paris and New York, but from Madrid, Vienna, Florence, Berlin, Havana, Dublin and Constantinople. Those who look for Californianisms—bits that smack of the soil—will find them more readily in the *Alta* than in Mr. Cronise. In a paragraph the editor suggests that all New York should be lighted from a single lofty tower containing an electric artificial moon. The first leader tells us that "an ordinance prohibiting the 'poker-dice-game' being played at the cigar-shops and low doggeries around the city was introduced in the board of supervisors last week." In the article occur the phrases "one-horse-card-sharps" and "Barbary coast rangers." The next leader is on the doings of local officer (constable) Bachelder, who, having "gone in to prevent a fight," was himself beaten, and had to shoot a man dead in Brannan Street. With a variety which is characteristic of the State, the third leader is on the Industrial Condition of California; but in it President Johnson's repudiation message is incidentally styled "the last kick of an expiring executive," and himself "the corporeal wadding of Booth's pistol." The *Alta* adds, that "the bloated bondholders have an uncommon good thing of it if the President's figuring is correct. Who wouldn't 'bloat' under such propitious circumstances?" With all this freedom of phrase, however, the commercial summary of the *Alta* is a newspaper in itself.

We are in England so used to finding ourselves involved in never-ending procrastinations and delays, that it is hard for us to believe that the Pacific Railroad, which was to have been finished, at the earliest, in 1870, will, as a fact, be completed during the present year. This road once made, California will be within twenty days of London. Our painters and poets will be seeking inspiration in the sunshine of the Sacramento valley; our consumptives running to Los Angeles; our Alpine Club-men climbing Shasta; our home-stayers eating Californian bread and drinking Californian wine. The whole tide of European emigration will for a time be poured into the richest and most western of the States; and men now living may see the day when thirty million human beings, dwelling in the purest climate and amid the noblest scenery that the world can show, will claim California for their home.

#### OUR LIBRARY TABLE.

*A System of Physical Education, Theoretical and Practical.* By Archibald MacLaren. (Oxford, Clarendon Press.)

THIS manual, by a professor of gymnastics of some repute, and known more especially from his connexion with the Military Normal School of Gymnastics, organized at Aldershot, in 1861, is one of the Clarendon Press series, and very creditable to author, illustrator, and publisher. The plan of the book embraces three divisions. The first sets forth the

theory of the author, and glances at the systems in vogue on the Continent, in the British Army, and in English school gymnasia in general, and those of Radley and Magdalen College Schools in particular. The second is an uncommonly well illustrated collection of rules and exercises of divers progressive kinds, and the third division aptly crowns the edifice by certain tabulated and statistical proofs of the effects of systematized exercises on boys in different stages of growth and development, and upon men of different degrees of physical power. There can be very little need in these high-pressure times for any eulogium on the exercise which relieves the jaded brain, restores the flagging appetite, exhibits to tired nature her best and sweetest restorer—sleep, and makes the blood ebb and flow to the measures best suited to the needs of body and mind. But there is some occasion to remind even the advocate and votaries of exercise in a general way, that this true Hygieia requires system, requires industry and education in the worship offered at her altar, if her fullest blessings are to be hoped for. A joyless "grind" from two to four round Trumington and Grantchester is not enough. A march of twenty miles once a week with some volunteer friends, a frantic whirling of a pair of dumb-bells for the ten minutes before the morning tub, though good and virtuous actions in themselves, are not enough to elicit the full return that exercise properly cultivated is ready to yield. It is the aim of Mr. MacLaren's book to impart the sort of *cultus* that ought to be pursued, and we cannot do better than advocate its study. To the parent whose own youth passed in times antecedent to this hubbub of gymnastics, but who yet thinks his sons might be the better for it, and to the schoolmaster who wants to know the best kind of apparatus to make a beginning with, or how to expand and improve what he has, this manual can be confidently recommended.

*Reliquia Hearnæna: the Remains of Thomas Hearn, M.A.* By Philip Bliss. Second Edition, enlarged. (J. R. Smith.)

Mr. Russell Smith has done well to include in his collection of old authors—a useful and admirable series of books for poor scholars—an improved edition of Bliss's '*Reliquia Hearnæna*.' This gathering of odds and ends is not only delightful reading for spare half-hours, but a valuable repository for anecdotes, not to be found elsewhere in so good a shape. Some small matters have been added to Dr. Bliss's extracts, and the index has been extended and improved.

*Rights and Wrongs; or, Begin at Home.* By M. M. Gordon. (Nisbet & Co.)

THE writer of this collection of essays for the improvement of humble and comparatively untaught people is a lady who has had personal experience of the failings and troubles of the poor: and if her papers exhibit signs of theological narrowness, they may be commended for their breadth of sympathy and prevailing good sense. In her remarks on dress she urges female servants not to spend their wages on finery, and denounces the petty tradesmen who encourage young girls in service to run in debt for smart clothes. "One of the evils of this system," she says, "is, that as it is not conducted with ready-money in the hand, the young purchaser is apt to forget proportions in her ideas of expenditure. As an example of this want of proportion, I may mention that, among other articles of useless dress, parasols are frequently bought by girls who are only afraid of the sun upon Sundays: they cost, perhaps, five shillings, which, out of wages of 6*l.* a year, is in the same proportion as if a lady having 600*l.* a year were to pay 25*l.* for a parasol." This way of stating the case is more forcible than fair: since the servant-girl's parasol is one, and the principal one, of her few useless articles of adornment, and in a comparison of her ways with the ways of her betters it should be set against many useless articles purchased by her wealthy mistress. Say that on her parasol, her cheap bonnet-flowers, her crinoline, and her chignon, the young maid-of-all-work, earning 6*l.* a year of wages, spends twenty shillings a year, or a sixth of her pecuniary receipts—she still is more economical, in proportion to her income,

on what may be termed the superfluities of costume than most ladies with 600*l.* a year for their personal expenses. Many a maiden lady with that income spends a sixth, or even a third of it, on her dress, and for doing so is commended by her friends and her own conscience, as an enlightened patron of trade, and consequent benefactor of her species. The lady so furnished with worldly wealth who spends a hundred a year on mere adornments, reserves only five-sixths of her income for all other expenses, including board and lodging: the servant, whose case is under consideration, reserves the same proportion of her pecuniary receipts for necessary expenses, and is provided with food and bed by her employer. Moreover, in ridiculing the finery and fine airs of serving-girls—their proneness to imitate their mistresses' apparel and coiffures—is not Mrs. Gordon laughing at a tendency which, though not health itself, is in the direction of health? If it be true that the rich are upon the whole better taught, more intelligent and moral than the poor, it surely follows that the poor do well to imitate them, and that we should rather encourage than restrain them in an imitative course which habituates them to copy the ways and fashions of their social superiors. No doubt, their imitations of not altogether perfect models are in many cases very ludicrous; but the poor wearers of "the coarse 'gum flowers,' cheap ribbons, dragged feathers, cotton lace, flounced silk gowns, trimmings, and crinolines," about which Mrs. Gordon speaks so disdainfully, imitate their young mistresses in other respects. Copying their decorative arts, they strive also to catch their gentle tones and considerate ways, to imitate their charities and virtues, and notwithstanding the awkwardness and small success of their imitative efforts, become more courteous in manner and kinder at heart than they would be if they were thoroughly satisfied with themselves and content to bear no resemblance to those above them.

*Clara; or, the Children's Token.* By Margaret L. Langford. (Dublin, Moffat & Son; London, Hamilton, Adams & Co.)

THIS most unchildlike child's book is, fortunately, too dull both in appearance and in reality to attract those who are in search of a suitable gift-book. Here is the first sentence: "I purpose giving you, my young readers, some account of a very sweet little girl. I hope that when you read her history, you may try to imitate her bright example. You may not have such trials or temptations to contend with as little Clara had, for alas! she was not blessed with godly parents. They cared only for the things of this world,—how they might best enjoy its fleeting pleasures, without a thought about their souls, or the double trust imposed upon them, the souls of others." The above might have been extracted from one of those "precious little books," which Miss Drusilla Clack in '*The Moonstone*' was always laying about in the work-boxes and drawers of her "worldly friends." The lesson in showing a child how to sit in judgment upon its parents is equally bad as a matter of morality, as it is in point of taste; but here is more in the same strain: "Mrs. Graham," we are told, "was very fond of going to parties of an evening, and Agnes was taken out with her long before she was old enough. Clara was considered to be still too young to go to parties; and, indeed, she was far happier at home sleeping in her little bed. Dear child! it was well for her that it was so. Her young mind early opened to receive the good seed, and before she was six years old she had become one of the lambs of Christ's fold." Clara dies early, and converts her mamma.

*Fellowship: Letters addressed to my Sister Mourners.* (Macmillan & Co.)

THESE are counsels and consolations offered to sorrowing women recently bereaved of their husbands; the author speaks as a fellow sufferer in the same affliction. The tenor of the book is good, pious, and sympathetic. To the general reader it may seem depressing, and more calculated to weigh down, than to strengthen the heart. But as the author remarks, the efforts of well meaning friends to brace up the energy, and to bid the sufferers be comforted, are grievous aggravations to the great grief here treated, so that words, which



would seem very consoling to a person wholly at ease and quiet, may be little less than excruciating to one in deep sorrow. The art of administering comfort is so delicate and difficult, as to be well-nigh impossible; and this sense of the helplessness of all words of comfort is a painful addition to the sympathy of those who love the afflicted one. So long as the friends of Job sat silent and mourned along with him, they were comforters; it was not till they began to talk that they became insupportable. This little book of 'Fellowship' is tender and unobtrusive, and the author thoroughly realizes the sorrow of those she addresses; it may soothe the mourning readers, and can by no means aggravate or jar upon their feelings.

*Right Lines in their Right Places.* By Ellis Davidson. (Cassell, Petter & Galpin.)

As a merely elementary treatise on the rudiments of the art of drawing, and a convenient hand-book for tyros, this work is at least as valuable as most of its innumerable rivals. It has the merit of being very simple. What it contains about painting is useless.

*A Sketch of the Origin and Progress of the Art of Wood Engraving.* By Thomas Gilks. (Myers.)

Mr. Gilks seems to be one of those fortunate persons who are, without suspecting it, able to make men laugh. We are far from supposing that this worthy author and wood-engraver sought to raise smiles at his own expense, yet there is hardly one of the leaves of this little book which has not a comic side. Perhaps the most potent of these is that which faces the title with a portrait of Mr. Gilks himself. Since Tom Coryat, the indomitable "Odecombian leg-stretcher" faced his history of "perambulations" in Europe with that laughable portrait of himself and his three female friends, we do not remember anything so absurd in the way of "portraits of the author." It may seem ill-natured, but we really cannot help being more amused by Mr. Gilks's evidently unintentional humour and innocent magnanimity than by the Odecombian's wonderful frontispiece; besides, poor Tom was a good fellow and witty, with, under all his buffoonery, as old Fuller hinted, a deeper feeling than some men were disposed to guess at. This was, doubtless, the secret of his friendships, in respect to which it is observable that he kept the very best company of his day, whereas a fool simple would not have been tolerated where Prince Henry's servant was welcomed. The laughter-provoking aspect of Mr. Gilks's book is not only in this portrait of himself, but in some of the illustrations of the art in which he has had many years of practice as an engraver, but not, as it would appear, as a draughtsman.

*The Story of a Trooper. With much of Interest concerning the Campaign on the Peninsula not before Written.* By F. Colburn Adams. (New York, Dick & Fitzgerald; London, Trübner & Co.)

We must honestly confess our inability to have done more than place this formidable volume on "our Library Table," and skim over its six hundred and odd pages at intervals. We can well understand that to the author's countrymen, if only one half of its details bear the impress of reality, the book will be even now interesting in the extreme. But to us in England the American War has passed long enough into the great world of history for "a Trooper's" story of the North's mismanagement of it in its earliest stages to have much chance of being read. All that he really tells us, from personal experience under General McClellan, amounts to what most people will assent to without further confirmation,—that the North was taken by surprise, and, like ourselves in the Crimea, only in the proportionately greater mischief as the struggle was more gigantic, blundered terribly in consequence.

We have on our table *The History of the Church in Ireland: in Eight Sermons preached in Westminster Abbey*, by Christopher Wordsworth, D.D., Bishop of Lincoln (Rivingtons). New editions of *The Surgical Treatment of the Diseases of Infancy and Childhood*, by T. Holmes, M.A. (Longmans),—*German Popular Stories*; with illustrations after the Original Designs of George Cruikshank, edited

by Edgar Taylor, with an Introduction by John Ruskin, M.A. (Hotten).—*Florence: a Poem* (Longmans).—*Essays on Counsels, Civil and Moral*, by Francis Bacon (Bell & Daldy).—*Aithmetic for Schools and Colleges*, by Richard Wormald (Murby). Also the following pamphlets:—*Notes for the New Parliament, the Lower Classes*, by Alpha (Bush).—*The Democracy of Reason; or, the Organization of the Press* (Simpkin & Marshall).—*Do we want to Vote? a Protest on the Subject of the Birmingham Female Franchise*, containing a faint Plea for the 'Girl of the Period,' by a Woman (Cornish).—*Britain's Drawbacks: a brief Review of the Chief of those National Errors which retard the Prosperity of our Country*, by the Rev. Prof. Kirk (Glasgow, Christian News Office).—*Pauperism, Charity and Poor Laws; being an Inquiry into the Present State of the Poorer Classes in the Metropolis, the Resources and Effects of Charity, and the Influence of the Poor Law System of Relief, with Suggestions for an improved Administration*, by J. H. Stallard, M.B. (Longmans).—*Modern London, its Unity and Dignity as the Metropolis of the British Empire, considered* (Mitchell & Hughes).—*On the Land Tenure and the Cultivation of the Soil*, by Sir George Grant Suttie, Bart. (Edinburgh, Grant).—*Observations on the Administration and Organization of the Land Services of the British Empire*, by Three Field Officers (Clowes).—*and Lectures on Licensing*, by "D. C." (Wyld).

#### LIST OF NEW BOOKS.

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Bartley's Introduction to Scientific Chemistry, 12mo. 4/4 cl.  
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Cott's Readings from Bible History, 2 vols. 2/6 cl.  
Davies's Gospel and Modern Life, 12mo. 6/4 cl.  
Deventer's Recollections of Mendelssohn, tr. by Macfarren, 10/6 cl.  
Dunne's Memoirs of a Physician, 12mo. 1/1 imp.  
Ellis's History of the Irish Church, 12mo. 1/6 cl.  
English Homes in India, 2 vols. cr. 8vo. 18/4 cl.  
English Catalogue of Books, 1868, roy. 8vo. 5/5 wd.  
Equal to Either Fortune, 3 vols. cr. 8vo. 31/6 cl.  
Evans's Prophet Isaiah, Chap. 1 to 23, tr. by Glover, cr. 8vo. 6/4 cl.  
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Fontaine's Fables in French, 12mo. 3/6 cl.  
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Hindley's Ready-Made Speeches, 12mo. 1/1 bds.  
Hood's Whims and Oddities, and Poems, 1 vol. 12mo. 6/4 cl.  
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If the Gospel Narratives are Mythical—What then? cr. 8vo. 3/6 cl.  
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Jennett's Farmer's Pocket Book, cr. 8vo. 2/6 roan.  
Jephson and Elmhirst's Our Life in Japan, 8vo. 18/4 cl.  
Kennedy's Child's Latin Accidence, 12mo. 1/1 swd.  
Lange's General Epistles, roy. 8vo. 21/4 cl.  
Lange's St. Paul's Epistles to the Corinthians, roy. 8vo. 21/4 cl.  
Lange's St. Paul's Epistles to the Galatians, Timothy, &c. 21/4 cl.  
Leitch's Remarkable Facts, cr. 8vo. 3/6 cl.  
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Webster's Roll of the Aristocracy, 12mo. 2/6 cl.  
Wilson's Tales of the Borders, in 12 double vols. each 3/4 cl.  
Whittle's Greater than Solomon, 12mo. 2/4 cl.

#### THE ROYAL SOCIETY.

Burlington House was the scene of an animated gathering on Saturday night last; and the President of the Royal Society may be congratulated that his first Conversation for the present season passed off so happily for all concerned. The new corridor,

by which the House is approached from Piccadilly, with its double row of glass-globed gaslights, was in itself a pleasing occasion of surprise to many visitors. Praise is due to Messrs. Banks and Barry, the architects of the new buildings now in course of erection, for the way in which they have given structural effect and cheerfulness of aspect to what might have been but a long dull passage. Until the completion of the new buildings (some three years hence) the Fellows of the scientific Societies lodge in Burlington House, and the sightseers who visit the Exhibition of the Royal Academy will arrive and depart by this corridor; but eventually it will be pulled down, and an open quadrangle formed, as at Somerset House.

But, to return to the Conversation, there was, as befits the head-quarters of science, a collection of philosophical apparatus and instruments, and of mechanical contrivances, some showing a marked advance in principle, others improvements in form, or modifications in mode of application. Such a bringing together of diverse objects affords a convenient and interesting opportunity for different classes of experimentalists to make comparisons for their own purposes, and take note of scientific progress generally.

Mr. W. C. Roberts (for the Master of the Mint) showed a striking example of the absorption of hydrogen by palladium, and consequent expansion of the metal. It may be described as a further illustration of the papers on the same subject recently read at the Royal Society, of which we made mention at the time. A coiled ribbon of palladium was attached to each pole of a small battery in a water bath. The current being turned on, the ribbon absorbs hydrogen, expands, uncoils, and stretches itself across the bath; then, on reversal of the current, shrinks, and re-forms its coil, while the opposite ribbon goes through the opposite process. The appearance is that of two worms wriggling alternately to and fro across the bath. In another instance the expansion was shown by a red-tipped arrow making bold sweeps half round a circle. These experiments may seem popular; but they demonstrate the enormous capacity of palladium for absorption of hydrogen, and verify Mr. Graham's conclusions. It is not surprising that his paper on hydrogenium should have been translated and republished in the scientific journals of France and Germany.

A new hand-spectroscope, by Mr. J. Browning, ready for use on all occasions, will be welcomed by all engaged in chemical or cosmical analysis, if the latter term may be applied to the endeavours now making in different parts of the world to define the spectra of the stars and of the circumsolar regions. When we state that this spectroscope divides the D sodium line distinctly into two lines, its power will be obvious to those accustomed to spectrum analysis. Besides this, Mr. Browning showed a "finder" for a large equatorial telescope, mounted on a plan which insures maintenance of adjustment, and a powerful magneto-electric machine, demonstrative of quantity and intensity effects.

In the same category may be noticed Mr. Ladd's magneto-electric experiments with palladium and with tuning-forks, and his polariscope, combined of the two largest Nicol prisms yet constructed. Also the new actinometer (by Burg), the distance-measuring telescope, and the spectroscopic evidence of the absorption-bands of gases, exhibited by Messrs. Elliott Brothers.

Mr. Sorby, who has been prying for years past with his microscope into the structure of minerals, and with good results, as may be seen in the *Proceedings of the Royal Society*, showed his method of employing the spectrum microscope in his researches, and therewith the spectrum of a new earth, to which the delightful name Jargonia has been given: a remarkable spectrum, possessing a dozen or more distinct black lines. He showed also some new applications of the microscope to what he calls "blow-pipe chemistry," by which the constituents of a subject may be made out with much precision. No one who examined Mr. Sorby's collection could have thought of disputing his claim to the Wollaston Medal, which the Geological Society conferred on him at their anniversary meeting last month.



An improved safety-lamp, brought out by Mr. Story Horn, an ingenious mechanician of Newcastle, deserves a word of notice. The "Davy" lamp, though it has now been in use fifty years, is confessedly not a safety lamp under all circumstances. If moved suddenly, or exposed to a strong draft in a foul mine, an explosion is almost certain to follow, besides which, the light, even under favourable conditions, is too feeble. In the improved lamp the light is bright and steady, as the gauze is not liable to become choked by soot, and the light is better when the lamp is locked than when open: the miner consequently would be less likely to be tempted to open it. As Mr. Horn describes it, his lamp is a small furnace; the air enters below the fire, passes into an air-chamber, rises thence through holes pierced in a horizontal plate, feeds the flame, and escapes with the products of combustion through a narrow chimney and two perforated caps which prevent down-draughts. When explosive gas enters with the air, it must pass through the holes in the horizontal plate above mentioned, and as these are not close together, the gas burns as a feeble jet at each hole, instead of forming a body of flame, as would be the case if it passed through gauze, and soon the light and the little jets are totally extinguished by the smoke that accumulates within. Consequently, no explosion ensues, and the miner may grope his way from the foul working to a place of safety.

Among the mechanical contrivances, Mr. Gisborne's Patent Balance-Weight Steering Signals were a striking example of results produced by the simplest means, which, but a few years ago, required complicated appliances. In this apparatus there are no galvanic batteries, no wires, no pneumatic tubes or compressible air-chambers; an iron weight and a chain suffice for all the signals which a captain may require to send to the steersman, or the engine-room, and for the answers. The great Prussian iron-clad, König Wilhelm, is now being fitted with these steering signals.

A mention must suffice for Holmes's magneto-alphabetical telegraph, simple in construction, and cheap,—for the improved Morse's ink-printing telescope, exhibited by the India-rubber, Gutta-percha and Telegraph Company,—for Wilder's A B C telegraph, exhibited by Mr. Sax,—for Mr. Clerk Maxwell's dynamical diagrams in the Wheel of Life, whereby what has hitherto been a toy is made to illustrate the phenomena of curvilinear motion,—and for Messrs. Sillar & Wigner's sewage purifying process, which separates filth from water so completely, that as the water runs off fish can live in it. More will be heard of the process ere long, for it is to be tried at Leamington on a sewage discharge of a million gallons a day.

Dr. Carpenter showed some of the zoological results of his last summer's dredging expedition in the North Atlantic; and these are so interesting, and so pregnant with further results to zoological and geological science, that we have the more pleasure in hearing there is a prospect of the expedition being repeated in the coming summer, with ampler appliances and for a longer period.

The Meteorological Office contributed a number of weather-charts, showing the recurrence of gales; and diagrams with isobaric curves, and indications of the force of the wind at all the British observatories at a given hour, and of the phenomena of wind and weather between Liverpool and New York. The President of the Board of Trade may take it for granted that one of the offices within his department is doing its work in a satisfactory manner.

Pre-eminent among the works of Art were the series of drawings and sketches by Leonardo da Vinci, lent from the Royal Collection at Windsor. The human figure, exemplifying its anatomy, portions of limbs, grotesque or heroic heads, plants and flowers, seem to have been alike to the great master; for the same vividness, grace and freedom are manifest in all. Examination of these scraps of his skill, some of them thrown off in his frolicsome moods, was a rare treat.

From this necessarily fragmentary notice it will be seen that Science and Art were worthily represented at General Sabine's Soirée. By the pulling down of the west wing of Burlington House the

Royal Society have lost their spacious lower library, in which machinery was exhibited and refreshments were served. Under these circumstances, it is gratifying to be able to state that the Royal Academicians lent one of their school-rooms on the ground-floor, under their noble galleries, as a refreshment-room for the evening. We are glad to see that a good understanding prevails between the Royal Society and the Royal Academy.

#### GLASGOW DEGREE OF B.D.

University of Glasgow, March 6, 1869.  
WITH reference to a paragraph which appears in your issue of to-day, permit me to explain that the degree of Bachelor of Divinity is in no case conferred by this University except on examination, and that the effect of the recent regulation of the Senatus, which I suppose the writer of the notice on which your remarks are founded had in view, is merely to extend to our graduates in Arts of English birth and ecclesiastical connexion a privilege which has ever since the revival of the degree been enjoyed by the Scottish graduates of this university.

W., Clerk of Senate.

#### 'ORVAL; OR, THE FOOL OF TIME.'

British Museum, March 6, 1869.  
I read in your review of Mr. Lytton's 'Orval,' that "it is the paraphrase of a drama called 'The Infernal Comedy,' written by Count Sigismund Krasinski, a Polish poet.....The original poem was published anonymously in 1835, but a prose translation which appeared in the *Revue des Deux Mondes* attracted Mr. Lytton's attention." Mr. Lytton himself tells us no more than this. Having seen the original work, I am able to supply a few corrections to Mr. Lytton's statements.

The original drama was not a poem at all, but was written in prose, which the French *Revue* probably acted wisely in imitating. The title, 'The Infernal Comedy,' whether due to Mr. Lytton or to the *Revue*, is unfortunately chosen. The Polish title is 'Nie-Boska Komedya'—'The Non-Divine Comedy;' manifestly intended as a counterpart to Dante's 'Divine Comedy.' But non-divine is not necessarily infernal. If the former term were thought not smooth enough for a title, surely some such paraphrase as 'The Divine Comedy Reversed' might have been adopted.

RUSSELL MARTINEAU.

#### AUTHORS AND PUBLISHERS.

March 8, 1869.  
I have read Messrs. Cassell's very ingenious attempt to excuse their conduct towards me with some astonishment; and as their defence rests on serious mistakes of fact, I hope I may be allowed to correct them in your next number.

I am represented as having offered Messrs. Cassell my 'Evenings at Home' "on advanced terms," which they say they consented to on condition that they should have the 'Swiss Family Robinson' at the same rate; but that when I declined this, they saw that the series would not bear the constant process of "screwing up." This is exactly the reverse of the facts. I offered them 'Evenings at Home' and the 'Swiss Family Robinson' (as Messrs. Cassell are well aware) on the same terms for which they had published my 'Sandford and Merton'; but this (contrary to an understanding between us) they unexpectedly refused, and offered inferior terms instead. Nevertheless, I accepted these inferior terms for the 'Evenings at Home,' as the MS. had been for some time in their hands, but refused them for the 'Swiss Family Robinson,' which was at that time unfinished. Then they declined to take one without the other; so I withdrew both. That this is the true statement of the facts, Messrs. Cassell's own letters now before me show most clearly.

But in their letter of the last inst. I find the key to the whole proceeding. They say, "we had the means at hand of getting the works done at far less cost." They had got the idea of the books from me; they had had ocular demonstration of the feasibility of the one and the knowledge of the partial completion of the other—what then so easy

as to discard me, and get them done at "far less cost"? So that instead of a process of "screwing up" on my part, it has been one of "screwing down" on theirs.

Messrs. Cassell proceed to insinuate that they employed me to write a series of books in one syllable which they had projected. To this I must give a most unqualified denial. I sent my books to them unsolicited and unasked; and though they were engaged on a series called "The Children's Library," the element of one syllable was then and is now conspicuous by its absence from that series, with the exception of the books written or suggested by me. The idea of a "One Syllable Library" appears to have been quite an afterthought, subsequent to the publication of my books, and simultaneous with the appearance of those of which I complain.

Without occupying your space as to the claim I have set up of originating books in one syllable, I must again say that, as respects the reduction of popular tales like 'Robinson Crusoe,' 'Sandford and Merton,' 'Æsop's Fables,' &c., into words of one syllable, I feel certain that my books were the first so written in the English language.

But even on Messrs. Cassell's own showing there seems to be a clear case of breach of confidence, both morally and commercially; and I have to thank you for making it public.

MARY GODOLPHIN.

P.S. I may mention that the first books I offered to Messrs. Cassell were greeted with the remark, that they were "something quite new."

#### UNAUTHORIZED AMERICAN REPRINTS.

Philadelphia, Feb. 24, 1869.  
LAST week we sent you by post a copy of our edition of 'Her Majesty's Tower,' by Mr. W. Hepworth Dixon, and to-day we send you a copy of Messrs. Harper Brothers' reprint, which they have issued at the nominal price of 60 cents retail. This will nett them 36 cents, or 1s. 1d. sterling. The paper, printing, and binding alone will cost them all they get for it. It is evidently done in the same spirit as was their reprint of Mr. Dilke's 'Greater Britain.' We duly announced 'Her Majesty's Tower,' and as soon as we learned Messrs. Harpers' intention of reprinting it, we advised them by letter that we had the book nearly ready for issue.

J. B. LIPPINCOTT & Co.

#### SURVEY OF THE PENINSULA OF SINAI.

6, Portsea-place, March 9, 1869.  
WILL you kindly allow me to correct an error in your last number, which might perhaps lead some of your readers to suppose that the surveying party in Sinai are dabbling with a question which is beyond their depth? There are two gentlemen of the name of Palmer connected with the expedition. The writer of the letter which you published last week is Capt. Palmer, of the Royal Engineers. But the letter respecting the Sinaitic Inscriptions, which you alluded to in a note, was written by Mr. E. H. Palmer, a Fellow of St. John's College, Cambridge, whom Capt. Palmer speaks of under the name of "the pundit." This gentleman's acquaintance with Arabic and other Oriental languages fully entitles him to deal with the question of the Sinaitic Inscriptions. Having worked with him in copying those inscriptions up to the date at which his letter was written, and having followed the method by which he found a key to their language and meaning, I have great pleasure in stating my opinion that his confidence in his power to read them is not misplaced; and I may add, that the conclusions at which he has arrived result entirely from study of the inscriptions themselves, unaided by reference to the works of any previous writers upon the subject.

I am happy to be able to state that the Expedition is doing good work in Sinai in other respects. When I left the party on the 2nd of February, the plotting and levelling of the special six-inch surveys of Jebel Musa and Jebel Serbal had been completed, and the hill-sketching alone remained to be done. A large number of observations had been taken, and the position of most of the principal spots in the peninsula had been fixed with great



accuracy. An admirable collection of photographs was daily increasing in number, and much information had been obtained respecting the nomenclature of the different localities. In addition to this work, Mr. Palmer was busy collecting the traditions of the peninsula, and will bring home with him many interesting stories and facts relating to the manners and customs of the Bedouin Arabs. Capt. Palmer mentions, at the close of his letter, that the three remaining months were to be devoted to the general survey. I regret to say that, at present, the state of our funds leads us to fear lest the Expedition may have to be summoned home before that time. I have just heard from Sir Henry James, the Director-General of the Ordnance Survey, that if the party are not to return to England till the middle of May, an additional sum of 300*l.* will be required to pay their expenses.

F. W. HOLLAND, Hon. Sec.

#### MRS. HEMANS AND THE LIFE OF SCOTT.

Florence, March 2, 1869.

THE incorrect statements in Mr. Lockhart's 'Life of Sir Walter Scott' respecting the circumstances and results of the performance, in London and Edinburgh, of the tragedy, 'The Vespers of Palermo,' by my mother, have been left for years uncontradicted. Seeing the advertisement of the new edition in monthly volumes of that 'Life,' by Messrs. A. & C. Black, Edinburgh, I cannot let the opportunity pass without protesting against the disingenuous misrepresentations of Mr. Lockhart, and calling upon the editors of that new publication to correct, in whatever manner they may deem suitable, the error deliberately introduced into the biography in question. As to the facts of the production of my mother's tragedy, first at Covent Garden, afterwards at the Theatre Royal Edinburgh, they are fully and correctly stated in the 'Memorials of Mrs. Hemans,' by Mr. H. F. Chorley; as also in the 'Mémorial' by my late aunt, Mrs. Owen, prefixed to the complete edition in seven volumes of my mother's works. Mr. Chorley has supplied all the correspondence, serving to throw light on the subject, in his biographic volumes above named; so also, with more brevity, has Mrs. Owen done. It is needless now to inquire whether some petty motive of literary jealousy may have influenced Mr. Lockhart in his wilful omission of (what he must have known) the fact that Sir Walter wrote an epilogue for that tragedy, which was recited by Mrs. Henry Siddons, who impersonated the heroine (the part of *Constance*) at the Edinburgh Theatre; and that he also wrote a most flattering letter to my mother, announcing to her the brilliant success of the performance in which Mrs. Siddons and Mr. Vandenhoff were the principal tragedians engaged. Some similar motive, I presume, may have influenced the biographer in omitting as he does all mention of my mother's visit, of three days' duration, to Abbotsford, and the marked kindness with which she and her two little boys were received by her illustrious host. The writer of these lines was one of those little boys, and has still the clearest remembrance of all that passed, and of Sir Walter's most gratifying attentions to Mrs. Hemans throughout those three days. One who—I can speak from recollection—was ever ready to express her appreciation of Mr. Lockhart's talents with the generous simplicity natural to her, she might have been exempted from that gentleman's deliberate injustice towards her after she had departed this life.

My protest against misrepresentation, in this instance, is alike due to her who was dearest to me, and to the great man who is the subject of the biography by his son-in-law. In no other channel should I desire this refutation to appear rather than in the *Athenæum*, your insertion of it in which will much oblige—

CHARLES J. HEMANS.

#### OBITUARY.

##### SIR EMERSON TENNENT.

ONLY a few days ago, this once active and well-constituted man, who had fought his battle of life with success and honour, was abroad in health and strength, but with the shadow of death hanging over him. Near his own town residence, in Eccles-

ton Square, he was suddenly smitten. It was one of those deaths which is indeed a sort of euthanasia to him whose mantle is adjusted for the fall, but which brings a double grief to survivors.

The late baronet emphatically belonged to the workers. He was of the stuff of which the best of them are made. A thorough Ulster Irishman, he was descended from an old North of England family, the Emersons, and, in lucky hour for his fortunes, he married the well-dowered heiress of the Tennents,—Scotch by descent, but Irish by long settlement; and Mr. Emerson not only took the lady, but her name and her house also. Tempo Manor, county Fermanagh, was only a part of her inheritance. The whole was of the quality which gives such interest to the only daughters of prosperous bankers. A prosperous merchant's son, like Mr. Emerson, was every way worthy of matching with such a mate.

But Emerson Tennent devoted himself neither to commerce nor to banking, which, indeed, is but a sort of commerce,—the buying and selling, and warehousing and venturing of money. He turned to statesmanship and literature. Belfast and Lisburn might fairly be proud of such a representative. Sir Robert Peel soon discovered for what other work he was fit than legislative task-work in the Commons. The Minister made him Secretary of the India Board; and he fulfilled the duties of that office so well that, immediately on opportunity offering, Emerson Tennent received the high and responsible appointments of Colonial Secretary and Lieutenant-Governor of Ceylon. He went to his far-off field of service with the additional dignity of knighthood, which was conferred on him by Her Majesty. The honour thus laid upon his shoulders was as much in testimony of service done, as by way of stimulant to do more for his country. During his residence in Ceylon, Sir Emerson designed an exhaustive work on the social, political, religious and natural history of that magnificent island. He can scarcely be said to have accomplished all he designed; but his 'Christianity in Ceylon,' published in 1850, and his more recent 'Ceylon: an Account of the Island,' are admirable proofs of what the author might have done if he had had the leisure.

The first work is especially good, for it treats its subject with admirable skill, and has as much novel matter on Buddhism and Brahmanism as it has of good common sense on Christianity. Sir Emerson thoroughly understood those subjects in reference to the people, as he did the people themselves. In their new and old religious feelings they fully illustrated the difficulty, the natural hesitation, that a really pious man has in forsaking the gods he has been taught to love, and turning unreservedly towards a new and sole Deity. The Singhalese amused Sir Emerson by their dexterity in this respect. They united both forms of faith, as they adapted new fashions to their old boats. They went afloat in the old bottoms, but ostentatiously used Christianity in the form of an outrigger.

We are inclined to believe that Sir Emerson Tennent's literary reputation will rest on these works; but he is the well-esteemed author of others, some of them of much earlier date than his 'Christianity in Ceylon,' and more attractive to many minds and readers. His account of travels in Greece, his Letters from the *Ægean*, his historical volume on Modern Greece, are all creditable to him as a writer and a scholar, and Greece honoured herself by making him K.C. of the Order of Our Saviour. His 'Belgium in 1840' was less widely known; and his works on the 'Copyright of Design' and on 'Wine, its Use, and Taxation,' addressed themselves to exclusive but highly-interested portions of the public by whom they were appreciated. At home, he served his country in other offices than those enumerated above. Sir Emerson was the very efficient Secretary of the Poor Law Department under Lord Derby. He resigned the post, however, for that of permanent Secretary to the Board of Trade. It was on withdrawing from the labours of the last office, in 1867, that the Queen created Sir Emerson a baronet. He had then attained his 63rd year, and full two-thirds of his life had been spent in the service of his country.

#### HECTOR BERLIOZ.

A telegram has, at the moment of going to press, brought intelligence of the death of Hector Berlioz. The first impression awakened by the news is, that the active life just closed has been a long mistake. Berlioz has been one of the *hommes incompris du siècle*. Born in 1803, he began to work at his darling pursuit just when the romantic reaction against the classic in Art, which had obtained unlimited acceptance in the Napoleonic times, was daily gaining fresh strength. It was natural that the enthusiastic young musician should sympathize with the movement. He did more; he sought to effect a revolution in music which should correspond with the revolution that had been made in literature. Anticipating to some extent the ideas of Herr Richard Wagner, he conceived the notion that all music should have a distinctly defined object. Hence the mass of "programme-music" which in the course of years he produced, and which has fallen into the neglect that awaits all Art, whatever its merit, created on false principles. The very opposition which Berlioz encountered in his early years had the effect of fixing him firmly in every purpose which he made. He was sent to Paris to learn medicine, and when his father, irritated at his preference for music, cut off all supplies, the youth accepted the place of chorus-singer in a theatre in order to pursue his favourite study. Entered as a pupil of the Conservatoire, he incurred the dislike, natural enough, of Cherubini, but nevertheless, after numerous rebuffs, he eventually triumphed, and in 1830, when he was twenty-seven years of age, obtained for a cantata, 'Sardanapale,' the *premier prix de Rome*. Finding that his works—such as a Mass, first given at St. Roch, overtures, entitled 'Waverley' and 'Les Francs-Juges,' and a symphony styled 'Episode de la Vie d'un Artiste'—brought more derision than fame, Berlioz determined to educate the public into an understanding of the principles on which he worked. With this object he began to contribute to various newspapers articles on musical subjects—including some wild analyses of Beethoven's symphonies, then all but unknown in Paris—and at length, securing the *Journal des Débats* for a pulpit, he became the most influential musical critic in France. His symphonies, 'Harold in Italy' and 'Romeo and Juliet,' both known in London, and both filled with musical thoughts of rare beauty, and his brilliant and eccentric overture, 'Le Carnaval Romain,' heard a few weeks ago at Sydenham, were—now that his position was recognized—received with unopposed praise. Berlioz was powerless, however, to command success upon the stage. His 'Benvenuto Cellini,' produced at the Grand Opéra in 1838, proved a failure; and when brought out at Covent Garden, fifteen years later, it met with the same disastrous fate. In like manner, 'Les Troyens'—his last work, we believe—could not hold their own when, some three years ago, the plains of Troy were transplanted to the Théâtre Lyrique. 'La Damnation de Faust' and 'L'Enfance du Christ,' make up the tale of Berlioz' larger works. He had a ready pen, and his keen sense of the ludicrous, no less than of the beautiful, gives a zest to all his writings, most of which have been collected under various fantastic titles. Perhaps the most useful labour of Berlioz' life was the compilation of his 'Traité d'Instrumentation et d'Orchestration Moderne.' His own strong point was, unquestionably, writing for the orchestra, and on this subject he spoke with the authority of a master. Hector Berlioz was not made for the universal popularity that waits only on genius; but in his death the art of music loses a keen critic, an appreciative historian, an original thinker, and a true worshipper.

#### OUR WEEKLY GOSSIP.

THERE are forty-five candidates this session for the honour of Fellowship in the Royal Society,—a number not so large as in previous years, but still three times as many as the number to be elected, namely, fifteen. The selection of the fifteen by the Council of the Society will take place, we believe, some time in April.

The arrangements now made for the Liverpool



banquet to Mr. Charles Dickens give to the coming event the character and magnitude of a demonstration. A great number of eminent men will be invited to meet Mr. Dickens; and the mayor of Liverpool will preside.

The first Spring Flower Show will be held at the Royal Horticultural Society's Garden, this day (Saturday).

Announcements that Mr. Reverdy Johnson will preside at the next annual dinner of the Newspaper Press Fund are surely a little hasty. Events on the other side make it very uncertain whether Mr. Johnson will be in England so late as June.

The Earl of Delawarr, President of the Royal Botanic Society, died lately. The noble Earl did not attend, and was of no use to the Society. It has been suggested that the Council should now appoint an active President, as in former times, with a view to restore the Society to vigour.

Mr. Emanuel Deutsch has started for a journey in Palestine and Egypt, connected, we understand, with his studies of the Talmud, his work on which is considerably advanced.

Prof. Morley is at work on the continuation of his useful 'Tables of English Literature,' which show at a glance all the contemporary authors, and all the books of note published, in any year.

A schoolmaster calls attention to those clauses of the Endowed Schools Bill which require of private schools, as the conditions of being registered and examined by the Educational Council, that the fees charged for instruction in them be not, in the opinion of the Council, so high as to place them beyond the reach of the classes for whom the endowed schools in the same district are intended, and that the schools be of the same character as the neighbouring endowed schools. Our correspondent contends, that, provided the scholars of private schools pass the same examinations, on payment of the same fees, and subject to the same limits of age, as endowed schools, nothing more should be required. He adds, that, while it is as impolitic and impracticable to secure uniformity of charges for education as for other professional services, the attempt to interfere with freedom of private contract between parents and masters, and introduce invidious distinctions of rank, will have a tendency to deter the proprietors of private schools from joining in the proposed scheme for improving middle-class education, and thus very much limit the beneficial operation of the bill. His remarks seem not unworthy of consideration while the measure is under discussion.

Mrs. Hervey is about to collect her poems into one volume, which will appear under the title of 'Our Legends and Lives.'

'Humour's Looking-Glass,' by Samuel Rowlands, is the latest addition to Mr. Collier's Yellow Series of Miscellaneous Tracts. The tract is very rare,—not more than three or four copies being known. This reprint is from a copy made by Mr. J. O. Halliwell.

Competitive Examinations in Natural Science for Scholarships in the University of Cambridge are about to be held, as follows, in the several colleges:—Downing College (40l. per annum), on Tuesday, March 16th; Clare College (50l. per annum for 3½ years), on Wednesday, March 17th; Trinity College (80l. per annum), on Easter Monday; St. John's College (50l. per annum), on Friday, April 9th. The examination at Trinity College is open to all undergraduates of Oxford or Cambridge. The examinations at the other colleges are open to all students who have not begun to reside in the University, or who have only recently done so. These scholarships and others are offered each year. Information respecting them may be obtained from the tutors of the respective colleges.

We are sorry to hear of the approaching dissolution of another of those book-clubs which were once a proud characteristic of Edinburgh. The Spalding Club is to follow the Abbotsford, after its issues of the 'Book of Deir,' and the Indexes to the Collections of the History and Antiquities of Aberdeen and Banff are completed. This seems another sign of the decay of the antiquarian spirit in Edinburgh, of which the Early English Text

Society's Report this year complains. But we hope the truth is that the manifestations of the spirit are changing, and that antiquarian editors like Mr. Skene, Mr. Cosmo Innes, Mr. David Laing, and Mr. Maidment feel that they can now trust their books to a general public, through the channel of publishers, instead of the old club members. However that may be, the growth of an interest in antiquarian subjects in Glasgow is to be noted. The Ballad Society has more supporters there than anywhere else.

The Medical Society of London dined together on Monday evening at the Albion Hotel, under the presidency of Dr. Richardson.

The March issue of Mr. Hardwicke's 'Shilling House of Commons' embodies all the changes in the representation which have occurred since the General Election. The Supplement can be had by the trade gratuitously. Fresh Supplements will be issued monthly during the Session.

By a slip of the pen, Prof. Ewald was described last week as a Jew: he is a Protestant.

Burguy's excellent 'Grammaire de la Langue d'Oil, ou Grammaire des Dialectes aux XII<sup>e</sup> et XIII<sup>e</sup> Siècles,' has just been reprinted, with such corrections as leave the pages, each as a whole, untouched. The 'Glossary' being in print, while the Grammar was out of print, it was necessary, for the sake of the references, to keep each entire page of the reprint the same as that of the original, though within the limits of a page corrections might be made. When shall we have a like thorough book for Early English? The hands of Mr. R. Morris and Mr. Skeat are probably too full for the work; but why should not Dr. Strammann do it while he is compiling the enlarged second edition of his 'Early English Dictionary'? The two things would work with and help one another. We trust he will take the hint.

Dr. Wagner's edition of Terence will be ready in a fortnight.

Mr. Payne Collier writes:—"It may be considered a trifle by many, as indeed it is by myself, but, having been the first to point out that Chaucer could not have been the author of 'The Testament of Love,' I do not like to be deprived of the credit even of that small discovery. From the time 'The Testament of Love' was originally printed, in 1532, until the present day, nobody has hinted that it was not by Chaucer; and in the recent Report of the Early English Text Society it is stated that, on the advice of Mr. Bradshaw, Mr. R. Morris, and Mr. Furnivall, 'following Mr. Payne Collier and prior critics,' it had been omitted in their edition of Chaucer's Works. I can only be proud of the association of my name with theirs; and all I complain of is the addition 'and prior critics,' because no prior critic has ever taken up the ground I ventured first to occupy, as Mr. Bradshaw, Mr. R. Morris, and Mr. Furnivall well know, and without whose consent, therefore, the mistake must have found its way into the Report of the Early English Text Society. Who, I may ask, were the 'prior critics' that ever expressed even a doubt whether 'The Testament of Love' was by Chaucer? Yet it certainly is not his; and it is wonderful that, during nearly two centuries and a half, it has been imputed to him without hesitation. It has been most properly excluded by the Early English Text Society, but not because any 'prior critics' had disputed Chaucer's authorship. Nobody had disputed it, until I ventured to assert that it could not be his. I hope that I do not attach an undue degree of importance to this matter. I only mentioned it incidentally in the Introduction to my reprint of 'England's Parnassus'; but it deprives Chaucer of some thirty or forty folio pages, and it has spared the Early English Text Society the expense of printing them. All they have to do is to withdraw their erroneous assertion about 'prior critics.'"

Many enactments have recently passed the Legislature with the object of checking those annoyances which inconsiderate persons are too apt to visit on their neighbours in large towns. The following copy of a proclamation shows what was done in this direction more than two centuries

ago, and is interesting on its own account. The original is in the King's Library, British Museum:

"May 27, 1651.

"For as much as the Inhabitants of Pauls Churchyard are much disturbed by the Souldiers and others calling out to passingers, and examining them (though they goe peaceably and civilly along), and by playing at nine pinnes at unseasonable houres. These are therefore to command all souldiers and others whom it may concerne, that hereafter there shall be no examining and calling out to persons that go peaceably on their way, unlesse they doe approach their Gaurds, and likewise to forbear playing at nine pinnes and other sportes, from the houre of nine of the clocke in the evening till six in the morning, so that persons that are weake ['weake' is considerably put to include such as are delicate as well as the sick] and indisposed to rest may not be disturbed. Given under our hands in the day and yeare above written.—John Barkestead, Benjamin Blundell."

The *Proceedings of the Asiatic Society of Bengal* for September last contain interesting reports on the total eclipse of the sun, accompanied by coloured illustrations representing the phenomena observed. One of the lithographs is almost identical with that recently published by the Royal Society; the other, drawn by Major Macdonald, shows the red prominences, the corona, and such a stream of rays as must have formed a most magnificent spectacle. Astronomers will be glad to have their attention directed to these illustrations of an eclipse which will remain among the most remarkable in the annals of astronomy.

An important question, opened some years ago between the Asiatic Society of Bengal and the government of India, has at last been brought to a satisfactory conclusion. It is now agreed that the Society shall hand over to Trustees, appointed by the Legislative Council, their collections of natural history, antiquities, miscellaneous objects, and the additions that may be made thereto. The Government on their part undertake to erect a suitable building, to maintain a proper staff of keepers, and provide for all the charges of such a museum. But with a view to eventualities, all the collections are to bear a distinctive mark, so that if required at a future time the Society would be able to identify their former property. It is to be hoped that no such eventuality may occur, for with the Society and the Government in such a co-operation as is implied in this new arrangement, a step has been taken which promises well for the promotion of science in India. The interests of the Society will be sufficiently cared for, as they have the nomination of four of the thirteen Trustees.

Three new Turkish journals are about to be published in the provinces. The Ottoman Government is imitating the Chilian, which regularly charges its budget with provincial journals, as part of the means of progress.

Two interesting instances of the justice of some of Richard de Bury's pathetic complaints about the treatment of manuscripts have lately turned up. First, says the old Bishop of Durham, in 1344, "we (manuscripts) will now proceed to a new sort of insult, by which we are injured both in our persons and in our fame, than which we possess nothing dearer to us. Our genuineness is every day detracted from, for new names of authors are imposed upon us by worthless compilers, translators, and transformers." Now, in the Catalogue of Mr. Corser's next sale, by Messrs. Sotheby & Co., is an early English manuscript, professing to be a "Poem on the Lord's Prayer, by John Kylyngwyke"—a name new to manuscript-men;—and a note attributes the original of the poem to Hampole, and suggests that John Kylyngwyke may have been the translator of Hampole's 'Pricke of Conscience,' which Mr. R. Morris assigns to Hampole himself. But a cursory examination shows that Kylyngwyke's original is stated by him to be 'The Mirroure of Life, or Speculum Vite,' whose author Sir F. Madden showed, from the MS. Reg. 17, C. viii., to be John of Waldby (Warton, ii. 368), and its real translator, William of Nassyngton. The treatise contains much besides the com-



ment on the 'Pater Noster'; and there can be no doubt that John Kylyngwyke merely copied Nassington's book, and then wrote his own name, with a wrong title, at the end of his copy. The second instance we referred to above, is of a second lament of Richard de Bury's: "Alas! to how many false transcribers have you committed us (manuscripts) to be copied." An incomplete manuscript of Chaucer's treatise on the Astrolabe is in the Library of Corpus College, Cambridge, No. 424. Only the last three leaves are left; and the last shows that the copier must have found his task too dull for him, for, in the middle of a sentence, some way off the end of the book, he evidently said to himself, "I can't stand any more of this slow stuff!" so he coolly wrote down "suffyseþ," and added, with the utmost effrontery, "Explicit tractatus astrolabii secundum Chausers, factus filio suo lodowyc." This is the most scandalous instance of mediæval scamping that we remember to have met with. We only hope that its perpetrator, when he reached the nether regions, was handed over to the tender mercies of our Durham bishop.

Will Close on Saturday next, March 20.

The SOCIETY OF PAINTERS in WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES is NOW OPEN. 5, Pall Mall East. Ten till Five.—Admission, 1s. WILLIAM GALLOW, Secretary.

FOURTH ANNUAL EXHIBITION OF OIL PAINTINGS OF THE BRITISH AND FOREIGN SCHOOLS, is NOW OPEN, at T. McLEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.—Admission, including Catalogues, 1s.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION is OPEN daily, from 10 till 6.—Admission, 1s.; Catalogue, 6d. Gas at dusk. GEORGE L. HALL, Hon. Sec.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Rosa Bonheur, Birket Foster, C. Standfield, R.A., George Barrett, E. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, T. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherrin, De Wint, Dobson, A.R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters, ON VIEW, from Ten till Four, at JOHN J. WIGZELL'S Fine-Art Gallery, 46, Maddox Street, Bond Street, W.

ROYAL POLYTECHNIC.—LENTEN LECTURES ON ASTRONOMY, by Prof. Pepper, Monday and Friday, at Three and Half-past Seven, and Wednesday at Three. Subject: 'Eclipses of the Sun and Discoveries of Norman Lockyer, Esq.'—Last Two Weeks, 'The Spectre Earher' and 'The Maid of Orleans,' by Mr. and Mrs. Robert Cooté.—The Vocal Flautist, Ferreyra, the 'Man Flute.'

## SCIENCE

### SOCIETIES.

ROYAL.—March 4.—General Sabine, President, in the chair.—The list of candidates for election, and the following papers, were read: 'On the Behaviour of Thermometers in a Vacuum,' by Mr. B. Loewy, 'Note on the Formation and Phenomena of Clouds,' by Dr. Tyndall, 'Appendix to the Description of the Great Melbourne Telescope,' by the Rev. Dr. Robinson, and 'Account of the Building erected at Melbourne for the Great Telescope,' by Mr. R. J. Ellery.

GEOGRAPHICAL.—March 8.—Sir A. S. Waugh, V.P., in the chair.—The following Fellows were elected:—E. Foster, Sir H. Green, W. Griffiths, Lieut.-Col. N. Lees, F. T. Mott, and Lieut.-Col. E. Nevill.—The following papers were read:—'On the Basin of the Colorado and Great Basin of North America,' by Dr. W. A. Bell, Jun.—The author, whilst travelling in North America, joined the survey expedition despatched by the Union Pacific Railway Company, to determine the best route for a Southern line of railway through New Mexico and Arizona to California. In the course of the survey, the author traversed the Western part of America, between the 33rd and 31st parallels of latitude, re-crossed the great interior plateaus further north, and travelled through the Mexican province of Sonora from north to south. His paper was confined to a description of the country between the Rocky Mountains and the Sierra Nevada of California, south of the Columbia river; which he stated was divisible into two great areas, the basin of the Colorado, comprising about 200,000 square miles, and the great basin about 280,000 square miles. These two basins are separated on the south and east by the Wahsatch range

of mountains, which form a belt 60 miles in width, and the Colorado basin is limited on the east by the great water-shed of the continent, the Rocky Mountains. The upper and middle part of the Colorado region form a succession of table-lands, rising higher and higher one after the other, and doomed to sterility by the extraordinary circumstance of all the rivers flowing through narrow chasms, worn by the action of their waters to a depth of thousands of feet below the general surface of the country. The Colorado flows for about 300 miles through a winding chasm of this nature, and all its tributaries flow through branch chasms. Their formation was explained by the erosive action of running water throughout long ages, aided by the scantiness of the rainfalls, which prevents the sides of the chasms (or cañons, as they are called) from being washed down into gradual slopes. The Great Basin was described also as a tract of desert country, traversed north and south by numerous short parallel chains of hills. The rainfall in this region was not sufficient to enable the rivers to force through the barriers of their lake basins, and find their way to the sea; the result was numerous salt lakes, of which that occupied by the Mormons was the largest. The Great Basin formed a great triangle, sloping from the north gradually to its apex on the Pacific coast in the southern part of California. The author believed that this region would eventually become fertile by the application of irrigation. Owing to the Rocky Mountains terminating at about the 35th parallel, and the Mexican chain (Sierra Madre) commencing further to the south-west, the country of Sonora, being thus exposed to the wind from the Gulf of Mexico, enjoyed a much more humid climate than the country further north, and was well watered and fertile. The hostile Apache Indians had hitherto prevented Arizona from becoming settled by the white race. A most interesting section of the American aboriginal race were the Pueblo Indians, who were of Aztec derivation, and had migrated northwards, building everywhere large towns of stone and adobe on hill tops, before the Spanish conquest of Mexico. Dr. Bell describes several of these Indian towns and cities which he saw on his journey.—'On the Formation of Fiords, Cañons and River Terraces,' by Mr. R. Brown.

ANTIQUARIES.—March 4.—Earl Stanhope, President, in the chair.—C. W. Martin, Esq., M.P., exhibited a holograph letter from Montfaucon to Wilkins, the author of 'The Concilia.'—The Rev. W. Greenwell exhibited a dagger-sheath and lance-knob of bronze: the former was beautifully ornamented with that kind of spiral work to which Mr. Franks has given the name of "late Celtic."—A. C. King, Esq., exhibited a gold ring of the fifteenth century bearing the letter W, crossed by the letter S.—A. W. Franks, Esq., communicated further notes on the portrait of the Empress Leonora Augusta, wife of Frederick the Third, exhibited by Lord Stanhope in 1867.

LINNEAN.—March 4.—G. Bentham, Esq., President, in the chair.—Messrs. J. C. Galton and R. Mestayer were elected Fellows.—The following papers were read:—'Revision of the genus Cassia,' by Mr. G. Bentham; 'Remarks on the generic name Cascarilla,' by Dr. H. A. Weddell; and 'On a similarity between the genus Draperia and the Convolvulid Filaments of Mosses,' by Dr. J. B. Hicks.

ENTOMOLOGICAL.—March 1.—Mr. H. W. Bates, President, in the chair.—Mr. Charles Horne was elected a Member.—Mr. Bond exhibited specimens of *Heliothis armiger* from the Isle of Wight, from Java, and from Australia; the Australian examples having been captured by Dr. Madden.—Mr. W. C. Boyd, on behalf of Mr. Davis, exhibited dwarfs of *Vanessa Urtica*, *Saturnia Carpinii*, *Pygma bucephala*, and *Smerinthus populi*, all bred during the unusually hot season of 1868.—Dr. Wallace exhibited a number of *Bombyx Yamamai*, bred in this country in 1868, and made some observations on the progress of sericulture in

England and the colonies. He also exhibited a specimen of *Saturnia pyretorum*, bred from a cocoon received from China; this being the insect mentioned at a previous meeting of the Society as yielding the "gut" of fishermen.—Mr. M'Lachlan exhibited *Dilar Hornei*, from North-West India—a new species of a genus remarkable amongst the Neuroptera for the possession of pectinate antennæ.—The following papers were read:—'On a New Genus and some New Species of Coleoptera belonging to the Family Lucanidae,' by Mr. C. O. Waterhouse, 'On Insects and Insectivorous Birds, and especially on the Relation between the Colour and the Edibility of Lepidoptera and their Larvæ,' by Mr. J. Weir, and 'Remarks upon Certain Caterpillars, &c., which are unpalatable to their Enemies,' by Mr. A. G. Butler.—The conclusion at which Mr. Weir arrived was, that, as a general rule, insectivorous birds refuse to eat hairy or spinous larvæ, and all those whose colours are very gay, and which rarely, or only accidentally, conceal themselves; on the other hand, they eat with great relish smooth-skinned larvæ of a green or dull brown colour, which are nearly always nocturnal in their habits, and mimic the colour or appearance of the plants they frequent. Mr. Butler's observations were on the rejection of certain larvæ and imagines by lizards, frogs and spiders.

INSTITUTION OF CIVIL ENGINEERS.—March 9.—C. H. Gregory, Esq., President, in the chair.—The paper read was, 'On American Locomotives and Rolling-Stock,' by Mr. Zerah Colburn.

SOCIETY OF ARTS.—March 1.—A. J. Mundella, Esq., M.P., in the chair.—Adjourned discussion on Mr. Henry Cole's paper, 'On the Efficiency and Economy of a National Army, in connexion with the Industry and Education of the People.'

March 3.—Lord F. Cavendish, M.P., in the chair.—The paper read was, 'On the Adaptation and Extension of Present Means for Scientific Instruction,' by Mr. H. H. Sales.

PHILOLOGICAL.—March 5.—Prof. Key, V.P., in the chair.—The paper read was, 'Observations on some Disputed Points of Platonic Prosody, suggested by Ritschl's Opuscula, Vol. II,' by Dr. W. Wagner. The writer dealt chiefly with the development of and change in Ritschl's views on the doctrine of *ecthlipsis*, and his own on the shortening of vowels and the influence of accents, and commented sharply on Prof. Ramsay's flippant treatment of Ritschl in the Introduction to the Professor's edition of the 'Mostellaria.' Dr. Wagner insisted strongly on the great variety in Platonic prosody, in opposition to those who would sacrifice science and fact to a facile expedient, uniformity, for drilling the scansion of Platonic lines into the heads of schoolboys. The paper concluded with an apology for the vehemence of Ritschl's attacks on that able and ingenious critic, Andreas Spengel, of Munich, and with a pupil's affectionate tribute of praise to his old master, the great Platonic scholar, one of the first classical philologists of the day, Prof. Ritschl.

### MEETINGS FOR THE ENSUING WEEK.

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| MON.   | Asiatic, 3.—'Sassanian Inscriptions,' Mr. West.   |
| —      | Statistical, 4.—Anniversary.  |
| —      | Entomological, 7.   |
| —      | Architects, 8.  |
| TUES.  | Royal Institution, 3.—'Comparative Philology,' Rev. F. W. Farrar.   |
| —      | Horticultural, 3.—General Meeting and Lecture.  |
| —      | Statistical, 8.—'Agricultural Statistics of United Kingdom,' Mr. Caird.   |
| —      | Anthropological, 8.—'Influence of Race on Religion,' Mr. Pike; 'Character of the Negro,' Dr. Davy.                      |
| WED.   | Engineers, 8.—'American Locomotives and Rolling-Stock.'   |
| —      | Society of Arts, 8.—'Trade of Japan,' Mr. Davison.  |
| —      | Literature, 8.—'Harmodius and Aristogiton on Vase in British Museum,' Mr. Lloyd; 'Coleridge's Philosophy,' Dr. Ingleby. |
| THURS. | Royal Institution, 3.—'The Eye,' Dr. Power.   |
| —      | Chemical, 8.—'Determination of Carbon in Cast Iron,' Mr. Elliott; 'Butylic Alcohol,' Mr. Chapman.                       |
| —      | Linnean, 8.—'British Roses,' Mr. Baker.   |
| —      | Royal Academy, 8.—'Architecture,' Mr. Scott.  |
| —      | Royal, 8.   |
| —      | Antiquaries, 8.—'Antiquities found in East Riding of Yorkshire,' Dr. Davis.   |
| FRI.   | Philological, 5.—'Norman Element in our Dialects and Pronunciation' (Part 2), Mr. Payne.                                |
| SAT.   | Royal Institution, 3.—'Hydrogen,' Prof. Odling.   |



## FINE ARTS

## THE LIBER STUDIUM.

WE have been asked for a further exposition of the history and characteristics of the series of impressions from the plates of the 'Liber Studiorum,' purchased from Mr. John Pye for the Print Room, British Museum. This is not an occasion for an essay; but it may serve to explain certain parts of the history of this famous work if we recall some of the incidents which attended its appearance. It must be remembered that the point of the history distinctly indicates the absence of patronage for or even understanding of Art, not portraiture, in the country at the beginning of this century. The history of the failure of the 'Liber' shows this, briefly thus:—Turner, about 1806, commenced a series of designs, for such they were, in illustration of the more recondite principles of chiar-oscuro—a term which, as we need hardly explain, means a great deal more than the words "light and shade"—and composition. He chose landscape and its cognate architectural and marine themes as exponents of his aims and lessons. He might equally well, had it suited him, have employed figures for this purpose, as other potent chiar-oscuroists had done; in some respects, however, the *art* of the master could be better shown by themes which were less likely than incidents of human life to divert the mind of the observer from the design to the mere subject of a composition, and Turner wanted to show art, not to produce a series of illustrations, historical, topographical and other. To express sentiment in landscape was among his chief aims. In this sense of his purpose, 'Solitude,' one of the 'Liber' designs, is a poem drawn on paper; so are its fellows, 'The River Wye,' 'London from Greenwich,' and the rest. With this aspect of the subject, however, we have little here to do. Turner divided his "texts" into classes, and proposed to publish one hundred examples in twenty parts, which were to be periodically issued and to comprise five plates each. Apart from the details of publication, which were of no well-promising character, Turner's plan originally was to make drawings in sepia for the guidance of the mezzotint engravers. The majority of the drawings thus made are now at South Kensington; these have been photographed; some of them, as usual, with remarkable good fortune, others with as remarkable ill luck. The best of the copies are, as exponents of composition, and, occasionally, of sentiment, nearly as good as the originals, of extraordinary value, and commendable to poor students because they can be got for a shilling a-piece. Others are unmitigated rubbish. Probably more uniform results might be obtained on re-photographing these drawings.

The best of these drawings, however, and still more the photographs from them, are extremely inferior to impressions of the plates which, after the designer had etched the outlines, the several engravers prepared; also to the eleven 'Liber' which Turner wrought with his own hands from first to last. Among Mr. Pye's collection are several which bear the touches of paint placed by the artist in directing the engraver. It was found that the copper plates on which the subjects of the work had been mezzotinted failed, so exquisitely delicate was the engraving, to produce more than from twenty to thirty fine impressions. Turner himself, therefore, in order to carry on the work, executed from time to time all the needful reparations upon the copper plates; and thus impressions were obtained which constituted a series of "Liber" prints distinguished among amateurs as impressions of the plates in their "second" and "third" "states" of repair. These "states" are consequently of less value than impressions which were taken from the plates in their original condition. Yet, apart from composition and sentiment, being results of the artist's genius and profound knowledge of chiar-oscuro, even these "states" are valuable, and extraordinarily so when, as in the folios of Mr. Pye, a considerable number of them are brought side by side with impressions from the plates as originally mezzotinted. One of the grounds upon which the interest of the late purchase for the Trustees of the

British Museum rests is, that we have now opportunities for collectively studying most of the subjects of the original work under the influence of changes which are wrought upon the plates and produced what may be called "Effects No. 2," "No. 3," and, sometimes, "No. 4." Even a collection of original impressions exhibits effect No. 1 only.

The change and general decadence of the prints as they came from plates which had been more or less frequently wrought upon are illustrated in a very striking manner in the British Museum collection. Although such changes, which constituted the successive "states" of the prints, were not *invariably* injurious, it is rare indeed to note an improvement in the progress from "state" to "state"; in a few instances state No. 3 is better than state No. 2 of a certain plate; never, to our knowledge, is a state No. 2 better than an original impression of the same plate.

The history and extent of the changes made in the plates have been given with strange exaggeration and a few errors, but it would be hard to exaggerate the difficulties not only of the artist and his engravers, but of the very subscribers to this extraordinary publication. The price was raised very considerably on the appearance of the second part. The parts appeared after no regular intervals; long periods elapsed between several of the issues, and nobody knew when one would be followed by another. Turner, or some one whom he could trust, sorted out the impressions in such a fashion that what was conceived to be a near approach to equality of value was obtained for the respective parts as they were issued to individual subscribers; no single part consisted wholly of original impressions; parts were made up with impressions of No. 2's and No. 3's, and a rough kind of justice seems to have been done.

Turner published for ready money only; those who failed to make up their sets in due order by paying for them experienced the inconvenience of having broken sets. The issue went on in this odd way until it entirely failed; the last part appeared in 1820, or fourteen years after the first; the fourth part was enriched by an exquisite frontispiece which the artist presented to his followers. There are thus seventy published plates and the frontispiece. Turner, when the series came to an end, gathered what would be called the "remainder" of his impressions, and sold them in sets.

Much gossip has floated about with respect to the 'Liber Studiorum.' It is certain that the artist afforded not a few illustrations of his peculiarities of mind and judgment in his ideas of publishing the work, which, whatever might have been their sources, clashed terribly with commercial necessities, customs and prejudices. After a short time from the first, if not from the first issue, he refused to allow the usual profits to retailers. As ten per cent., afterwards reduced to five per cent., was all the traders could hope for in return for their trouble and the use of their capital, of course they did not, for the love of Art alone, procure and distribute Turner's venture. Would-be purchasers were thus frequently compelled to go to Queen Anne Street, West, in search of their copies, and were there supplied by the artist. The worst impediments, however, to the course of the 'Liber' were the extreme irregularities of its issues. The personal and other incidents of its history involve the designer's difficulties with the engravers who successively undertook portions of the series of plates; the lack of patronage for the work did not allow him to remunerate them fairly; other incidents evoke admiration for the energy Turner threw into the execution of that part which was reserved to himself. Then we experience regret on account of the abandonment of the idea of completing the scheme as at first proposed, when more than a fourth of the work remained to be published,—surprise at Turner's apparent indifference to the unfinished state of about a dozen of the plates which remained unpublished, and would have gone far to fulfil the original plan,—and, lastly, wonder at the extraordinary perseverance which carried the noble notion of such a work so far as it went, despite its lack of profit. These are some of the matters for thinking which the subject suggests.

## FINE-ART GOSSIP.

Mr. Calderon's contribution to the forthcoming Royal Academy Exhibition will probably comprise an important picture which represents the effect of love as an inspirer of poetic feeling in the mind of a young man, who sits with his mistress in a boat; the little vessel floats on a river, by richly foliaged banks, and in a brilliant effect of light. The happy pair are dressed in ancient costumes.

Among the works which Mr. Rudolph Lehmann will send to the Royal Academy Exhibition are, an Italian picture, called 'After the Fire, Terracina'; a domestic interior, 'Burning Old Love-Letters'; and an Oriental sketch, 'A Study of Zuleika.'

A private view of the collected works of the late Mr. E. H. Wehnert takes place to-day (Saturday), at the Gallery of the Institute of Painters in Water Colours, Pall Mall. This exhibition will be opened to the public on Monday next, for a fortnight.

A bill intituled 'An Act for Consolidating and Amending the Law of Copyright in Works of Fine Art,' as presented by Lord Westbury, has been printed and distributed. The principal clauses of this proposed measure are thus described:—1. Commencement of the Act, and repeal of existing Acts. 3. Grant of copyright to authors of new and original works of Fine Art. 4. Authors' studies, MSS., &c., to the extent of 15*l.*, not to be liable to seizure or sale during author's life. 5. Illustrations of books to be deemed part thereof. 6. When engravings separately published, proof to be delivered to the British Museum. 7. How copyright may be assigned, &c. 8. No action, &c., maintainable by proprietor of copyright until after registration. 9. Penalties where registered copyright infringed. 10. Various fraudulent acts relating to works of Fine Art prohibited. 11. Importation of piratical repetitions, &c., prohibited as to registered copyright works of Fine Art. 12. Commissioners of Customs publicly to expose lists of registered copyright works of Fine Art. 13. Importers, &c. of piratical copies to furnish names, &c. of persons from whom same obtained. 14. Justices of the peace, &c. may grant warrants to search for piratical copies for sale. 15. Piratical copies found in possession of hawkers may be seized. 17. How penalties may be summarily recovered before two Justices, &c. 19. Penalties imposed not to prejudice other remedies to which proprietor of copyright entitled. 22. Plaintiff or defendant succeeding in action, &c., to have full indemnity for costs, unless otherwise ordered by the court. 29. Not to repeal the Ornamental Designs Act. Clause 4 includes in the exemption an artist's "professional implements" in the cases of "distress for rent, or any execution issued against him to be levied on his goods and chattels"; and "no such sale of the sketches, studies, unfinished works of Fine Art, or MS. notes (without the author's consent), shall deprive him of copyright therein." Clause 9 is worthy of special attention on the part of artists who repeat their works. Among the Acts which are scheduled with reference to Clause 1 is 'Hogarth's Act' (1767).

A correspondent, 'K. W.' inquires about the little picture by Raphael, now in the Pitti Palace, Florence, which is called 'The Vision of Ezekiel' in Passavant's 'Rafael von Urbino.' Reference to this picture may be found in De Quincy's 'Raffaello,' Vasari's 'Lives: R. Sanzio,' where it is described as 'Christ Enthroned among the Clouds,' another reading of the text, and, in that respect, differing from De Quincy's notion of the subject. When Vasari wrote, it was, he said, at Bologna, and was painted for the Count V. Ercolani. Also, in Wolzogen's 'Life of Raphael,' Kugler's 'Handbook,' c. v., this author gives a third interpretation of the picture, by describing it as representing 'The First Person of the Trinity.' The text is undoubtedly supplied in the first chapter of the Book of Ezekiel. The subject may be taken as one of those previsions of Christ which are often discovered in the Old Testament, antetypes that powerfully attracted the imaginations of the Italian artists. The picture was engraved by Longhi.

Messrs. Christie, Manson & Woods sold on



Saturday last the undermentioned water-colour drawings at the prices given, shillings omitted. These works belonged to P. Allen, Esq., of Sedgley Park, Manchester. Prout, Buildings on the Rhine, 35*l.* (Drake).—Callcott, The Ruins of Baalbec, 58*l.* (Ames).—W. Hunt, Fast Asleep, 94*l.* (Agnew).—Mr. E. Frère, 115*l.* (same).—Mr. J. Gilbert, Lancelot Gobbo, 78*l.* (Maxwell).—DeWint, Newark Castle and Bridge, 51*l.* (Agnew).—Yardley Mill, 52*l.* (same).—A View in Lincolnshire, 114*l.* (Ames).—View on the Shore of Morecambe Bay, Storm, 315*l.* (Agnew).—A Landscape, with a Windmill, 313*l.* (same).—View in Switzerland, upright, 42*l.* (Stone).—Copley Fielding, Derwentwater, 63*l.* (Agnew).—Fishing Boats off Hastings, 126*l.* (same).—Head of Loch Lomond, 32*l.* (O'Smith).—Fresh Breeze off Fairlight Downs, 187*l.* (Agnew).—View near Worthing, 351*l.* (Grundy).—Early Morning, Sussex Downs, 189*l.* (Agnew).—View in the Highlands, 467*l.* (W.).—Fishing Boats off the Isle of Arran, 417*l.* (Agnew).—Turner, Inverary, 199*l.* (same).—The Temple of Jupiter at Egina, 220*l.* (Gambart).—D. Cox, Bolton Abbey, 53*l.* (Maxwell).—A River Scene, with Cows and Dock Leaves in the Foreground, 31*l.* (Johnson).—Conway Castle, 43*l.* (Pocock).—A Mountain Pass, 38*l.* (Maxwell).—Highland Drovers, 41*l.* (Agnew).—Windermere, 40*l.* (Ames).—Llyn-y-dwl, 81*l.* (same).—Windsor, from Virginia Water, 241*l.* (same).—A Landscape, with a Man in a Road; Stormy Weather, 68*l.* (Maxwell).—Barmouth Sands, 78*l.* (Agnew).—Ambleside Bridge, 84*l.* (same).—A Coast Scene, 38*l.* (—).—Haymakers, Carmarthen, 103*l.* (Agnew).—Dronheim, Boats in a Breeze, 63*l.* (same).—Moel Siabod, 28*l.* (same).—A Windy Day, 48*l.* (Grundy Smith).—Windsor Castle: Early Morning, Guards Exercising, 210*l.* (Agnew).—The Hayfield, 95*l.* (Bartlett).—A Highland Landscape, with Drovers: Sunset, 64*l.* (O'Smith).—Lancaster, 60*l.* (Agnew).—Figures on the Welsh Coast, 52*l.* (same).—A Ford on the Wharfe, 63*l.* (same).—Peat Gatherers, upright, 204*l.* (Lambert).—An Open Landscape, with Figures on a Road, 115*l.* (Agnew).—A Farm-yard, 55*l.* (Vokins).—Windsor, from the River, 74*l.* (Agnew).—Bardon Tower, with Cattle on a Road, 84*l.* (Vokins).—View in Wales, with a Man and a Horse crossing a Stream, 372*l.* (Grundy).—The Welsh Funeral, 114*l.* (Maxwell).—A Landscape, with a Windmill, and a Horseman on a Road, 141*l.* (Agnew).—A Flock of Sheep near a Pool of Water, Early Morning, 174*l.* (Jones).—A Woody Landscape, with Figures at a Stile, 157*l.* (Maxwell).—Going to the Harvest Field, 210*l.* (O'Smith).—Broom-Gatherers, 210*l.* (Grundy).—An Open Landscape, with a Pool of Water and Houses in the Foreground, 184*l.*, 237*l.* (Agnew).—Wind, Rain, and Steam, 414*l.* (same).—The Weald of Kent, 362*l.* (Armstrong).—The Turn of the Road, River Conway, 46*l.* (White).

The British Archaeological Society of Rome have lately made an excursion on the Palatine to the ruins of the Palace of Tiberius and Caligula, with the subterranean passage of Vespasian which led from the private chambers at the north end of the hill to the public state apartments in the centre. Mr. Parker dissented from the opinions of some Roman antiquaries, especially on the subject of the Intermentum, or valley from east to west, dividing the hill into two parts; the southern part of which, according to Signor Rosa, is the Velia. M. Lanciani said the proof of this was, that there are houses of the time of the Republic buried in this valley by buildings of the Cæsars, and pointed out the pit in which these houses were to be seen; but as there was room for not more than six persons at a time, and the party amounted to a hundred, he requested them to examine this detail afterwards. After the lecture, Mr. Parker, with Mr. W. Cotton and others, went to the remains of the bridge from the Palatine to the Capitol, and to examine the alleged remains of "houses of the Republic in the valley." Instead of these remains, they reported that they found some small brick chambers of the third century *without windows*, having rich fresco-painting on the vaults; and that these chambers are built in the great subterranean passage which runs from the Palace of Augustus, at the south end of the

hill, to the public chambers in the centre, in the same manner as that of Vespasian from the northern palace. This passage is vaulted, and *has no windows*, having evidently always been subterranean, and runs north and south across the alleged valley. The small chambers are said to have been built for the use of the Emperor in the hot summer months, as in the palaces.

## MUSIC AND THE DRAMA

SATURDAY POPULAR CONCERTS, St. James's Hall.—THE LAST MORNING PERFORMANCE of the Season takes place in St. James's Hall on SATURDAY next, March 20, at three o'clock, on which occasion the whole of the Programme will be selected from the works of Beethoven. Executants: Madame Schumann, M<sup>lle</sup>. Joachim, L. Ries, Henry Blagrove and Piatti. Vocalist, Miss Edith Wynne. Conductor, Mr. Benedict.—Sofa Stalls, 5*s.*; Balcony, 3*s.*; Admission, 1*s.*—Programmes and Tickets at Chappell & Co.'s, 50, New Bond Street.

### MUSICAL PITCH.

March 8, 1869.

SUBSEQUENT to all that has been said and sung concerning "vibrations," "tests," and other expedients intended to decide a question of late so earnestly argued, it might be alleged as strange that certain suggestions on which protest against arbitrary conclusion has been based, should have been passed with utter disregard. This may be always the case when common sense and experience enter the lists against what Mr. Dickens has so happily characterized as "wiglomeration." Can any one of the most resolute advocates for a uniform pitch, to be decided on by tradition, as by laws of science and conditions of material, produce evidence in proof that, with time and variations of climate, the qualities of wood and of metal undergo no change? I think my friend and fellow-amateur in Music, Dr. Pole, would hardly like, in the face of his engineering experiences, to maintain any analogous assumption of immutability in regard to other metal-wares than tuning-forks. What is the story of iron rails? What of suspension bridges? Is the facture of these changeless and imperishable? If their permanence cannot be maintained without frequent renewal, owing to alteration of the material itself, what becomes of bits of steel, in the pockets of conductors; some fat, some lean, and, as such, accordingly warm or cold? What becomes of organ-pipes, capricious bits of wood, derived from antique churches. Failing the acceptance of assumptions of the immutability of Time and Change, I respectfully submit that my friend Dr. Pole's theory appears to me to contravene every known law of nature, progress, and art; and, thus, that every idea of "dragooning" pitch must in the end "sink in the ground." Our English voices are not like those of France, still less those of Germany. I believe that no uniformity devised to conciliate singers, young, old or middle-aged, can hold good for the three countries; and with this confession of faith I leave, not to return to the subject.

HENRY F. CHORLEY.

CONCERTS.—Finer choral singing has never been heard than that at the third of Mr. Leslie's concerts. The choir could have no severer test than one of the three psalms which Mendelssohn wrote expressly for the Berlin Dom Chor. This justly famous choir is as nearly perfect, mechanically, as it is possible for any chorus to be. But the soprano and alto parts are, in the Berlin Cathedral, sung by boys, and though the merely sensual beauty of a boy's voice generally surpasses that of a woman, it is impossible to make a child sing with the intelligence of an adult. And on this account the performance of Mr. Leslie's choir is more satisfying than that of the Dom Chor itself. The English conductor must have selected his voices with great care, and trained them with unwearied assiduity to have obtained such striking results. The contrapuntal devices, the rich harmonies, and, above all, the exquisite adaptation of the music to the sentiment to be expressed, that distinguish the eight-part Psalm 'Judge me, O God,' were brought out with a vigorous precision, yet delicate withal, that could not be surpassed. Wesley's 'In exitu Israel,' a still more difficult composition, was equally well sung; but after the frank outpouring of Mendelssohn's genius the uninspired

motet of Samuel Wesley fell tamely on the ear. There are some works which have more in common with mathematics than with music. It is strange that a conductor who can keep his choristers under such stringent control as Mr. Leslie, who has brought out effects of light and shade unknown in a full chorus before his time, should have so little apparent command over an orchestra. The c minor Symphony, we refer of course to Beethoven's, was performed in a rough mechanical way that contrasted strangely with the singing of the Psalm, while the accompaniments to Mendelssohn's violin concerto were, especially in the last movement, obtrusively coarse. The fault may, in some part, be owing to the players, who, excellent though they be individually, do not pay attention to a conductor to whom they are not regularly engaged. It is certain that in London first-rate players do not necessarily constitute a first-rate orchestra. The only violin concerto written by Mendelssohn is as characteristic of its author as is Beethoven's only work of this nature, and it was played by Herr Joachim, as it seemed to us, more finely than ever. This incomparable artist has attained the acme of proficiency on the most expressive of all instruments, not even excepting the human voice. We cannot praise him either more or less. And it is on that account that we say but little about him.

There are indications of some poetic insight and of much technical skill in Herr Hager's overture to Shakespeare's 'Tempest,' heard for the first time at the last Crystal Palace Concert. But the sudden conclusion gives the hearer the idea that the composer was obliged to "finish up" his overture in a hurry. Spohr's Symphony in c minor, the second in that key and fifth in the order of composition, is one of the least interesting of the nine that, like Beethoven and Schubert, he left to the world. Not even the last movement, by far the finest of the four, altogether redeems the symphony from insipidity. Madame Schumann's playing of Weber's Concertstück was not impeccable, but we do not remember to have heard the accompaniments so well rendered. All the most delicate details, such, for instance, as the mournful notes for bassoon, that so strangely usher in the buoyant march, came out with unusual clearness. The Crystal Palace concert-room is almost too vast for Miss Edith Wynne's voice, but she employed it with tearfully touching effect in Mendelssohn's 'Hear my prayer.' There are few voices in the world that have the native charm of Miss Wynne's. She was coarsely supported by the Crystal Palace choir, in which, however, improvement is manifest. They sang with spirit 'Therefore with joy shall ye draw water,' the noble chorus which Dr. Sterndale Bennett added to his 'Woman of Samaria' after its first performance at the Birmingham Festival.

The Le Jeune boys each played a solo at the last Popular Concerts. Master Arthur, the younger brother, played Bach's fugue in c minor, at the morning concert, with, as we understand, perfect facility. We can speak from personal hearing of Master Charles, whose performance on Monday of the A minor prelude and fugue was in every respect remarkable. The pedals as well as manuals were managed with an ease, freedom and accuracy which, in a child, were nothing less than wonderful. The mere physical difficulties in the way of pedal-playing are much greater for a boy than for a man, but there was nothing in Master Charles Le Jeune's performance to indicate the painful effort of a precocious phenomenon; his easy execution denoted rather the assurance of a master. Some admirable variations by Mr. Henry Smart on a chorale, played without book as an encore, showed that the youth's studies had not been devoted to Bach to the exclusion of all other composers. A concerto in c minor for two pianofortes, with quartet accompaniment, a contrabasso being added, by the author of 'Das wohltemperirte Clavier,' was brought forward by Madame Schumann and Mr. Halle, to the apparent satisfaction of a large miscellaneous audience. The first movement is full of old-fashioned grace, and the subject of the second, divided between the two pianofortes, is charmingly accompanied. The more of Sebastian Bach that we hear the better.



Miss Agnes Zimmermann's first *soirée musicale* merits mention, inasmuch as a duet sonata in D minor, for piano and violin—a genuinely musician-like production,—and two part songs, from the young pianist's own pen, were brought forward. The concert, in which Herr Joachim and Signor Piatti took part, was altogether above the average, and we shall take an opportunity of noticing its successors.

*Cæli non animum mutant* might be said of the Philharmonic Society when they migrated on Wednesday to St. James's Hall. The place of meeting was changed, but the band was as coarse as ever. It is probable that the only chance open to the Society was to move to a larger room. The old days of exclusiveness are past, and every speculation must, to be successful, be addressed to the widest possible *clientèle*. Nevertheless, the Philharmonic Concerts have now lost their one distinctive charm, and the Society its only *raison d'être*. The orchestra is formed of excellent players, and Mr. Cusins has developed unquestionable conducting powers. Why then does he not moderate his wind instruments? Much of Mendelssohn's a minor Symphony—the grandest of all—was utterly spoiled by the braying of the brass, to say nothing of the hard tonelessness of the drums. And how is it, we may further ask *par parenthèse*, that drums in England are always so much worse than they are abroad? Even in Wölfl's Symphony in a minor, a delightful specimen of old-world Haydnesque grace, the brass instruments never let a chance slip of being too prominent. The best orchestral performance of the evening was the Overture to 'Euryanthe,' which romantic prelude was given with spirit. If Herr Joachim's marvellous rendering of the Beethoven Concerto proved less effective than when he played it at the Crystal Palace some two months ago we must again hold the orchestra responsible. And if anything could commend Schumann to our ears it would be his 'Abendlied,' as played by the German fiddler, who has arranged the song for his instrument, supporting the dreamy melody by a fittingly dreamy accompaniment chiefly assigned to the violoncelli. A *débutante*, Mdlle. Anna Regan, pleased us much; she has a fine *mezzo-soprano* voice of large compass—perfectly even throughout its register—and of agreeable musical quality. Mdlle. Regan sang the so-called "letter-song" from 'Don Giovanni,' and a charming aria by Lotti, phrasing well and never forcing her means.—The audience, by the bye, were on this occasion requested to be seated at a quarter before eight. The advice is good, but is it good taste to reserve it for the evenings when some members of the Royal family are expected?

LYCEUM.—A reaction against the favour once accorded to the pompous dialogue and windy metaphors of Home and Macpherson is the probable cause of the distaste into which dramas founded upon Highland subjects have fallen. No play based upon Highland life has gained popularity during the present century. Dramatized versions of 'Rob Roy' have secured but a small measure of the popularity obtained by the novel on which they were founded. The Drury Lane adaptation by Soane ran seven nights only. Talfour's 'Glencoe' was scarcely a success. In the triumph obtained by Dr. Westland Marston's play of 'Life for Life,' accordingly, not only is the vitality of the poetic drama established, but a favourable verdict is extorted under most unfavourable conditions, and in the teeth of popular prejudice. Highland subjects are not in themselves unsuited to the dramatist. Quarrels between different clans were neither less common, less uncompromising, nor less fraught with tragedy, than feuds between Guelph and Ghibelline, Bianchi and Neri. That the misty atmosphere of Highland life, with its various phases of glamour and supernatural belief, of savage heroism and fidelity, is as striking and impressive as the picturesque splendour of mediæval existence in more civilized regions, is sufficiently established by the incontestable superiority of 'Macbeth,' as an acting play, over almost all other dramas.

'Life for Life' gives a picture, correct in all

essential particulars, of existence in the Highlands in the fifteenth century. Highland life was at that time composed of ignorance and cruelty, whatever light is cast upon it coming from France, between which country and Scotland, even at an early date, tolerably intimate relations were maintained. Two lovers, sprung from hostile clans, meet as strangers, and find their passion unconquerable by the time that they have learnt what deadly obstacles stand in the way of its gratification. The resemblance to 'Romeo and Juliet,' which is at once suggested, ends with this commencement. The hostility between Montague and Capulet was measured and civilized. Time had already taken away something of its bitterness, and, but for the fervour of such fiery partisans as Tybalt, a reconciliation between the two houses was scarcely improbable. Men of note in Verona were friendly with both houses, and the law stood supreme above both. But for the unfortunate death of Mercutio, and the hurried and pardonable revenge taken by Romeo, the difficulties in the way of the union of Romeo and Juliet would have been, as the Friar foresaw, few. In 'Life for Life' the hate of the two houses of Macdonald and MacKane is pitiless and undying. Each year augments the toll of vengeance to be exacted, and no superior power can interfere to thwart or prevent the foulest atrocities and wildest deeds of vengeance. In a conflict of passion like this, love, unless in those of highest birth, has no chance whatever. Dr. Marston has accordingly made the position of his lovers so exalted that they can command where supplications would have been useless. Lilian is daughter of the chief of the Macdonalds; Sir Oscar is brother of the chief of the MacKanes. The same skirmish which has rendered Lilian an orphan, and deprived the clan of the Macdonalds of its head, has rendered the leader of the MacKanes childless. Kenelm, son of Murdock, the chief of the MacKanes, has been taken prisoner. His father, knowing how little mercy was then shown even to those of the tenderest years, supposes him dead. Kenelm owes his life to Lilian, who has saved him from the uplifted daggers of her kinsmen, and has preserved him in a state of half-reluctant bondage. At the convent, whither she retires after her father's death, Lilian meets Sir Oscar. Love has asserted his empire before she learns the name and family of the stranger knight who owes his life to her skill in surgery. A violent recoil of the lovers when each learns the other's name is followed by an even more impetuous reflux. Both swear fidelity, and depart to soften if possible the hearts of those who have to be consulted concerning the match. With Oscar the task is impossible. Not even the presence of a danger equally threatening to both clans can drive Murdock into momentary alliance with the race he hates. His heart is parched with desire for vengeance upon those who have robbed him of his son. When he hears of the alliance his brother plans, his first mad effort is directed against the life of Oscar. This failing, he plots with "more cautious and instructed skill" against that of Lilian. He introduces himself, disguised as a harper, into her castle, and is about to take her life when the return and interference of Kenelm arrest his arm. Then follow a few short explanations and the piece comes to a conclusion. The plot is clear, simple, and probable. It becomes the means of exhibiting some striking pictures of Highland life and modes of thought. A representation of a "wraith," which appears to Lilian at the time when imminent peril menaces some of her house, is in perfect keeping with the spirit of the play. Dr. Marston's dialogue is flowing and easy, and full of apt and poetical illustrations. Many of the images employed are very striking, and all are well chosen. The situations are fresh and unstaged, and spring naturally from the story. 'Life for Life' is, in fact, a powerful and elevated work, of which the author of 'The Patrician's Daughter' may be proud. It was well acted. Miss Neilson, who played Lilian, is an actress of great power. Her method in art is as yet imperfect. The demonstrations of passion are confined to slow and emphasized speech, with an accompaniment of appropriate gesture. She has yet to learn that hurried and breathless accents and sharp incisive pronuncia-

tion of words are as powerful means of expressing sorrow or fear as those to which she confines herself. Her acting accordingly, fine as it was, wanted variety. Some movements of her body were over-sinuous, a few of her notes were too loud as well as too sustained, and her transition from tragic grandeur to girlish prettiness of speech and face was too sudden. A tendency to over-attitudinize was also displayed. Here censure ends. In the most important respects the impersonation was finest. It had true tragic fire. Some of the attitudes of Miss Neilson were full of grandeur; her utterance was musical and impressive, and her face assumed at times a look full of awe and tragic portent. The delivery of some passages had, moreover, very subtle significance. Practice and care are alone required to secure for Miss Neilson a high and enduring reputation. Mr. Vezin's representation of Murdock was admirable in all respects. It has those qualities in which our tragic acting is most deficient. The look in Murdock's face was that we have waited for in Macbeth, and have never found. Mr. Vezin's acting has this notable superiority over that of most of his rivals. It shows always the exercise of self-constraint. Mr. Vezin is never at the end of his forces. How fierce soever may be the flame that is exhibited, the hidden fire is fiercer still. In all tragic acting, and in most melo-dramatic acting, the player expends his utmost force—physical and intellectual—to produce a result not seldom altogether inadequate. In Mr. Vezin the moderation of the means employed seems scarcely reconcilable with the completeness of the end obtained. Miss Minnie Sidney played archly and pleasantly the part of *Kenelm*. Her by-play was thoroughly boyish. In the minor parts, 'Life for Life' was fairly sustained. Mr. Coghlan's Sir Oscar was too fantastic in appearance. Some Highland dances and revels formed an agreeable opening to one of the acts.

DRURY LANE.—The first part of 'Henry the Fourth' has been revived at Drury Lane. Next to Bottom and Justice Shallow, *Falstaff* is the Shakspearean part in which Mr. Phelps is seen to greatest advantage. Mr. Phelps is always dry and hard, and his representation of Falstaff is wanting in unctuousness. Witty men are not always merry. Good story-tellers not seldom preserve an inflexible countenance while they make others laugh. Something more may accordingly be said in favour of Mr. Phelps's Falstaff than that it is the only one he can give us. A Falstaff, hard and dry in manner, and confining his joviality to a not very audible chuckle, is better than one who is a Merry Andrew. Falstaff's philosophy approaches that of Gratiano—

Let me play the fool.

With mirth and laughter let old wrinkles come,  
And let my liver rather heat with wine  
Than my heart cool with mortifying groans.

At the same time his needs are too urgent, and his pranks have too mean and selfish an object to permit of a representation that is wholly or exuberantly comic and cheery. Mr. Dillon presents *Hotspur* minus the chivalry, which makes the character second only in popularity to Faulconbridge. Mr. Sinclair plays *Prince Hal* as a modern young gentleman of dissipated tastes. The remainder of the cast calls for no notice. On Thursday evening Mr. Phelps, for his benefit, exchanged parts with Mr. Charles Dillon.

#### MUSICAL AND DRAMATIC GOSSIP.

THE overture to Mendelssohn's 'Hochzeit des Camacho' is to be played to-day at the Crystal Palace, for the first time in England.

The *Daily News* has given currency to rumours about a disturbance of the threatened operatic coalition. A monopoly in opera is out of the question. Her Majesty's Theatre is almost ready for occupation; and, whether or no this be opened for the coming season, there will, it is confidently asserted, be an opera elsewhere than at Covent Garden.

Beethoven's Sonata, Op. 106, long considered impossible, is announced for next Monday's Popu-



lar Concert, the performer being Madame Arabella Goddard.

A new 'Ave Maria,' by Mr. John Barnett, composer of 'The Mountain Sylph,' and a 'Magnificat' for double choir, by Luca Marenzio—new to a London audience—are to be sung at Mr. Leslie's next concert.

'Dreams,' the new play by Mr. T.W. Robertson, about to be produced at the Gaiety Theatre, is based upon the Laureate's poem of 'Lady Clara Vere de Vere.' It has already been performed in Liverpool, under the title of 'Lady Clara.'

Mr. Barry Sullivan has taken the Holborn Theatre, and is about to produce Shakspearean dramas. Mr. Sullivan belongs to the old school of actors. We fear, accordingly, that he will not make those changes in tragic representations without which they have no chance of popularity.

Mr. Fechter will shortly re-appear, at the Adelphi, in a drama by Mr. Wilkie Collins.

Mrs. Stirling is about to give her first dramatic reading in London. The play selected is the 'Midsummer Night's Dream.'

Miss Amy Sedgwick has been playing, at the Standard Theatre, in 'The Unequal Match.'

A new drama and a new burlesque, by Mr. William Brough, are in preparation at the Strand Theatre.

Paris has been more than usually active in musical matters during the past fortnight. Rossini's Mass is naturally the principal topic. The technical journals give columns to vague descriptions of the work, and one lay newspaper, *La Chronique Illustrée*, devotes an entire number to the subject. Not only are portraits of the composer and the four chief executants furnished, but the public is also invited to look upon a view of the musician's villa at Passy, on copies of his autographs, and on the features of M. Strakosch, who bought the right of performance, and of M. Bagier, in whose theatre the Mass was performed. It is shortly to be heard in Brussels and in other of the principal cities of Belgium. A new *opéra comique*, 'En Prison' has been brought out at the Théâtre Lyrique, with doubtful result. It is explained that the score has been gathering dust for ten years in the Library of the theatre, and that the composer, M. Guiraud, who has made some mark at the Opéra Comique, was opposed to the production of an indiscretion of his youth; but the manager insisted on bringing out some novelty, and chose this. The book, by MM. Chaigneau and Boverat, is said to be very clumsily put together. It is amusing to note that the French critics, in speaking of 'Faust,' which has just been transferred from the Lyrique, its first home, to the stage of the Grand Opéra, criticize Mlle. Nilsson's Marguerite and the Mephistophiles of M. Faure as though these impersonations were startling novelties, in complete unconsciousness of their having been for years familiar to the benighted inhabitants of London. Nothing illustrates so much the natural self-satisfaction of Parisians as their supreme indifference to all that happens beyond their boulevards. The additional ballet interpolated into the Walpurgis Night scene, was written for the Brussels theatre, in which handsome edifice we remember having heard the weird music well performed some six years ago.

'Ici l'On Rase,' a one-act vaudeville, by MM. Nautelle and Émile Deschamps, at the Théâtre de Belleville, is the one dramatic novelty of the past week in Paris.

M. Charles Tranchant, better known as Mirecour, has died in Paris, in his sixty-fourth year. He was the *doyen* of the "pensionnaires" of the Théâtre Français. His first appearance at the Comédie took place on the 8th of September, 1829, when he played *Horace* in the 'École des Femmes,' his last on the penultimate day of last year, when he enacted *Oronte* in 'The Misanthrope.' His first and last appearances were both, accordingly, in Molière. Mirecour was a painstaking actor rather than a man of genius. He had the advantages of a good figure and a capital voice.

#### MISCELLANEA

*The Isthmus of Darien Canal.*—I am greatly pleased to read Dr. E. Cullen's letter in your last week's *Athenæum*, and to find that the Legislature of the State of New York has at length granted a Charter of Incorporation to the Darien Canal Company. I therefore beg through your journal to offer him my congratulations on this auspicious event. It appears that the proposed line across the Isthmus of Darien is from Caledonia Harbour on the Atlantic, to the Gulf of San Miguel on the Pacific. I believe the length of the cutting will not be more than some thirty miles, and its entrance and termination will have a safe and good harbour on each ocean for even large vessels. This is virtually that which Dr. Cullen many years ago proposed, and which formed a portion of a communication by him, which I read to the "Geographical Section" at the meeting of the British Association at Edinburgh in the year 1850; and of which a brief notice is given at p. 79 of the 'Report of the Twentieth Meeting' of that body. Since then, Dr. Cullen has been very active in ascertaining more correctly the best line of the canal through the Isthmus, and in advocating the same with great zeal. As I have taken much interest in the line, and in its feasibility, I shall look forward to the result of the proposed survey by the company's engineers, assisted by some of the United States engineers, with anxiety; and I hope that the Canal Company may soon afterwards be able to commence its works. The difficulties, I apprehend, will be but inconsiderable, when compared with the vast and most expensive works, steam-engines, &c., of a similar work now in progress—namely, that of the Isthmus of Suez. I will, therefore, express my sincere hopes that Dr. Cullen may live to witness the termination of his twenty years' labours by the completion of the Darien Canal. The immense benefits of such an important work, both to civilization and to commerce—if successfully carried out—need not be here expatiated upon. JOHN HOGG.

*Contraction of Igneous Rocks on Cooling.*—In reference to the correspondence on this subject, ending with a letter from Mr. David Forbes, in your number 2155, will you permit me to ask for information on the following point: It is proved in the letters alluded to that the basalt rock, Rowley rag-stone, does not contract on cooling. On turning to Page's 'Geology, Advanced Text-Book,' p. 117, under the head "Theories of Volcanic Action," I find "This crust is extensively cavernous, rent and fissured—primarily by unequal contraction from cooling." . . . "As this cooling process must still be going on, however slowly, the least contraction of the crust, even to the fraction of an inch, would be sufficient to squirt out molten rock-matter from a hundred pores or craters." If then the basalt alluded to is one of the rocks which compose the said crust, and if the issuing of molten matter from our volcanoes depends on the contraction of this crust, may I ask what force sends it up when the crust does not contract?

H. P. MALET.

*Dudgeon: 'Macbeth,' act ii. sc. 1.*—Though Nares makes out to his own satisfaction that *dudgeon* means the boxwood handle of Macbeth's dagger, yet Cotgrave, whose date is nearer Shakspeare's than those of the authorities whom Nares follows, gives us a somewhat different meaning for this word. Cotgrave defines *Dague a roëlles* as "a Scottish dagger, or dudgeon-haft dagger." He also explains *roëlle* or *rouëlle* as "a little flat ring, or wheele of plate or yron, in horses bits; also a round plate of armour for defence of the arme-hole when the arme is lift vp; and generally, any small hoope, circle, ring, or round thing thats moueable in the place which it holds." This looks as if the *dudgeon* were a kind of guard for the hand, like the steel basket-hilt of the claymore, which one sees in the hands of the officers of the Scotch volunteers. I think this meaning of "steel basket-hilt" gives more force than the ordinary "box-handle," to Shakspeare's "on thy blade and dudgeon, gouts of blood." The word is evidently aimed at the Scottish dagger, which Cotgrave identifies with the dudgeon-haft one. Perhaps some Corre-

spondent can refer us to a drawing of a Scotch dagger of about 1600 A.D. F.

*Scotch Words.*—Your Correspondent will get *gait* in Jamieson's Scottish Dictionary, new edit., 1866. Very few of our Scotch words fail to appear in that register. I venture to give the following, however, all more or less in use south of the Forth, which have either been missed or are so disguised in spelling or meaning that I have not, after a careful search, found them in Dr. Longmuir's recent edition:—*Benner-gowan*, mountain daisy (from *ben*, hill?); *bulldairy*, orchis; *boose*, to tipple (Jamieson gives *boskie*, tipsy); *clabber*, tough mud; *cow-cracker*, bladder campion; *flapper-bags*, burdocks; *gairy*, precipice, a rotten rock (perhaps a rock alternately green and stony, from *gairy*, striped); *gorachan*, hard work; *kent*, a staff; *kinvaig*, a kind of plaid (nearly obsolete); *peeve-ralls*, a game, called by Jamieson *pallalls*; *peevee*, the round slate used in the game; *semmit*, under-shirt; *scuddy*, naked child; *shine*, to fling—a quarrel; *teer*, to stir the stretched colour-sieve in calico-printing; *teerers*, children so employed (the word has been derived from French *tirer*,—it is likely to be known in Lancashire); *waeburn*, plantain; *yaws*, a throat disease (said to be a West Indian word). I also give as well known, but perhaps more limited in range, *spenser*, a short gown; *spud*, a potato; *yochel*, a lout; *spods*, a child's feet; *otter*, a barb; *kyau*, a jackdaw. J. S.

*Combe, as the Name of a Hill.*—The word *Combe*, etymologically *cwm*, "a valley, or the hollow between two hills," cannot properly mean the *hill* itself; if Black Combe in Cumberland is to be traced to this root, the name must have been at first applied to the vista between two hills, as equivalent to "dark valley," and so, inaccurately, extended to a hill 1,919 feet high; but it may have an altogether different meaning. The hill in question is said to be covered with *dark* heather. I would take the word literally as a comb or crest, the top or apex of a hill, not the hill itself: thus, it may mean Black-head: we have several Black-heads in Ireland, one in Cornwall. Cumberland is called the land of Combes, where the word generally retains the form of *Cum*, as the following extract will show:—

"There's *Cumwhinton*, *Cumwhinton*, *Cumranton*, *Cumrangan*, *Cumrew*, and *Cumcatch*, And mony mair *Cums* i' the County, But nin wi' *Cumdivock* can match."

This is quoted from a local poet named Anderson, in Mr. Taylor's *Words and Places*, p. 227. I do not find that any of the places, thus specified, are hills. A.H.

*Inversion of Names.*—The peasantry of Sussex always call a ditch by the inverted name of Dyke (pronounced Dyk). But the Devil's Dyke retains its original pronunciation. H.

*Salop.*—I am not aware that the origin of this name has been satisfactorily explained; for Mr. I. Taylor's suggestion, though highly ingenious, can scarcely be accepted by any one but himself. If we refer to the Erse we find *sa*, a stream, and *lub*, a loop; the compound word *salub*, or stream-loop, accurately describing the peninsula upon which Salopisbury or Shrewsbury stands; and Salopshire, or Salopshire, is a natural derivative from that name for the principal town within its borders. The customary names of this shire and county town appear to date from the beginning of the eleventh century only, for Lappenberg mentions on the authority of Ellis, that Scrob, a knight on the Welsh Marches, held lands under King Edward (Confessor) in Hereford, Worcester, and Salop. No doubt he found it very desirable to restore and maintain the ancient fort on the hill at the stream-loop; very possibly he so enlarged and improved it, that it came to be called Scrobbs-byrig instead of Salopisbury; and it may be noted that one pronunciation of the town's name, Shro's-bury, closely approximates to the knight's; and there is also a close resemblance between Scrobbs-shire and Shropshire. Still the name given by the old Celtic inhabitants clings to the county of Salop. A DICKEY SAM.

TO CORRESPONDENTS.—A. G.—J. W. B.—R. D. O.—W. J. H.—F. M. S.—received.



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## LITERATURE

*The Life of Edmund Kean. From Published and Original Sources.* By F. W. Hawkins. 2 vols. (Tinsley Brothers.)

A generation has passed away since the greatest actor of modern times was carried to his grave in Richmond Churchyard. For Edmund Kean's contemporaries, Mr. Procter (Barry Cornwall) wrote a sketchy, and as some think a not too generous, life of the inimitable tragedian. Various biographical notices of him followed at intervals. And now—to refresh the memories of such of Kean's contemporaries as survive, and to give a more full and elaborate portrait of the long-departed glory of the theatre to a new generation which knows no master-mind upon our many stages—Mr. Hawkins has written a work which manifests zeal, industry, exercise of critical power, and a somewhat over-abounding generosity of spirit.

There is one especial point of view in which these volumes will be found useful. Whenever an old admirer of Edmund Kean speaks with enthusiasm of him who was identified with Shylock, Richard, Hamlet, Lear and Othello, he is taunted with being a *laudator temporis acti*. He is treated with no more candid courtesy than Dryden had for the old gentlemen of his time, who, he said, because they had supped in their salad days with Ben Jonson, in the Apollo, foolishly thought themselves capable of defining the dramatic quality of Mr. Dryden and his fellows. So, too, the Parisians who praised the *Arlequin* of Dominique were censured by those who thought his successor, Gherardi, was as great in that once famous character—no trace of which stage personage lives in the mute dancer of modern pantomime. They who deplore that the great throne of tragedy is unoccupied are met with the remark, that they can only praise that to which they were long accustomed, and that doubtless, when Edmund Kean was young, the old stagers showered their wreaths of honour on Kemble and his school. Mr. Hawkins has rendered excellent service in showing that such an idea is entirely without foundation. When Edmund Kean first burst upon the town, there was scarcely the faintest protest against the all but universal acclamation with which he was saluted as the master of his art. The whole Kemble school perished out of sight and hearing before the energy, earnestness, fire, and the truthful nature of Kean. Far be it from us to say that the older school was without great qualities. What was best of that quality resided almost exclusively in Mrs. Siddons. The “paw and pause” which Mrs. Crawford noticed as its peculiarity seems to have been most prominent in John. Charles Kemble was no tragedian at all, but a comedian, whose weak voice marred his very best intentions. They all, however, had distinct enunciation; and an excellent thing it is. John Kemble's pronunciation, indeed, made dreadful assault and battery on many English words; but however he and his uttered the words, they were clearly audible, though in Charles the voice was thin as a thread. A modern actor shall deliver Hamlet's instruction to the players, violate all the rules in the laying of them down, and be only half heard even when loudest.

Edmund Kean found universal acceptance at a time when critics were extremely severe, wonderfully well qualified for their task, and had no personal acquaintance with the actors whose qualities they measured. It could hardly be otherwise. The new actor desired to be measured by the highest standard, and he was

found equal to the height. He did not ask a footing at Drury Lane, and time to develop. Young as he was when he brought fortune to that theatre, in 1814, he asserted his equality with the greatest actors he had seen; and he was found to be more than equal—superior. In the older days, however great an actor might be in the plays of ordinary authors, he was never considered as having consummated his greatness till he had proved himself an intelligent interpreter of Shakspeare's sentiments and a noble representative of Shakspeare's heroes. Run over the names of some of the most distinguished actors on our stage, and you will find that, however famous they might be in various parts, they were most famous for their excellence in representing Shakspearean characters. From Betterton to Edmund Kean—the Alpha and Omega of our drama—this has been eminently the case; and most especially was it the case in those two actors. In dealing with the former, Cibber dwells especially on his grandest and most perfect representations, namely, the Shakspearean. He praises the tender pathos of Betterton's Hamlet, the jealous rage of his Othello, the flashing fire of his Hotspur, the sublimity of his Macbeth, the vigour of his Falstaff, and the majestic calm of his Brutus. So does Mr. Hawkins deal with Edmund Kean and the qualities of his acting when representing the principal characters in Shakspeare's plays. When we read in Cibber the words, “Should I tell you that all the Othellos, Hamlets, Hotspurs, Macbeths, and Brutuses, whom you may have seen since his time, have fallen far short of him, this still would give you no idea of his particular excellence,”—we think how well Mr. Hawkins might have thus argued touching Edmund Kean. Indeed, this sentiment is not wanting in his book; and, moreover, he adds to it, more thoroughly than Cibber could do with regard to Betterton, details and criticisms which draw the later actor nearer to those who would fain look upon him as closely as such means will allow.

Like Thomas Betterton, Edmund Kean loved the art he practised. Indeed, without such love there is no true artist. Kean, moreover, had generous, brotherly feeling for his fellows in the craft. Without such feeling the designs of the poet can never be efficiently carried out on the stage. The actor who plays as if it were a condescension, rather repulsive to himself than otherwise, to endure companionship with less skilled colleagues, and to share with them the office of interpreting Shakspeare, is not a true master of his art. It is well remembered how the somewhat exclusive selfishness of Mr. Macready checked the impulses of his fellow actors; and when Mrs. Fanny Kemble told the world in her ‘Journal’ that she despised the stage, loathed her craft, and spat at the applause for which she so humbly curtsied, the world saw at once what was lacking in that otherwise clever lady to raise her to a level with her more illustrious and more highly-endowed aunt, Mrs. Siddons. Now, Edmund Kean went heart and soul into his work, was earnest with his fellows, treated them as comrades, and passionately loved the applause which was to him ample guerdon for all his study and labour. It is of such stuff that the genuine artist is made. Mr. Hawkins has not lost sight of this point: he perhaps insists upon it a little too pertinaciously; and his enthusiasm would occasionally bear a little toning down. But it is in some sense an additional proof of Edmund Kean's power that enthusiasm for him as the last of the line of great dramatic artists is caught up and cherished by a young

writer who never saw the idol at whose shrine he so prodigally flings incense.

Apart from enthusiasm and an occasional addiction to what is known as “fine writing”—faults easily amended—the whole story of Kean's glorious and dolorous life is well told. As regards the public, it was not a long dramatic life, from 1814 to 1833, and that period was much reduced by frequent withdrawals from the stage through illnesses caused by acts which left him more leisure than desire to bring his calm discretion to repentance. It was a career that, after untold endurance, burst forth in glory and ended in darkness. It was the old story of the going up like a rocket and coming down like the stick; but the light, shed for a time, dazzled and delighted the world, and the very memory of it is an exquisite pleasure to old playgoers. Mr. Hawkins says that one of his objects in writing this biography was “to prove that the fine comprehension of Shakspeare's tragic characters which now prevails is in great measure to be attributed to Kean's strong conceptive power and intuitive grasp of his author's sense.” In this object we find Mr. Hawkins, in popular phrase, “quite at sea”; for where is there a fine comprehension of Shakspeare's tragic characters manifested on the stage? And can it be said of such comprehension as there is on the part of many worthy and conscientious players that it springs from Edmund Kean? He was a master, but he made no school. Inferior players used to imitate and to exaggerate the way in which, as Othello, he literally seemed struck “all of a heap” when Iago bade him beware of jealousy. It was their cue—or, at all events, what they could most easily do—to imitate his hoarse utterances, but no human organ but his ever gave such inconceivable harmony to the passage beginning with “Farewell the plumed troop.” It was tremblingly full of exquisite tenderness, a passionate tenderness and a sad calm sorrow, that used to make the hearts of his hearers betray themselves at their eyes. The actor's lips seemed to shed music,—such music never so attuned on human lips before or since. There was no imitating such quality as this: still, imitators abounded, and players whose delivery of the “Farewell” was like sweet bells jangled, failed quite as fully when they tried Kean's great points made by the utterance of a few monosyllables or a single word. Of these were “Well, as you guess?” “Is that the law?” the “Good night, my Lords!” on waking from the reverie in which, as Richard, he drew the plan of the battle-field with the point of his sword; and, we may add, the look of impotent hatred with which, in Shylock, he swept his enemy when ordered to refund the money, give up half his estate, and become henceforth a Christian. These points were tried by Kean's imitators. We still see them tried by respectable actors, but they are points which now make no impression; whereas, in the old days, audiences used, as it were, to lay in wait for them, prepare for their reception, and eagerly seek to be thus pricked into ecstasy. But these were not what constituted Kean's greatness. He had a mind akin to the poet's, and therefore was among actors what Shakspeare was among dramatists. This was the reason why, even in the last sad days of fitful brilliancy, Kean could fill the house to overflowing. He even then impressed his audiences with the conviction that his like would never be seen again by them, or perhaps by succeeding generations. Managers grew rich from the very exhibition of the glorious wreck; and it might be said of Kean what Martial said of the favourite gladiator of the amphitheatre, “Hermes divitiæ loca-



riorum." The final wreck might have consoled the Kembles for all their jealousy when the argosy was first afloat in triumph on the waters. Mrs. Fanny Kemble is here to be excepted. She rendered some justice to the actor who overthrew the Kemble school. The creed of her family, she said, would not let them believe in Kean as a great actor; but she confessed that his genius was great, his powers original and striking, his finest effects once seen were never to be forgotten. She thought, indeed, that he lacked perfect conception of a part, rested on points, and so left his characters without consistency and unity. This is quite erroneous; but Mrs. Fanny Kemble is perfectly just when she says:—"Kean is gone,—and with him are gone Othello, Shylock, and Richard."

Among things to be corrected in Mr. Hawkins's work is the old legend of Kean having been educated at Eton. When that young wandering Arab was fixed there, the author cannot determine; but an application to the books would undoubtedly show that the story is groundless. Another fault to be amended is a certain confusion of terms. Mr. Hawkins, narrating the actor's eventful *début* as Shylock, notes "his fine Italian countenance, the lightness of his step, the piercing brilliancy of his eye"; and adds thereto that "his personal disadvantages were so great" as to render success dependent on "sheer excellence." Often, too, the passages are over-long and involved,—a defect which may be made good in a second edition. With this, there is a disposition to disparage actors contemporary with Kean whose equals would now be accounted on the stage as rare phenomena. No one who remembers Young will agree with the author that Kean extinguished him when they played together, as he *did* put out the light of Lucius Junius Booth. Young kept his ground till he gracefully retired with all his well-earned honours still about him; and his Iago was not of the quality which Mr. Hawkins describes it, though it was not equal to Kean's gayer, franker villain. It was after Kean's manner, but something overdone, that Mr. Stuart played Iago when Mr. Gustavus Brooke flashed his brilliant false promise on the agreeably surprised town, as Othello.

Like Pope and others, who saw both Betterton and Garrick, there were many persons who saw both Garrick and Edmund Kean; among them, Mrs. Garrick herself:—

"Octogenarians may remember the face so faithfully delineated by Mr. Cruikshank appearing in a box at Drury-lane or Covent Garden on the occasion of a new actor's first appearance, the manager prompting her to say that the '*débutant*' reminded her of David in order that the representation might impress itself favourably on the audience; but in the case of Edmund Kean she spoke sincerely, he *did* remind her of Garrick, and resembled him in manner more than any actor she had ever seen. She immediately pronounced him her husband's legitimate successor; sent him fruit from Hampton, and rewarded him for the impression which his Richard produced upon her by presenting him with the Garter, stage jewels, and various paraphernalia worn by Garrick in the character. Nor did the respect she paid to Edmund stop here. When he dined with her at Adelphi Terrace, she assigned him, with a grave solemnity of manner, a particular chair for his accommodation. 'Why this one in particular?' he asked, and the old lady in reply informed him that it was Garrick's favourite chair—'Yes, sir, David's favourite chair, *his* chair; think of that. You are the only person I think worthy of sitting in it.' A firm friendship between the old lady and the young actor speedily took place; and to Mrs. Garrick, who was often to be seen a welcome visitor at the actor's house, Kean was wont to communicate his professional troubles. On one occasion he complained to her of the inaccurate

observation of the critics in their notices of his conceptions, readings, points, and other peculiarities. 'These people,' he said, 'don't understand their business; they give me credit where I don't deserve it, and pass over passages on which I have bestowed the utmost care and attention. Because my style is easy and natural they think I don't study, and talk about the 'sudden impulse of genius.' There is no such thing as impulsive acting; all is premeditated and studied beforehand. A man may act better or worse on a particular night, from particular circumstances; but although the execution may not be so brilliant, the conception is the same. I have done all these things at country theatres, and perhaps better, before I was recognized as a great London actor; but the applause I received never reached as far as London.'—'You should write your own criticisms,' replied the old lady; '*David always did.*' So far from maintaining the authority of his statement that 'there was no such thing as impulsive acting,' Kean frequently proved exactly the contrary. He studied his characters with the greatest anxiety and care; but he frequently rejected the premeditated course, and played in a manner that even his wife, before whom he constantly rehearsed, had not the least conception of. When asked his reason for so doing, he replied, 'I felt that what I did was right. Before I was only rehearsing.'"

Here is a good illustration of the actor's modesty and of his sense of fellowship with his humbler brothers in the craft. It refers to the time of his first appearance in London:—

"Just after he had gone off the stage in one of the scenes of *Richard III.*, and 'while the thundering applause of the house was rushing after him like an overwhelming torrent,' he caught sight of a subordinate performer, dressed as a menial in the play of which he was the hero. 'Do you not remember me, my friend?'—'No, sir,' returned the man, somewhat startled at such an unexpected interrogatory; 'I fear that I cannot claim the honour of having ever been known to you.'—'You mistake. Don't you recollect when you played the part of — at Drury-lane, that a little boy bore up your train?—I was that little boy.' The story of the man who claimed to be a brother actor with Garrick, saying, 'When you played Hamlet I played the Cock,' is precisely the reverse of this."

Mrs. Garrick's admiration of her husband was even greater than that of Kean for George Frederick Cooke, of whom he used to tell the following characteristic stories:—

"When George Frederick was playing at Liverpool the managers found great difficulty in keeping him sober; but, after repeated transgressions, he solemnly promised not to offend again during his stay. In the evening of the day upon which the promise was made, Cooke was not to be found when wanted for Sir Pertinax Macsycophant; the audience grew impatient, the manager stormed, and all was in 'most admired disorder.' After a long search the manager discovered him at a pot-house near the theatre, where he was drinking with great composure and perseverance out of a very small glass. 'Oh, Mr. Cooke,' exclaimed the irritated manager, 'you have again broken your solemn promise; did you not tell me you would give over drinking?' Cooke surveyed the manager with the most provoking coolness, and said, 'I certainly did make such a promise, but you cannot expect a man to reform all at once, I have given over drinking in a great measure, and the incorrigible player held up the small glass to the manager's nose. This was not the only anecdote of his predecessor which Kean related with infinite relish. Cooke was playing Macbeth one night at a Scottish theatre, when the manager, seeing that he was greatly exhausted when the fifth act came on, offered him some whisky in a very small thistle glass, saying at the same time, by way of encouragement, 'Take that, Mr. Cooke; take that, sir; it is the real mountain dew; that will never hurt you, sir.'—'Not if it were vitriol,' rejoined Cooke, significantly, as he swallowed it."

Among the most interesting of the original passages in this Life must be reckoned the contributions of Kean's medical friend at Rich-

mond, Dr. Smith. They enable us to see more than has hitherto been seen of the player's later wrestling with life on the stage, and of his inner life at home. Dr. Smith thus writes:—

"On the 19th of February, 1831, he was announced to play Othello at Drury Lane. On the morning of that day he told me that he felt so unwell as to find it necessary to send his secretary, Mr. Lee, up to London, with an apology for his inability to perform. To re-assure him, I promised to accompany him if he would go. His eye brightened as he replied, 'It would give me great confidence to know that you were behind the scenes; so I will.' I afterwards found it impossible to go with him in his post-chaise, but I promised to be at the theatre in less than an hour after him. He went. Contrary to my expectations, I was able to reach the theatre before the performance commenced. The announcement that I was Mr. Kean's medical adviser gained me immediate admission to the back of the stage, and, upon going into the tragedian's dressing-room, I found him seated in the chair before the glass, an attendant colouring his face for Othello, and a goblet of hot brandy-and-water upon the table in front of him. His dressing-room was still haunted by noble and distinguished visitors, some of whom were smoking and drinking with him. Kean seemed very pleased to see me, and, in answer to my inquiries, said that he felt well enough to go through with his part. I pointed to his brandy-and-water, and shook my head. 'Ah,' he returned, with a melancholy smile, 'until four years ago I could play without that, but I can't do Othello now without it.' He played very finely, and the audience were in ecstasies. In the fifth act he was nearly exhausted, and when the curtain fell I found that he was very feeble. His post-chaise, standing outside, ready to start for Richmond, attracted the attention of the people as they went out, and a crowd assembled to see him drive off. It was a beautiful night, and they waited patiently until the tragedian, having washed a part of the brown complexion of the Moor from his face, and exchanged his rich Oriental dress for that of the nineteenth century, came out. As he issued from the stage-door they gave him a tremendous cheer; he was then swiftly caught up, and carried in triumph to the post-chaise. 'Hi! Stop!' I cried, thinking that the coachman, who did not know that I was there, would drive off without me. 'Let that gentleman pass through, will you?' said Kean to some of the crowd; 'he is my medical adviser.' The words were no sooner out of his lips than I found myself lifted off *terra firma*, and in the twinkling of an eye deposited by the side of my patient in the post-chaise. He appeared not at all unused to demonstrations like these, and seemed to enjoy my amazement very much. We then drove off at full speed."

And here the curtain begins to descend to soft music and tears:—

"His whole life at Richmond was one of self-reproach; and as an illustration of this, a further extract from Dr. Smith's communications to me will be acceptable to the reader. 'I used to see him every day. One evening, in the summer of 1832, I crossed the green and went into his house, the door being open. In the twilight, I saw the figure of Mr. Lee, not very clearly defined, standing at the door of Mr. Kean's sitting-room. The secretary, who was attentively listening to something, raised his finger to enjoin silence. The tragedian was sitting at his piano, accompanying himself to an inexpressibly beautiful singing of 'Those Evening Bells.' Next he sang with exquisite sweetness and pathos one or two of Moore's melodies, after which he repeated 'Those Evening Bells.' At first he sang with great clearness; but gradually his voice became plaintive in the extreme, —then tremulous,—then thick, as if with emotion. It slowly died away, and a dead silence followed. I softly opened the door and went in. His head was bowed down upon the piano, and as he raised it on hearing my approach, a moonbeam fell upon the keys of the instrument, showing me that they were wet with tears.'"

We will not take leave of Mr. Hawkins's book without remarking that additional value



is conferred upon it by the insertion of some of the fine original old criticisms which were written upon the hero by foremost men of their time. They will, for many reasons, well repay perusal. Not less, certainly, may be said of the book itself, which, though not without faults, will be received with a full measure of sympathy on the part of all who feel an interest in a glorious, but we fear a defunct, art.

*A Third Year in Jerusalem: a Tale illustrating Customs and Incidents of Modern Jerusalem; or, a Sequel to 'Home in the Holy Land.'*  
By Mrs. Finn. (Nisbet & Co.)

'A Third Year in Jerusalem' is a sequel to Mrs. Finn's little story called 'Home in the Holy Land,' the scene of which was laid in Zion. Rachel, Miss Brandon, and the other personages of her first story, turn up again in this book. Mrs. Finn explains that, though her characters are drawn from the life, the tale is not to be read as a piece of her own family history. She sought her materials on the spot which was once her home—the English Consul's house, in the Moslem quarter of Jerusalem—the ancient Bezetha, over against the present Seraglio. But she uses this material with a due respect to the feelings of living men and women. Her scenery is real, and her manners and costumes are true; but the curious reader of her volume must not expect to find sketches of the actual Pasha, Bishop and Consul in her pages.

There is not much story. Walter, the artist, falls into love for Rachel, and the respectable Mr. Selwyn does the same with the fair narrator; so that the last chapter ends with a double wedding at the new English church on Mount Zion; but we care very little, and Mrs. Finn means us to care very little, for the loves of her heroes and heroines. She wants us to see the domestic life of Jerusalem—to see how the Greeks and the Jews quarrel, how the pilgrims catch the holy fire, how the multitude winds down the Jordan valleys, and how the serene Pasha keeps the peace among his master's Christian subjects. And what she tries to do she succeeds in doing; though we are of opinion that she would have done still better had she thrown her romance in the fire, and written out her experiences in the simpler form of sketches. She knows the Holy Land so well, that every word she wrote in the direct method of description would have been interesting for its own sake. Palestine needs no adventitious interest.

Mrs. Finn's special purpose in this volume is to do more justice to the Jews in Jerusalem than the race generally receives from men. She is a woman, and has, we fancy, sacred blood in her veins. We sympathize in her desire that a fairer estimate should be formed of the position and prospects of the poor Jew in Zion. The following passage of small-talk at an evening party in Jerusalem is hardly a caricature of the nonsense current in oriental societies:—

"Can you tell us, Miss Russell," interrupted Mrs. Bond, who liked to hear herself talk, "who was that strange man that they baptized in church on Good Friday? Was he a Turk?" "He was an Oriental Jew." "Ah! We went on Friday to see the Jews cry up against the walls. It was very affecting, was it not, Lady Oldham?" "Do they make many converts from among the Jews?" "I suppose not," said Mrs. Bond. "The missions would be too poor to give the Jews all the money they would require to change their religion. Of course, it is only an affair of money." "Money," said I, rather indignantly, as I thought of poor Abraham, and Judah, and others, "has nothing to do with it; but the converts are not very many, because it is a most difficult thing for a Jew to

know anything about Christianity."—"Oh! as for the Jews," said Lady Oldham, with more energy than I expected from her previous reserve, "they are a bad set. I give them up altogether. It is all very well to send missions to the heathen; but the Jews are a hardened people. Everything has been done for them—sermons, and missionaries, and schools, and they won't believe. I give them up altogether; they are reprobate. It is no use to try to do them any good."—"Pray, Lady Oldham, may I ask, have you any Jewish acquaintances, or have you ever tried to do any of them any good yourself?"—"No, indeed, I have not."—"Then you will allow me to say that I have made acquaintance with a good many of that nation, and have friends who know more of them than I do, and I have a very different opinion of them from yours. Many of them are most estimable persons." Lady Oldham looked politely incredulous; but a young gentleman beside her said, "You don't mean to say that the Jews are not the meanest, greediest, most avaricious people on the face of the earth?"—"Or," asked another of the bystanders—it was so novel to hear the Jews defended—"that they are not the cruellest people in the world? Only think of their using Christian blood in their Passover bread! I was assured in Wallachia the other day that they do so."—"Excuse my contradicting you; but that charge was brought against them here last year, and fully disproved. It is contrary to their religion to use blood at all."—"Indeed! yet everybody believes that they do use it. But surely you don't mean that there can be anything noble in such people as one hears of, for example, in Houndsditch, or, as I saw last year at the election, when they tried to get their Jewish member into Parliament for London—a rabble of the lowest of the low?"—"Allow me to ask you another question. Should you like foreigners to judge of our nation by the specimens one sees in an election mob?" The gentlemen laughed. "Oh, dear, how shocking!" cried Mrs. Bond. "But their money-loving avarice?"—"That may be true of some among them; but I have known as noble instances of habitual generosity among Jews as among English."

With Mrs. Finn's views, it was right for her to marry her hero, Walter, to a beautiful Jewess. Of course she knows her own intentions better than we know them; but as mere critics, we may be pardoned for saying that we care nothing for all this English love-making and marrying in Jerusalem; and that we trust Mrs. Finn will tell us what we want to hear about Palestine in a more direct and simple manner.

*The Ring and the Book.* By Robert Browning. Vols. II., III. and IV. (Smith, Elder & Co.)

At last, the *opus magnum* of our generation lies before the world—the "ring is rounded"; and we are left in doubt which to admire most, the supremely precious gold of the material or the wondrous beauty of the workmanship. The fascination of the work is still so strong upon us, our eyes are still so spell-bound by the immortal features of Pompilia (which shine through the troubled mists of the story with almost insufferable beauty), that we feel it difficult to write calmly and without exaggeration; yet we must record at once our conviction, not merely that 'The Ring and the Book' is beyond all parallel the supremest poetical achievement of our time, but that it is the most precious and profound spiritual treasure that England has produced since the days of Shakspeare. Its intellectual greatness is as nothing compared with its transcendent spiritual teaching. Day after day it grows into the soul of the reader, until all the outlines of thought are brightened and every mystery of the world becomes more and more softened into human emotion. Once and for ever must critics dismiss the old stale charge that Browning is a mere intellectual giant, difficult of comprehension, hard of assimilation. This great book is difficult of compre-

hension, is hard of assimilation; not because it is obscure—every fibre of the thought is clear as day; not because it is intellectual,—and it is intellectual in the highest sense,—but because the capacity to comprehend such a book must be spiritual; because, although a child's brain might grasp the general features of the picture, only a purified nature could absorb and feel its profoundest meanings. The man who tosses it aside because it is "difficult" is simply adopting a subterfuge to hide his moral littleness, not his mental incapacity. It would be unsafe to predict anything concerning a production so many-sided; but we quite believe that its true public lies outside the literary circle, that men of inferior capacity will grow by the aid of it, and that feeble women, once fairly initiated into the mystery, will cling to it as a succour passing all succour save that which is purely religious. Is it not here that we find the supremacy of Shakspeare's greatness? Shakspeare, so far as we have been able to observe, places the basis of his strange power on his appeal to the draft of humanity. He is the delight of men and women by no means brilliant, by no means subtle; while he holds with equal sway the sympathies of the most endowed. A small intellect may reach to the heart of Shakspearean power; not so a small nature. The key to the mystery is spiritual. Since Shakspeare we have had many poets—poets, we mean, offering a distinct addition to the fabric of human thought and language. We have had Milton, with his stately and crystal speech, his special disposition to spiritualize polemics, his profound and silent contemplation of heavenly processions. We have had Dryden, with his nervous filterings of English diction; and we have had the so-called Puritan singers, with their sweetly English fancies touched with formal charity, like wild flowers sprinkled with holy water. In latter days, we have been wealthy indeed. Wordsworth has consecrated Nature, given the hills a new silence, shown in simple lines the solemnity of deep woods and the sweetness of running brooks. Keats and Shelley caught up the solemn consecration, and uttered it with a human passion and an ecstatic emotion that were themselves a revelation. Byron has made his Epimethean and somewhat discordant moan. Numberless minor men, moreover, have brightened old outlines of thought and made clear what before was dim with the mystery of the original prophet. In our own time, Carlyle—a poet in his savage way—has driven some new and splendid truths (and as many errors) into the heart of the people. But it is doubtful, very doubtful, if any of the writers we have named—still less any of the writers we have not named—stands on so distinct and perfect a ground of vantage as to be altogether safe as a human guide and helper. The student of Wordsworth, for example, is in danger of being hopelessly narrowed and dwarfed, unless he turns elsewhere for qualities quite un-Wordsworthian; and the same is true of the students of Milton and of Shelley. Of Shakspeare alone (but perhaps, to a certain extent, of Burns) would it be safe to say, "Communion with his soul is ample in itself; his thought must freshen, can never cramp, is ever many-sided and full of the free air of the world." This, then, is supremely significant, that Shakspeare—unlike the Greek dramatists, unlike the Biblical poets, unlike all English singers save Chaucer only—had no special teaching whatever. He was too human for special teaching. He touched all the chords of human life; and life, so far from containing any universal lesson, is only a special teaching for each individual—a sibylline riddle, by which each man may educate himself after his own fashion.



We should be grossly exaggerating if we were to aver that Mr. Browning is likely to take equal rank with the supreme genius of the world; only a gallery of pictures like the Shakspearean group could enable him to do that; and, moreover, his very position as an educated modern must necessarily limit his field of workmanship. What we wish to convey is, that Mr. Browning exhibits—to a great extent in all his writings, but particularly in this great work—a wealth of nature and a perfection of spiritual insight which we have been accustomed to find in the pages of Shakspeare, and in those pages only. His fantastic intellectual feats, his verbosity, his power of quaint versification, are quite other matters. The one great and patent fact is, that, with a faculty in our own time at least unparalleled, he manages to create beings of thoroughly human fibre; he is just without judgment, without pre-occupation, to every being so created; and he succeeds, without a single didactic note, in stirring the soul of the spectator with the concentrated emotion and spiritual exaltation which heighten the soul's stature in the finest moments of life itself.

As we have said above, the face which follows us through every path of the story is that of Pompilia, with its changeful and moon-like beauty, its intensely human pain, its heavenly purity and glamour. We have seen no such face elsewhere. It has something of Imogen, of Cordelia, of Juliet; it has something of Dante's Beatrice; but it is unlike all of those—not dearer, but more startling, from the newness of its beauty. From the first moment when the spokesman for the "Other Half Rome" introduces her—

Little Pompilia, with the patient brow  
And lamentable smile on those poor lips,  
And under the white hospital array  
A flower-like body—

to the moment when the good old Pope, revolving the whole history in his mind, calls her tenderly

My rose, I gather for the gaze of God!

—from the first to the last, Pompilia haunts the poem with a look of ever-deepening light. Her wretched birth, her miserable life, her cruel murder, gather around her like clouds, only to disperse vapour-like, and reveal again the heavenly whiteness. There is not the slightest attempt to picture her as saintly; she is a poor child, whose saintliness comes of her suffering. So subtle is the spell she has upon us, that we quite forget the horrible pain of her story. Instead of suffering, we are full of exquisite pleasure—boundless in its amount, ineffable in its quality. When, on her sorry death-bed, she is prattling about her child, we weep indeed; not for sorrow—how should sorrow demand such tears?—but for "the pity of it, the pity of it, Iago!"—

Oh how good God is that my babe was born,  
—Better than born, baptized and hid away  
Before this happened, safe from being hurt!  
That had been sin God could not well forgive:  
He was too young to smile and save himself.  
When they took, two days after he was born,  
My babe away from me to be baptized  
And hidden awhile, for fear his foe should find,—  
The country-woman, used to nursing babes,  
Said "Why take on so? where is the great loss?  
These next three weeks he will but sleep and feed,  
Only begin to smile at the month's end;  
He would not know you, if you kept him here,  
Sooner than that; so, spend three merry weeks  
Snug in the Villa, getting strong and stout,  
And then I bring him back to be your own,  
And both of you may steal to—we know where!"  
The month—there wants of it two weeks this day!  
Still, I half fancied when I heard the knock  
At the Villa in the dusk, it might prove she—  
Come to say "Since he smiles before the time,  
Why should I cheat you out of one good hour?  
Back I have brought him; speak to him and judge!"  
Now I shall never see him; what is worse,  
When he grows up and gets to be my age,  
He will seem hardly more than a great boy;  
And if he asks "What was my mother like?"

People may answer "Like girls of seventeen"—  
And how can he but think of this and that,  
Lucias, Marias, Sofias, who titter or blush  
When he regards them as such boys may do?  
Therefore I wish some one will please to say  
I looked already old though I was young:  
Do I not . . . say, if you are by to speak . . .  
Look nearer twenty? No more like, at least,  
Girls who look arch or reddish when boys laugh,  
Than the poor Virgin that I used to know  
At our street-corner in a lonely niche,—  
The babe, that sat upon her knees, broke off,—  
Thin white glazed clay, you pitted her the more:  
She, not the gay ones, always got my rose.

How happy those are who know how to write!  
Such could write what their son should read in time,  
Had they a whole day to live out like me.  
Also my name is not a common name.  
"Pompilia," and may help to keep apart  
A little the thing I am from what girls are.  
But then how far away, how hard to find  
Will anything about me have become,  
Even if the boy bethink himself and ask!

Extracts can do little for Pompilia: as well chip a hand or foot off a Greek statue. Very noticeable, in her monologue, is the way she touches on the most delicate subjects, fearlessly laying bare the strangest secrecies of matrimonial life, and with so perfect an unconsciousness, so delicate a purity, that these passages are among the sweetest in the poem. But we must leave her to her immortality. She is perfect every way; not a tint of the flesh, not a tone of the soul, escapes us as we read and see.

Only less fine—less fine because he is a man, less fine because his soul's probation is perhaps less perfect—is the priest, Giuseppe Caponsacchi. "Ever with Caponsacchi!" cries Pompilia on her death-bed,

O lover of my life, O soldier-saint!

And our hearts are with him too. He lives before us, with that strong face of his, noticeable for the proud upper lip and brilliant eyes, softened into grave melancholy and listening awe. What a man had he been, shining at ladies' feasts, and composing sonnets and "pieces for music," all in the pale of the Church! In him, as we see him, the animal is somewhat strong, and, prisoned in, pricks the intellect with gall. Little reck he of Madonna until that night at the theatre,

When I saw enter, stand, and seat herself,  
A lady, young, tall, beautiful, and sad.

Slowly and strangely the sad face grows upon his heart, until that moment when it turns to him appealingly for succour, and when, fearless of any criticism save that of God, he devotes his soul to its service.

There at the window stood,  
Framed in its black square length, with lamp in hand,  
Pompilia; the same great, grave, grief-full air  
As stands 't the dusk, on altar that I know,  
Left alone with one moonbeam in her cell,  
Our Lady of all Sorrows.

The whole monologue of Caponsacchi is a piece of supreme poetry, steeped in lyrical light. The writer's emotion quite overpowers him, and here, as elsewhere, he must sing. In all literature, perhaps, there is nothing finer than the priest's description of his journey towards Rome with Pompilia, that night she dies from the horror of Guido's house. Every incident lives before us: the first part of the journey, when Pompilia sits spell-bound, and the priest's eyes are fascinated upon her,—

At times she drew a soft sigh—music seemed  
Always to hover just above her lips,  
Not settle,—break a silence music too!

the breaking dawn,—her first words,—then her sudden query—

"Have you a mother?" "She died, I was born."  
"A sister then?" "No sister." "Who was it—  
What woman were you used to serve this way,  
Be kind to, till I called you and you came?"

—every look, thought, is conjured up out of the great heart of the lover, until that dark moment when the cat-eyed Guido overtakes them. What we miss in the psychology Pompilia herself

supplies. It is saying little to say that we have read nothing finer. We know nothing whatever of like quality.

In a former review we gave a sketch of the general design of the work, explaining that, of the twelve books into which it is divided, ten were to be dramatic monologues, spoken by various persons concerned in or criticizing the Italian tragedy; and the remaining two a prologue and epilogue, spoken in the person of the poet himself. The complete work, therefore, is noticeable for variety of power and extraordinary boldness of design. All the monologues are good in their way, the only ones we could well spare being those of the two counsel, for and against Guido. These, of course, are extraordinarily clever; but cleverness is a poor quality for a man like Robert Browning to parade. The noblest portions of the book are 'Giuseppe Caponsacchi,' 'Pompilia,' and 'The Pope.' The last-named monologue is wonderfully grand—a fitting organ-peal to close such a book of mighty music; and it rather jars upon us, therefore, that we afterwards hear again the guilty scream of Guido. It seems to us, indeed, if we are bound to find fault at all, that we could have well dispensed with about a fourth of the whole work—the two legal speeches and Guido's last speech. To the two former we object on artistic grounds; to the latter, we object merely on account of its extreme and discordant pain. Yet in Guido's speech occurs one of the noblest touches in the whole work—where Guido, on the point of leaving his cell for the place of execution, exclaims—

Abate,—Cardinal,—Christ,—Maria,—God . . .  
Pompilia, will you let them murder me!

thus investing her at the last moment with almost God-like power and pity, in spite of the hatred which overcomes him,—hatred similar in kind, but different in degree, to that which Iscariot may be supposed to have felt for the Master. Nor let us forget to record that the poet, in his bright beneficence, has the lyric note even for Guido. We are made to feel that the "damnable blot" on his soul is only temporary, that the sharp axe will be a rod of mercy, and that the poor, petulant, vicious little Count will brighten betimes, and be saved through the purification of the very passions which have doomed him on earth. No writer that we know, except Shakspeare, could, without clumsy art and sentimental psychology, have made us feel so subtly the divine light issuing at last out of the selfish and utterly ignoble nature of Guido Franceschini.

Fault-finders will discover plenty to carp at in a work so colossal. For ourselves, we are too much moved to think of trifles, and are content to bow in homage, again and again, to what seems to us the highest existing product of modern thought and culture. Before concluding, we should notice one point in which this book differs from the plays of Shakspeare,—i. e. it contains, even in some of its superbest passages, a certain infusion of what Mr. Matthew Arnold once called "criticism." So far from this "criticism" being a blot upon the book, it is one of its finest qualities as a modern product. We cannot enlarge upon this point here, though it is one that is sure to be greatly enlarged upon in publications with more space at their command; but we should not conclude without explaining that the work is the more truly worthy to take Shakspearean rank because it contains certain qualities which are quite un-Shakspearean—which, in fact, reflect beautifully the latest reflections of a critical mind on mysterious modern phenomena.



*Memoir of Alexander Thomson, of Banchory.*  
By the Rev. George Smeaton. (Edinburgh,  
Edmonston & Douglas.)

If ever the lines fell in pleasant places to any Scotch Christian, they certainly did so fall to Alexander Thomson at Banchory House, a beautiful country seat, near the mouth of the Dee, in the immediate vicinity of Aberdeen. From the first to the last page of his biography, from the day of his birth to that of his death, he seems to have been blessed with every comfort and exempted from nearly every cross. The catalogue of his blessings does certainly somewhat move one to envy; and how he could have become so good a man without enduring any great fight of affliction is theologically perplexing. From beginning to end one does not see a crook in his lot, except it might be the crozier of the Pope, which his Protestant soul abhorred. He did indeed make a few little troubles for himself, like most too prosperous men, but they were hardly worth printing. Take an example from his diaries:—"Feb. 1st, 1864—Very uncomfortable all day; glanced over 'From Matter to Mind'—a villainous book if it were not utterly absurd." If the worthy Scotchman had been condemned to read through modern biographies, he would oftener have been "very uncomfortable all day," and have found few transitions from matter to mind.

Take two other examples—first, that of June 3, 1861: "Rainy day; prevented going to Parkhill. Read whole of Jowett's 'Essay on Inspiration'; utterly bad and full of ignorance." Second, that of the 15th to the 20th of December, 1861: "Began to read Darwin; like not the commencement of it.—16th. Darwin most unsatisfactory.—20th. Finished Darwin: proves nothing: one uninterrupted repetition of a baseless theory without a fact to stand on." If all gentlemen who have been readers of current books were to make similar diaristic entries, the world would soon be as full of valueless criticism as it is of valueless books.

A large portion of the 548 pages before us consists of letters and details about matters which are utterly uninteresting to the general public—such as particulars of the disruption in the Scotch Church, the petty history of sundry Free Church movements, and Mr. Thomson's opinions on social evils, prisons, punishment, sabbath observance, universities and colleges of Aberdeen, Roman antiquities, Popish dogmas, the Catacombs, cabinet shells, antique stones, and local meetings. There may be some Scotchmen, and more Scotch ladies, who will read the pages upon these topics with interest and at leisure. Our own comment after looking through them all is—"Very uncomfortable all day."

On one favourite Scotch subject we hope we may never again be wearied and disappointed, and that is "Non-intrusion and the Free Church." Compared with this the Roman Catacombs are cheerful, and the abominations of Popery quite refreshing. There seems to be an end of everything else—even of the long Convent case just decided; but of the end of the history of the Scotch Free Church there is no prospect—at least, until two or three generations die out.

It is marvellous that so acute a Scot as Mr. Thomson did not repudiate the plain though fashionable inconsistency of visiting Rome, of witnessing, and thus encouraging the Church shows, and then writing about and reprobating them. If they are bad, idolatrous or ridiculous, why go so far to see them? If they are worth a good man's presence, why should he abuse them?

That frivolous people or enthusiasts may approve of and go to see them is intelligible enough; but that zealous Scottish Protestants should frequent St. Peter's, and join in Popish practices, while regarding them as in the highest degree objectionable, is really surprising. If all Protestants would leave these ceremonies to Romanists, as Romanists leave theirs to Protestants, they would far more effectually show their dislike than by epistolary reprobation. One is frequently struck with this blind inconsistency. Here, for instance, is an ultra-Protestant Scottish gentleman of whom his biographer says, "the sight of Popery had not blunted his Protestant feelings, but inflamed and intensified them." And again, "he saw Rome like Luther, and, like the Reformer, was repelled by all he saw. He felt the utmost aversion to the external histrionic substitute which was put in the place of living Christianity, and to the idolatrous practices which met his eye on every side." Then why on earth did he go to see them? Why did he not stay at Banchory, and hear a gospel preacher? Rather than remain at home, he puts himself in the very centre of what his soul abhors. He travels for many days over sea and land to witness what he intensely dislikes. He believes Popery to be the worst of existing idolatries, yet does his best to uphold it. This same gentleman twice visited Rome, spent a good deal of time and money there, and actually paid for all the medals commemorating the slaughter of the Huguenots which he could obtain. It is, then, manifest that he did his utmost, all unwittingly, to encourage the very system he denounced and detested. May we not say to every such inconsistent tourist—

Just stay at home,  
And leave to Rome  
Her Pope and her Saint Peter;  
And thus, dear Sir,  
I do aver  
You will most fitly treat her!

Mr. Thomson, as already hinted, was an orthodox Christian, and one of the strict Scotch type. He was, however, pleased to hear sermons only of a certain kind. "He would often say of the sermons which he heard out of Scotland that the preacher was a good man, and only wanted the Shorter Catechism." This reminds us of an incident related to us by a friend, who permitted his coachman (an ultra-Calvinist) to attend with himself the ministrations of a late eminent preacher: "What did you think of the great doctor to-day?" inquired his master, of Thomas, the coachman. "Well, sir," replied the latter, "I thought he would be an excellent preacher, if he only understood the Gospel!"

The social honours which Mr. Thomson enjoyed were very pleasant to himself and his friends, but the public will hardly care to know that he was made Convener of the county of Aberdeen, and previously Dean of Faculty in Marischal College. He was highly esteemed by the Queen and the Prince Consort, and he entertained the Prince at Banchory House, when his Royal Highness was President of the British Association at its meeting in Aberdeen. Mr. Thomson details all the particulars of the royal visit, and adds that he subsequently had the honour of conversing with the Queen for more than a quarter of an hour.

Thus passed his happy threescore years and ten; as happily as they could pass to him, and as usefully, perhaps, as might be expected of a wealthy gentleman of his creed and calibre. He died a Christian, and left a good name as well as a good fortune to his successors. Forty-three years, if we remember rightly, he lived happily with his wife, and, as we said at first, it is hard to find a crook in his lot. It

must be said at last, that it is equally hard to find any lively incident in his ample biography. Having turned over the big book a dozen times in vain for an enlivening extract, and after some hesitation about giving a page or two on Prison Discipline by way of sample, we close the volume with one quotation of a few lines about Dr. Page's late geological lectures—part of a book, we presume, which we recently noticed:—

"I can only judge of Mr. Page's lecture from the newspaper report; and from it Dr. Dun will have a very easy task in refuting his blunders. Like all these infidels of the present day, just a congeries of such groundless assertions of facts which have no existence but in their own imaginations, and then a fine theory built upon this foundation, which, of course, tumbles to pieces when the assertions are examined and shown to be myths."

It is to be feared that Dr. Page was the cause of another "most uncomfortable day" to Mr. Thomson. Unhappily, it is only on these uncomfortable occasions that the worthy gentleman displays any gustable vigour.

Perhaps three short citations of a similar character may be amusing:—

"July 8 (1834). Read all of Lyell I intend to read. I dislike and disapprove this book exceedingly."

"Sept. 25. Putting papers and letters in order. Burnt Channing's works."

"Oct. 27. Find O'Brien one of the strangest farragos I ever read; some learning and research, but put together in the most inconclusive manner; professes to be a believer, but contradicts the Bible where it suits him."

Why do rich men read those books which they find so unedifying? Professional critics unhappily are by conscience bound to read dull Memoirs of 548 pages. Having performed this thankless duty ourselves, we conclude with an extract from our own diary for three days:

"Feb. 24. Pleasant day; felt thankful for small mercies. Big book arrived—"Memoir of Thomson of Banchory," by Prof. Smeaton. Read 213 pages. Shocking headache.

"Feb. 25. Read 198 pages more of 'Thomson of Banchory.' Not a page to quote. Good man, but dreadfully dull; wished the Scotch Church somewhere. Think such a great book the greatest social evil.

"Feb. 26. Most uncomfortable day. Burnt 'Thomson of Banchory'; kept ashes to send to the Pope; shall ask for a Huguenot medal, and suggest new one for myself, with this inscription, 'Thomsoni Banchoriensis Combustio. Kalend. Feb. 26, an. sal. 1869, ex dono Sacro-Sanct. Pat. P. IX. Cum Indulg. Plen.' Ought to have burnt Thomson the first day; but shall get Indulgence and a valuable new medal."

*History of Grant's Campaign for the Capture of Richmond (1864-1865).* By John Cannon. (Longmans & Co.)

THE chief character of this story is General Grant; the main plot is the struggle of his army for the capture of Richmond, from the time when it crossed the Rapidan in the spring of the fourth year of the mighty War of Secession, until, twelve months later, Lee's army of Northern Virginia, out-numbered and despairing, fell back from its defences, so long and stubbornly held. But around this main action of the drama are grouped the minor events,—Sherman's "great march" from Atlanta to the sea, Sheridan's conquest of the Shenandoah Valley, the political moves in Washington and Richmond, the hopes and fears of the armies and people on either side, and the personal characteristics of the chief actors,—so skillfully that this small volume forms a complete and thoroughly interesting history of the last year of the grand contest. There is much to praise, notably the honesty of the writer. Sympathising



with the North rather than the South, he has yet stated his facts fairly—a rare circumstance with the historians of contemporary wars—and has searched and weighed the literature of both sides with remarkable impartiality. And Mr. Cannon is not dull. When we have said so much in his favour, we have the less hesitation in saying that the value of his book is reduced by the absence of a map. Every war, the American War as much as any, is a geographical as well as an historical subject, and no history of military events should ever be written without the accompaniment of maps specially prepared. This is even more a question for the publishers than the author; and if Mr. Cannon's work sees a second edition, it is to be hoped this solitary defect will be remedied.

The campaign of Grant against Richmond affords no striking example of superior offensive strategy. The student who wishes to see what Grant could do, should rather study him in the smaller theatre of war about Vicksburg, where his change of base by means of his steam transports stands as a remarkable example of original and successful generalship. Yet we now not only know that this scheme, as Mr. Cannon tells us, was considered too rash by President Lincoln, but within the last few weeks we have heard how Grant's recall was actually decided upon when the news of his success arrived. Having gone so far as this in his disapproval, to the knowledge of his subordinates in the Government, the President showed no small amount of moral courage in his avowal, "You were right, and I was wrong," which preceded Grant's promotion to a Major-General's rank.

Vicksburg, followed by Chattanooga, raised Grant to that wonderful height in American esteem which was marked by his appointment to the highest military command under the President, with the old English title of Lieutenant-General. And what a strange army it was to command. Vastly different from the ill-disciplined mob that had fled at the first battle of Bull Run, superior even to the armies which McClellan had led away discomfited from the York Town Peninsula, and containing many well-tried, well-organized troops, it was yet necessary to publish an order to those men in the army, "who refuse to do duty on the ground that their term of service has expired," that they would "instantly be shot without any form of trial whatever"; while the punishments for minor offences were such as would horrify the most rigid martinet in the British army. Absence without leave brought ten hours' march, carrying a knapsack and log of wood weighing forty pounds. Drunkards were "bucked and jagged," that is to say, a stick was put into the mouth, with a string passed from each end round the back of the head; while the hands were tied together, and placed over the knees, a stick being run under the knees and over the arms, in the position so well known to boys in the game of "cock-fighting." One would be buried up to his neck in a grave, with a board at his head: Here lies the body of George Mars, who fell dead (drunk), on such and such a date. Among the men thus kept in order moved, at the same time, those noble agents of that noble Sanitary Commission, which, sustained by voluntary subscriptions, had already succeeded in turning the camps from seats of disease and death into more than ordinarily healthy residences.

It was with such an army that Grant advanced across the Rapidan to inaugurate that policy which may best be described in the words of his own report:—"First, to use the greatest number of troops practicable against the armed force of the enemy, preventing him

from using the same force at different seasons against first one and then another of our armies, and the possibility of repose for refitting and producing necessary supplies for carrying on resistance. Second, to hammer continuously against the armed force of the enemy and his resources, until by mere attrition, if in no other way, there should be nothing left to him but submission." Well did Grant understand how the Confederates had used their advantages to destroy the armies of the North, that were "like a balky team, no two ever pulling together"; well might he mistrust the separation of his forces, except such as he gave to his trusty lieutenant, Sherman; and well might he calculate on ultimately by "attrition" wearing out the small forces of his opponents; but woe to the army that is to afford the element of friction, for it must needs lose thousands where its adversary loses hundreds.

And so it was; for though Stonewall Jackson, that peerless soldier who had in a few days defeated three armies in succession, each nearly equal to his own, lay now in his grave at Lexington, marked only by a tiny Confederate flag, "not larger than a lady's handkerchief," there were others in the Confederate ranks no less worthy to do battle to superior forces. Lee was there, that simple, cordial soldier; Ewell, Jackson's beloved lieutenant; Stuart, the frank, gentle, and fearless cavalry leader, so soon to die a soldier's death; Early, Longstreet, Ambrose Hill,—but why mention more, when their names are written in the history of that glorious defence of the Wilderness, Spottsylvania, Cold Harbour, Petersburg, with forces then far over-estimated by their assailants,—how much over-estimated we have only lately ascertained?

Advancing with his 50,000 men, Lee encountered on the 5th of May, 1864, the 120,000 soldiers of Grant; and then commenced in the tangled thickets of the Wilderness those terrible days of forest fighting so disastrous to the Federal army. More than 15,000 Federals fell in two days of indecisive fighting; and the Confederates only retired from the field to make a stand again at Spottsylvania. And a bloody one it was to be. On the fourth day, when the patriots of New York were "guessing" that Grant was even greater than Washington—"for Washington made the country, but Grant is making it all over again, and putting in all the new improvements"—that unshrinking commander was again attacking his enemy, and passing his Sunday evening amid the wounded and dead on the field. Then followed those days of desperate attack on the rough earth and timber fortifications, so ably thrown up under the personal supervision of Lee, himself an engineer officer. Tuesday night saw the Federals fall back sullenly from the breastworks with a loss of 10,000 more troops. And at last, when Thursday, the eighth day of battle, came, and the stubborn foe is partly driven back, another 10,000 have to be added to the tale of Federal losses.

Then came the retreat on the old battle-fields where two years before McClellan had fought and marched; and the North is so much nearer to its goal. But it is only geographically nearer; an assault on the works of Cold Harbour costs 13,000, and convinces Grant, who has been rightly accused of not here distinguishing the difficult from the impossible, "that the Confederate position could not be attacked without too great sacrifice of life." Next came a pause when, so near Richmond, only five miles from their end, the Federal hosts were encamped before the enemy's lines which they could not pierce; while the opposing soldiers, that were ready to fire at each other at a moment's notice on receiving their officers' command, would

establish temporary truces at their outposts, prefaced by the invariable "How are you, Johnny?" or "How are you, Yank?" that meant good fellowship and barter for the present, to be exchanged for mutual slaughter at an hour's notice. Who can read this, and forget Carlyle's peasants of Dumdrudge "each with a gun in his hand"?

We cannot follow Mr. Cannon through the succeeding events,—till, the attack on the front entrance into Richmond failing, Grant moves round to the "back door," barred by those admirable entrenchments of Petersburg. First attacked on the 15th of June, 1864, these lines were not pierced till the 2nd of April, 1865, when Lee, seeing his army melting away, had made a desperate attack and been repulsed,—when Sheridan had driven in his right, "bursting like a tornado" on the flank and rear of the position at Five Forks,—and when Grant had advanced in irresistible force. Then Lee telegraphed to Davis, "My line is broken in three places, and Richmond must be evacuated;" and "the death-throes of that city in its condition of capital of the Confederate States commenced":—

"President Davis was in his accustomed place amidst the usual congregation in the St. Paul's Presbyterian Church. The service was proceeding quietly, when a messenger suddenly entered the church, made his way up the aisle, and placed in Mr. Davis's hands a sealed packet. Mr. Davis broke the seal, and read the message; then he arose, and, under the eyes of the whole congregation, left his pew, and walked somewhat unsteadily out of the church. Agitated whisperings passed from mouth to mouth, and intuitively every one seemed possessed of the dreadful secret of the sealed despatch."

Petersburg and Richmond were evacuated, and the retreating army finally surrendered to that steadfast and persevering General who knew how to temper victory with mercy, who treated his fallen foes with courtesy and honour, and to whom the nation has now wisely confided the task of re-constructing the divided Union, and of consolidating that peace which he then stated was his first desire. Under these circumstances, Mr. Cannon's book has special interest. In the midst of the fulsome flattery which waits on the success of the President, it is pleasant to find a truthful picture drawn by an honest man; and still more pleasant to find it so ably painted as in the book whose title heads our notice.

*Brazil and the River Plate in 1868.* By William Hadfield. Showing the Progress of those Countries since his former Visit in 1853 (Bates, Hendy & Co.)

WHEN we read in the Preface with which Mr. Hadfield has favoured us, that "his work makes no pretension to literary merit," we are inclined to ask, why should it not? Why should not the author have exerted himself to make his pages pleasant reading as well as instructive? Surely his journeys with Capt. Burton and the agreeable persons of whom he speaks ought to have been productive of stories worth telling, and an incentive to take pains in telling them. A plain "narrative descriptive of the progress of the countries specially referred to" ought at least to have been free from such expressions as "these kind of places"; "availing of an opportunity, we left Rio." We cannot see why a book of statistics should be a slovenly production, badly arranged, without proper headings to the chapters, and without index or map.

But though bound to say that Mr. Hadfield's picture of Brazilian and Argentine progress would have been much better had he taken more pains with it, we must add, that there is



a good deal of information sprinkled through his desultory chapters. It is encouraging to know, at this moment particularly, that emigration is going on rapidly to the wide regions watered by the Paraná and its sister rivers, and that the inducements to emigrate thither are every day increasing. The account of the rapid extension and prosperity of railways in Brazil and the Confederation must interest every one, and we are glad to know that since the Report given by this author at p. 164 was written, the financial position of these works has very much improved. Mr. Hadfield says—

"It will be seen from these reports that all the guaranteed railways are exposed to difficulties arising out of the special character of the relations existing between the various companies and the Government, and that Senhor Sobragy, the talented manager of the Dom Pedro Segundo Railway, has been sent to England to try to come to terms with the companies. In my opinion, however, nothing short of the Government taking over the railways, giving in exchange a guaranteed stock, can ever meet the requirements of the case, or bring these concerns out of their present unfavourable position. It would be useless to recapitulate here the causes of their failure. Certainly no fault can be laid to the charge of the Government, which has acted in perfect good faith towards them, and done probably more than any other Government ever did or would do to assist undertakings of this or any other kind. Rashness, ignorance, and bad advisers have led to most of their difficulties, and with such proofs of the mismanagement of railway directors on our home lines, no one will be surprised at the unsuccessful result of their management of lines abroad."

But these unfavourable anticipations are contradicted by the recent rise in the value of the shares of the Brazilian railway companies, a rise justified by the rapid increase of receipts. Thus, the receipts of the Bahia Company for the latter half of 1868 show an increase of one-third over the receipts of the corresponding period of 1867.

The Buenos Ayres Great Southern Railway is earning a dividend of 7½ per cent., and an extension of it is in contemplation, which, it is said, will bring an equal amount of traffic at half the cost of construction. But we must own that the railway which interests us most in this part of South America is the Central Argentine, which is to be carried on to Cordova. If it be true, as is here stated, that the climate of the sierras above Cordova is curative of pulmonary complaints, an antidote to tubercular disease, then all the world is interested in seeing this railway extension accomplished. We recommend Dr. Scrivenner's Report on the sanitary character of the Andine heights to all patients with consumptive tendencies.

Those who are interested in South American politics will find some useful remarks on the Paraguayan war in Mr. Hadfield's book, which, we hope, will be cast into better form should it reach a second edition.

#### NEW NOVELS.

*Paul Wynter's Sacrifice.* By Mrs. Duffus Hardy. 3 vols. (Hurst & Blackett.)

EVER and again at long intervals in the swollen stream of literary fiction—amongst tales of characterless weakness or positively hurtful qualities, tales that regarded apart from the finer productions of their artistic kind seem to justify the disdainful censure which is too indiscriminately poured by grave people on works of romance-writers—there appear stories so nobly planned and finely finished, so richly charged with humour and poetry, that after perusing them the sympathetic critic is more disposed to extol them with undue enthusiasm than to balance their defects against their

merits with judicial coolness. In this select class of exceptionally good novels we do not hesitate to place 'Paul Wynter's Sacrifice,' a story so far superior to anything which has come previously from its author, that on comparing it against Mrs. Hardy's earlier works we are induced to liken her to a mining speculator who, after spending vast sums of treasure and labour to comparatively small profit in boring into the earth's crust, at last sinks a shaft into the vein which, remunerating him for all his past endeavours, endows him with wealth beyond his most sanguine hopes. Not that apology is needful for the lady's previous books of prose fiction. Contrasted against clever stories of average merit, 'A Hero's Work' and 'A Casual Acquaintance' were considerable successes, notable in achievement and yet richer in promise, which has on the present occasion been fulfilled; but 'Paul Wynter's Sacrifice' is one of those prose poems which seldom appear without making a distinct mark in literary annals, and acquiring a measure of permanent popularity to which the merely clever tale, however startling in plot and brilliant in treatment, never attains.

By natural incidents that account satisfactorily for whatever is unusual in their immediate consequences, Mrs. Hardy, in the opening of her story, puts into sharp contrast and exceptional intimacy two families of widely separate social grades: the family of an honest, manly Cornish yeoman, whom we are inclined to think the finest character of the book; and the family of a well-descended territorial magnate, whose only daughter, Margaret Brookland, the heroine of the narrative, forms a romantic friendship with Lucy Nutford, the farmer's daughter. Thus brought together, the Nutfords and Brooklands maintain an intercourse which, though contradictory to ordinary experience, is a reasonable sequel to probable occurrences; and the two girls are the central figures of a drama in which Paul Wynter, the exponent of the virtuous principle, and Joel Craig, a villain of a somewhat conventional type, play the prominent parts customarily assigned by romantic art to heroes and villains—alternately increasing the happiness and aggravating the miseries of the two households, whilst they contend with each other in a long and terrible struggle that threatens at times to bring destruction on themselves and all in whom the story makes us take an affectionate concern. From his first appearance in the second chapter, Paul Wynter, the doer of the self-sacrifice which ultimately brings him a suitable reward, is an effective character; but he contributes quite as much to the perplexity of readers as to the action of the story, until the narrative reveals the dismal secret of the young surgeon's life, who, whilst possessing all the qualifications for the achievement of success, steadily refuses to avail himself of proffered openings to professional advancement, in order that he may doctor poor people in Clerkenwell and officiate as medical attendant at the House of Detention, where his own father is undergoing penal discipline for breach of trust and forgery. A Cornish gentleman of honourable name and originally of good estate, Mr. Treherne was induced by Joel Craig to perpetrate the crime which his accomplice subsequently fixed upon him; and when the aged felon is doing daily duty with his companions in degradation, he receives such proofs of sympathy and filial dutifulness as can be prudently rendered to him by his son, who, under the assumed name of Paul Wynter, and of course under circumstances which conceal his parentage from the prison authorities, has obtained the post of medical attendant to the prisoners. In this statement

of Paul Wynter's intercourse with his degraded parent the reader sees only a portion of the son's self-sacrifice, who began his course of filial duty by surrendering wealth to indemnify the sufferer from his father's crime and, in persisting in the line of action which he has marked out for himself, looks forward to a life of obscure toil unshared by the companionship of the woman whom he loves. This woman is Margaret Brookland; and with admirable art does Mrs. Hardy display the growth of mutual love between Margaret and Paul, whilst the latter abstains from declaring the affection which he deems himself bound by honour to withhold from her knowledge, and the former is exposed to influences that are designed to render him an object of her suspicion and aversion. Their few interviews during this period of trial are excellently described, but none of them is touched in more skilfully than the conversation which occurs during Paul's brief visit to Brooklands. By the help of Paul, who becomes her counsellor, Margaret finds work for head, heart and hand; but scarcely has she made the first steps to a happier and more fruitful existence when she is severed from her prudent adviser by Joel Craig, who brings about Paul Wynter's ejection from Margaret's domestic circle, and subsequently contrives to pass himself off to Paul as Margaret's accepted lover. As it approaches a satisfactory termination, the conflict between Joel and Paul grows painfully exciting to beholders, who see Paul embarrassed and horrified by the discovery that Joel Craig is his illegitimate brother, and has brought their house to ruin and their father to a felon's doom out of revenge for the wrong done to his mother. "I had a motive," Joel cries to his dismayed brother; "a brave one, and it has answered well. Your father is mine; ask him—he will not deny it. The law recognized you as his heir; while I, the eldest born, was cast out. You ruled—I served. You bore an honourable name—your father's: I a degraded one—my mother's. I swore a day should come when you should blush for yours, as I have blushed for mine. For years and years I have waited, and I have kept my word."

Notwithstanding the excellence of the art expended on its scenes and illustrations of passion, and the intensity of the excitement which it kindles and fans to fury in the reader's mind, the fight between Joel and Paul comprises none of the portions of the story which display most forcibly the writer's capacity. For the best parts of the narrative, the reader must turn from the pages which glow with the resentments of the two enemies to the chapters in which Mrs. Hardy stirs the gentler affections and shows her perfect mastery of pathos. Romantic art has seldom given us grander and more delicate work than the interviews between Paul Wynter and his father in the House of Detention; the last hours of Claude Nutford, who dies in the old Cornish home at the moment when his artistic genius has extorted the homage of his profession; and the sublime simplicity and touching submissiveness of Farmer Nutford's grief, who, mourning for his lost boy as ambitious fathers so often mourn for the darlings on whom they have concentrated all their earthly ambition, exclaims, "I was too proud on him. I wanted him to be better nor his fathers. He had such grand, proud ways, and I was choked up wi' vanity and pride in him. I'd ha' lived half-starved, or have died on a dunghill, if I could ha' seen him lord o' the land. I know it was all vanity now. What do the prayers say, dear?—'That we should do our duty in that station o' life which it pleases God to call us.'—Well, I wasn't satisfied wi' that; and what the wife says is true. Lucy, I was proud o' my



boy, and the Lord took him from me. I—I can't say 'Thy will be done.' I want Him to take me home too." No less natural and pathetic than this rude language of an old man's breaking heart are the words which pass between Lucy Nutford and her brother under the very gaze of Death—words which no man, whose life has been glorified by a sister's love, and whose steps have been drawn from evil paths by the music and beauty of a sister's goodness, will read with dry eyes. And, whilst the story does so much for the peruser's highest enjoyment, it is singularly free from such little defects as are usually discernible in artistic works.

Carefully planned, so that its parts are in perfect proportion to and harmony with each other, the narrative shows signs of conscientious thoughtfulness in every phrase of its well-turned sentences. Only in two places do we notice slips which might have been prevented with advantage. The chapter 'In the Yeldon Tunnel' is unseasonably introduced at the close of the last volume, and will tend to defeat the writer's main purpose in proportion as the reader is deeply affected by its vivid picture of an appalling peril. The strength of the chapter, instead of atoning for, aggravates the offence of so untimely an introduction of matter irrelevant to the main interests of the story; since by reason of its vigour it rouses violent agitations that supersede and disperse the feelings under the undisturbed influence of which it is desirable that the reader should close the book.

*Town-Talk of Clyda.* By the Author of 'One Foot in the Grave,' 2 vols. (Tinsley Brothers.)

By saying that this novel is an advance on 'One Foot in the Grave,' we do not mean to imply that it is a more deadly production than the earlier tale by a writer whose achievements would not warrant us in predicting for her a brilliant career. On the contrary, 'Town-Talk of Clyda' justifies us in congratulating the author on having withdrawn from the grave the foot which she placed in it not long since. Here and there it contains scraps of skittish writing that present the reader with some quaint illustrations of feminine character and faintly-humorous incidents, but we forbear to transcribe these few and brief betrayals of capacity for the story-teller's function, since to commit them to the peruser of this notice might betray him into the blunder of asking for the book at his library. Judged as a whole, and with due allowance for its occasional gleams of intelligence, 'Town-Talk of Clyda' must be condemned as unreadable. So far as we can make any coherent narrative out of its mystifying foolishness, the tale seems to be the record of a family of showy, ill-bred and ridiculous young women who, together with a feeble-minded mother, migrate from London to a Welsh parish, after they have dropped in the social scale through losing the means to play a pitiful game of vulgar ostentation at the West End of town. Gusty, Rosy, Beator and Bellor, are the names of these young women, who, whilst striving to pass themselves off as persons of high gentility on the people who visit them in Hyde Park Square, lavish their blandishments on barristers and physicians, but speak derisively of solicitors and general practitioners of medicine as "quills" and "squills." Can such persons be found amongst the girls of the period in Hyde Park Square, or any other square of London? If such exist, we have never made their acquaintance, and certainly shall never cultivate their friendship. One thing we can say for the historian of Gusty, Rosy, Beator, and Bellor: she is unapproach-

able in the art of misquotation. Her book is peppered with false renderings of familiar words. She cannot put the feeble mamma out of her sufferings without saying "She was going where 'all would cease from troubling and all would be at rest.'" The four young women are doing badly when the story ends,—one in a Telegraph Office, another in a School of Design, and the two others at Utah. "There is nothing but sorrow in thinking of such as these poor girls," says the author, delivering an opinion in which we cordially concur. "They are warnings, not examples. 'Scornful dogs eat dirty pudding! Howard, of the Brislington (not of the Norfolk or Carlisle) branch, got Beator a place in the Electric Telegraph office. Gusty was introduced into the School of Design by the despised Henry Grant, who had now married the lofty Laura Cust. Bellor and Rosy are now quieter than they were; the last I heard of them was that they were 'sealed,' 'sealed wives' to two Mormons at the Great Salt Lake. I do not like to think of them." Neither do we. But since the author does not like to think of them, how came she to think that we should like to read of them?

*Roberts on Billiards.* By John Roberts, Champion of England. Edited by Henry Buck. With Twenty Diagrams, showing in a novel manner the mode of "Playing Breaks." (Rivers & Co.)

AFTER long neglect of matters pertaining to billiards, literature has in these later years bestowed attention on the most popular and fascinating of all in-door games that require in their players correct sight, nice judgment, delicate tact and manual skill. Less than three years since, the author, known by the *nom de plume* of Captain Crawley, published 'The Billiard Book.' After a brief interval the Captain's meritorious, though in some particulars inaccurate, volume was followed by Dufton's 'Practical Billiards'; and now the Champion of England has here produced a most entertaining treatise on the pastime of which he is the greatest living master. Each of the two earlier works has commendable qualities to which the *Athenæum* rendered due recognition; but in respect to readableness and literary style they are both surpassed by the autobiographic memoirs in which the Lancashire professor recounts his most noteworthy exploits without boastfulness, gossips pleasantly about the past fortunes and departed followers of his art, and for the benefit of amateurs sets forth in concise terms, demonstrated by a few simple illustrations, his mode of playing breaks. Of the history of the game the Champion says nothing which will fail to amuse the general reader; and concerning its science he advances nothing that will not be directly profitable to the intelligent beginner. "Some peculiarities hitherto unnoticed," he remarks, in his preliminary chapter, "I have treated of, and not a few false theories are commented upon. The illustrations will be few in number, as I do not consider elaborate diagrams either necessary or desirable. One winning hazard is the same as another, so far as the point of contact is concerned, and if we except half-a-dozen or so, losing hazards greatly resemble each other. What I shall chiefly endeavour to point out is the advantage of keeping the balls in good positions, through the medium of a succession of easy strokes. To this end, I have caused two sets of diagrams to be drawn from different positions, showing a few of the most advantageous opening strokes in each break." From this announcement, the promises of which are abundantly fulfilled by the work, the billiard-

student may see what sort of instruction he may derive from the champion's pages.

As we took occasion to observe in our lengthy notice (*Athen.* No. 2019) of Captain Crawley's 'Billiard Book,' the games and appliances of the modern billiard-room are of comparatively recent adoption, though the sport is of respectable antiquity, and may be traced to one of the several ball games practised by our remote ancestors. The side-stroke, the carambole or third ball, cue-tips, slate tables and india-rubber cushions are recent improvements on the billiards of a century since; and to each of these innovations considerable opposition was offered by the veteran players of George the Third's time, who feared that "science" would suffer from every diminution of the material obstacles to the attainment of precision. And whilst the furniture and apparatus of the billiard-room have undergone reform and reconstruction, change has been no less busy in the popular esteem for the pastime which, in the memory of men who have not yet passed the middle term of life, was generally, and not unjustly, associated in the imaginations of decorous citizens with profligate habits and dangerous company. Only a few months since "The Old Soldier"—an old professional player who began his career as a marker at Bath—observed to Mr. Roberts, "Before I enlisted and went to India, none but persons of rank, or high connexion, played billiards; ten years later, on my return, every street had its room, and every hotel its public table; the players were 'mixed' certainly, but a hundred times more numerous." The players were indeed "mixed," as the Old Soldier suggestively observes,—two chief elements of the mixture being the rascality of sharpers who haunted the public rooms for the sake of nefarious gain, and the helpless simplicity of raw boys who, in the recklessness of youthful dissipation, pitted their honest inexperience against the fraudulent craft of professional gamblers. The evils of the old billiard-room justified the abhorrence in which it was held by anxious parents; and it was not till society had taken the game from the public rooms and planted it in domestic life that it began to acquire the good name and favour it now enjoys in the majority of prosperous English households.

From being the vocation of a peculiarly repulsive class of rogues and the destruction of beardless youngsters, the game has become a source of recreation to the matrons and girls, scarcely less than to the men, of our most orderly families. No longer denounced as an incentive to immorality, it is played by clergymen, and prescribed as a salutary exercise for delicate gentlewomen by physicians who, whilst recommending their fair patients to handle the cue for health's sake, do not omit to urge upon them the advisability of playing in a well ventilated room, if not with open windows, so that their lungs may inhale pure air, whilst their muscles are put into judicious action.

Of the sanction thus accorded to billiards by the faculty, Mr. Roberts gives a good instance in a story which should not escape the notice of collectors of medical *ana.* Disturbed by his wife's state of health, M. Hoguet, the Parisian banker, had recourse to Dr. Lambert, the eminent French physician, into whose ear the husband poured a doleful tale of the lady's ailments—her lassitude and want of appetite, her dejection and disinclination to take any kind of exercise, her distaste for society, and disregard of the luxuries which his wealth and affection had lavished upon her. When the physician had heard the whole of the miserable story, and had ascertained that of all the external conditions requisite for happiness Madame Hoguet



lacked only a billiard-table, the physician said, "Listen, and we will endeavour to effect a cure. I shall prescribe but one remedy. Go at once and have your best apartment furnished with a billiard-table. Induce Madame to play, and she will soon become attached to the game. Appetite will soon follow exercise, which will also secure digestion. Then nervousness and depression will be removed; Madame will recover her wonted spirits, and Monsieur will again possess in happiness the lady who is known as an ornament to society and a treasure to the domestic circle." The prescription was acted upon, and three months after the day on which it was given the physician received good tidings of his patient, and a well-earned though munificent fee. "Cher Docteur," wrote the grateful lady, "thanks for your prescription; my obligations to you are lasting. My health is restored; my spirits better than ever. Accept the enclosed *souvenir* from your grateful Eugénie Hoguet." The enclosed offering was a cheque for ten thousand francs—perhaps the highest fee ever given to a physician for a single message of unwritten advice. Though no such instance of reasonable thankfulness and lavish remuneration to the faculty has ever occurred in our personal experience, we could point to several ladies to whose ailments a billiard-table was prescribed with the same beneficial result.

Whilst the game has grown popular in England, its acceptance on the continent and in transatlantic lands has become still more general. Every provincial town of France has its public tables, every important chateau has its room for play with ivory balls. There is no amusement on which Parisians spend more time and money. "It is estimated that there are now in Paris alone over 20,000 tables, whose gross receipts," says the *Figaro*, "are computed to amount to 12,000*l.* a day. Once the pastime of kings, it now serves to while away the idle hours of hundreds of artisans, clerks, and citizens who daily haunt the *cafés* in the vicinity of the Boulevards. The game, however, was equally in its infancy in France, as in other countries, until the invention of leather-tipped cues and the discovery of screw and twist in the early part of this century." So far as France is concerned, these important improvements on the primitive game may be confidently ascribed to M. Mingaud, a celebrated professional player, whose imprudent utterance of political sentiments resulted in his incarceration in a State prison, where he was allowed to divert himself with the pastime of which he became a master and the chief promoter. It was during his confinement that M. Mingaud, after making himself an adept in the billiard-player's art, originated the leathern tip, as a means of obviating difficulties that had repeatedly defeated his attempts at new strokes. "Then followed discoveries consequent on the invention, until his power over the balls became surprising even to himself. When almost perfect in the management of the cue, he sent it forth to the world, but kept to himself the more important features, and did not disclose them until after his release." From France Mingaud's leather-tipped cue was introduced into England, where its adoption was not effected without opposition. A considerable period, however, elapsed before this simple device, which almost rendered billiards a new game, was used in America, where it is said to have been re-invented by Lake, the celebrated mace-champion, who kept a billiard-room, and, being the son of a shoemaker, is supposed to have derived from his father the suggestion that in billiards, no less than in other fields of enterprise, the proverbial supe-

riority of leather over all other materials might be demonstrated at the cue's point.

How Mingaud, after instructing Paris in the art of managing the leather-tipped cue, astounded a company of provincial amateurs by his consummate mastery of the instrument, Mr. Roberts tells in the following story:—

"A few years later he became known as the great master of the game. He could nurse a break, screw, and cause his ball to follow with the utmost nicety and certainty. Happening once to be travelling through the northern part of France, he entered a *café*, where he found a player relating his adventures in Paris to an admiring and attentive group. His successes had been great at billiards. He had met Mingaud, who was a very fair player, but hardly the expert he had presumed he would find. Probably Mingaud could give him three in twenty-one. He had improved himself in Paris, and would show them the latest strokes. Then came a waiter with the balls, and the narrator proceeded to attempt, and lamentably fail in the demonstration of, certain hazards. After laying aside his cue, Mingaud quietly advanced, took it up, and struck the white ball, which, after contact with the red, recoiled upon him. Affecting extreme horror, he dropped the cue, and summoned the waiter, to whom he explained that when he had pushed a ball forward it ran backwards. The spectators were incredulous, and, in reply to their entreaties, Mingaud attempted another stroke, but with the same result. The balls were seized, and condemned as 'tormented by a devil,' and the waiter proceeded to obtain a new set. During his absence, Mingaud proposed a trial with the new-comer from Paris, who, only too happy, agreed to play, and, being the 'crack' of the district, to give five points' start. At first he was allowed to win, became exultant, and eventually was bold enough to express an opinion that the great Mingaud would be but a poor match for him. Suddenly the tables were turned; Mingaud played him at evens, then gave points, and eventually beat him with a start of fifteen in twenty-one. The spectators were interested at the outset because their townsman won, then amazed at the curious strokes exhibited by the stranger, who now screwed, now followed, and continued scoring, sometimes the full game, without allowing his opponent more than a single stroke. 'And now, Monsieur,' said Mingaud, addressing his discomfited adversary, 'do you feel equally certain of your ability to encounter the best player in Paris?'—'I defeated many experts there. You must be the devil. None other could possess so entire a mastery over the balls. I shall play you no more.'—'No,' replied our discoverer, 'there is no need for any further exhibition on your part. But before we part I would impress on you the great disadvantage of not speaking the truth.'—'Monsieur, I do not comprehend; I—'—'Quiet! There is no reason for a noise. My explanation is very brief. I am called Mingaud, and I think you will admit my skill is somewhat above yours. Had you not boasted so outrageously, I should have contented myself with remaining a spectator.'"

In England, Lancashire enjoys the same supremacy over all other counties with respect to billiards, that Kent has long maintained on the cricket-field. In all our northern counties the game is popular, and they all abound with amateur players of more than average proficiency; but the Lancashire lad takes to his cue in childhood with a facility and an address that distinguish him from the typical lad of every other shire. No one familiar with the great town on the Mersey needs to be told that in the public rooms of the Washington and other chief hotels of Liverpool, the amateur in billiards may, on any night of the year, witness play that will rouse his enthusiasm and envy. But of all her triumphs in the domain of billiards there is none of which Lancashire is more justly proud than her production of the present billiard-champion of England. In his ninth year John Roberts was employed in a billiard-room of the old Rotunda, Bold Street, Liverpool,

where, after six months' practice, he had acquired such knowledge of the science of the game, and such precision of stroke, that he could vanquish adult players who had spent years and acquired fame in the pursuit of the sport. "One day," writes the autobiographer of his childish achievements, "when Harry Hunt was down from London on some business connected with the table, the governor said, 'Come, Johnny, and I'll show you a few strokes.' He did not know what I could do at all, and must have expected my play was very moderate. After a dozen games, at which I won nine, he laid down his cue, and crossly said, 'This won't do; you've been idling your time, and must go to a trade.' So I did, and learned carpentering for two years. Then I felt that I must be a billiard-player, and left home; and ever since that time I have been associated with the game." If any reader is inclined to suspect the presence of an element of imaginative exaggeration in this reminiscence of the player's childhood, he will acquit the narrator of delusive boastfulness after visiting the Liverpool rooms, where Lilliputian markers—mere infants, wearing neat little jackets and white collars, and standing so few inches above the height of a billiard-table that it is marvellous how they can work a cue over the green baize—may be found, worsting adult players who would be thought respectable cue-men in any London club. A born billiard-player, as the phrase goes, John Roberts, having relinquished the mechanical calling to which his parents endeavoured to bind him, adopted billiards as the business of his life; and no member of a perilous profession enjoys a higher reputation for skill and honourable dealing. Some of his scores off single breaks are so marvellous that, if they had not been achieved before companies of competent witnesses, we should, notwithstanding our implicit faith in the narrator's integrity, hesitate to believe on his bare assertion that he had made them. But these extraordinary achievements, besides being affairs of public notoriety, are exploits attested by conclusive evidence. In 1858, whilst playing Herst, at Glasgow, he scored 188 at a break, the score including 55 spot hazards. At Oxford in 1861, in a contest with Bowles, he "ran up 240, including 102 made in the jaws of a pocket." Whilst contending with Dufton, in 1867, at Huddersfield, he made 256 off a break; but the player's greatest score off a single break was accomplished at Saville House, also in a match with Dufton, when he "made 348 off the balls—the longest break on record." Of the other matches specially mentioned in our champion's narrative, none was more exciting to the contentants and spectators than the following "close shave"—

"Perhaps the greatest 'pull out of the fire' I ever achieved was in the year 1860 at Newmarket, in a match against Dufton. I gave 400 in 1000, and he reached 970 before I had got to 900. The betting at this point was 50 to 1 offered freely against me, and very few takers, except a friend or two of mine, who make a practice of backing me at all sorts of outside prices, even if my opponent has the break and only wants a dozen to win. Dufton opened for a losing hazard, and, failing by a sixteenth part of an inch, let me in. The balls were not well placed, but I scored, and a lucky kiss put them together, allowing me to get up to the spot, where I made over 60 and gave a miss. Presently I had another chance, and then we both played so carefully that the game was some time ere it terminated in my favour by 2 points, thus landing the welcome odds."

The reader of Mr. Roberts's account of the American game will not fail to observe that Transatlantic billiard-players, instead of using the word "cannon," retain the term "carrom"—spelling it, however, with only one *r*—which



abbreviation of French "*carambole*" was current at English tables, until we corrupted it into "cannon."

#### OUR LIBRARY TABLE.

*The Afternoon Lectures on Literature and Art: delivered in the Theatre of the Royal College of Science, St. Stephen's Green, Dublin, in the years 1867 and 1868.* (Dublin, M'Gee; London, Bell & Daldy.)

FOR Mr. Ruskin's contribution alone, this periodical publication of the Society, which does for Art and Literature in Dublin what the Royal Institution does for Science in London, is worth anybody's while to procure. In his "knack," as he calls it, of "setting words prettily together," he has seldom succeeded so well as on this occasion; perhaps on the dying-swan principle, for we are told that this is his "closing lecture on the subject of Art." Its special connexion with Art is, however, very slight. His strongest opponents will find little that is controversial, but, instead, a practical sermon addressed to all the world alike, which, for earnest power and artistic eloquence will be a treat to the most implacable of sermon-haters. Mr. Ruskin, however, is by no means alone in his claims to having made the volume more than readable. Mr. Mahaffy's 'Three Epochs in the Social Development of the Ancient Greeks' is an interesting and original analysis of the ethical characteristics and changes of Greek social life during the Homeric, Euripidean, and Menandrian periods respectively. Prof. Jellett on 'Sir Walter Scott,' and Prof. Dowden on 'The Contrasts between Tennyson and Browning' are both excellent models of poetical criticism. Mr. Whately dissects 'Romeo and Juliet' with an elaboration that is rather too minute. The remaining lectures are by Mr. Sherlock on 'Popular Oratory,' the least satisfactory of all; by Messrs. Heron and Graves on 'Sheridan and Wordsworth' respectively, the first of which adds nothing, and the second next to nothing, to what most of their readers and hearers have probably known before; and an experiment by the Bishop of Derry in translating a portion of the *Aeneid*, Book I., into Spenserian verse, which is not likely to alarm either Dryden's shade or Prof. Conington. We agree with the Bishop that there is a great deal to be said in favour of his choice of metre; but it must be a true poet, and not a learned scholar only, who takes it in hand.

*The Church and the French Revolution: a History of the Relations of Church and State from 1789 to 1802.* By E. de Pressensé, D.D. Translated by John Stroyan. (Hodder & Stoughton.)

HERALDED by a great flourish of trumpets on the part of both author and translator, and intended as a valuable contribution to the cause of "a free Church in a free State," this book is nothing more than a partial and fragmentary sketch of the way in which the French Revolution dealt with one order and one kind of property. How far that mode of dealing is likely to be treated as a precedent in any future case does not appear, though this would be material for M. de Pressensé's argument. As it is, he does not show us what he means by a free church in a free state. He objects to most of the acts done in the course of the French Revolution, yet we can hardly suppose that he is in favour of the state of things which preceded it. His book is tedious on the whole, and still more so from the clumsiness of the translation.

*Treatises on Light, Colour, Electricity, and Magnetism.* By Johann Ferdinand Jencken, M.D. Translated and prefaced by Historical and Critical Essays. By Henry D. Jencken. (Trübner & Co.)

IT is a difficult, and, in many respects, a painful task, to notice this work. There should be something to admire in the devotion of a son to the memory of a father, but when this leads him into such exaggerations as the following, we feel that his devotion is without thought:—"Having exhausted metaphysical material, he grappled with theology, and his theory of existence—supernal spheres of, and highest self-conscious beings,

aiding, guiding, attracting us, as if though by mere friction of particles, onward and upwards in never-ending ascent, is a glorious truth which he has enunciated." "His philosophical theories, as applied to physical sciences, are equally comprehensive." "The second group of his writings is composed of the works on scientific subjects. . . . Every topic of importance has been dealt with, and I know of no other parallel instance, unless it be in the Essays and short pieces of Bacon's writings." The third group is composed of his treatises on historical, political, moral, and philosophical subjects, to which may be added his great works on 'Solar Worship' and 'The Creature People of Antiquity,' "both of which he has left to me to complete." It is very evident from the 'Historical and Critical Essays,' by Mr. H. D. Jencken, that he considers himself quite equal to this, or much more if it be required. Dr. Jencken suffered blindness for nearly thirty years of his life. He doubtless possessed a very active mind, which, cut off as he was from visible nature, rendered him a restless, and hence a wild, theorizer—a speculative philosopher of the worst class. His son tells us that Dr. Jencken's blindness "gave to his mind a tendency to avoid the accumulation of facts." We have read his 'Treatises,' and they certainly bear the strongest evidence to the truth of this, for instead of facts we have assertions, of which the following may be taken as an example:—"The lightning flash, indeed, contains metallic dust, sulphur, coal." Upon such assertions hypotheses of the most vague and dream-like character have been built, and these are put forth with a dogmatism which is exceedingly disagreeable, but which is often buried in a maze of words which renders the thought utterly unintelligible. Dr. Jencken, however, notwithstanding that the volume is issued as 'Treatises on Light, &c.' by him, occupies but a minor portion of its pages. The treatises occupy 92 pages; the volume containing, with the preface, 267. The rest of the book is filled with Mr. Henry D. Jencken's essays 'Historical and Critical,' of which we can only say that the historical portions must not be relied on, and that the critical sections will not be understood.

We have on our table *The Gospel and Modern Life: Sermons on some of the Difficulties of the Day, with a Preface on a Recent Phase of Deism*, by the Rev. J. Llewelyn Davies, M.A. (Macmillan),—*The Watchmen of Ephraim*, edited by John Wilson, Vol. III. (Macintosh),—*Contributions to Christology*, by Emmanuel Bonavia, M.D. (Trübner),—*A Treatise on the Assurance of Salvation*, by Paton J. Gloag, D.D. (Glasgow, Murray & Son). New Editions of *Christ the Bread of Life: an Attempt to give a Profitable Direction to the Present Occupation of Thought with Romanism*, by John Macleod Campbell, D.D. (Macmillan),—*The Minister's Wooing*, by H. Beecher Stowe (Low),—*A Rent in a Cloud*, by Charles Lever (Chapman & Hall),—*The Percy Anecdotes*, Vol. II. (Berger). Also the following Pamphlets: *Substance of a Lecture on Compulsory Education*, by Thomas Ainsworth (Whitfield),—*Our Discharged Convicts*, Reprinted from 'Good Words' (Judd & Glass),—*Letters by Discipulus to a Friend on Moderate Drinking* (Belfast, Green),—*The A. B. C. Sewage Process*; being a Report of the Experiments hitherto made at Leicester, Tottenham and Leamington on the Purification and Utilization of Sewage (Yates & Alexander),—*Sewage Irrigation*; being a Second Letter addressed to the Hon. the Lord Provost on the Sewerage of the City of Glasgow and Purification of the River Clyde, by Michael Scott, C.E. (Glasgow, Maclehose),—*On the Prevention of Excessive Infant Mortality*, by M. A. B.,—*The Ship Captain's Medical Guide*, compiled by Harry Leach (Simpkin),—*Coast of Fishery Barometer Manual, Board of Trade, 1869*, compiled, under the Direction of the Meteorological Committee, by Robert H. Scott, M.A. (Potter),—*Address delivered to the Students of the Edinburgh School of Design on the Occasion of the Delivery of the Prizes for the Year 1867-8*, by William Thomas Thomson (Clark),—and *Mr. Ruskin: his Opinions and Comparisons of Painters*; a Few Remarks dedicated to the Shades of Raphael,

Corregio, and Murillo, by B. H. Green (Effingham Wilson).

#### LIST OF NEW BOOKS.

Allan's Prize Essay on Kleptomania, 8vo. 3/6 cl. Imp.  
Archbold's Quarter Sessions, by Lowry, cr. 8vo. 2/6 cl.  
Biblia Sacra Polyglotta, ed. by Lee, 2 vols. folio, 82 ss. hf. bd.  
Bismarck, a Political Biography, tr. by Lewes, 12mo. 3/6 cl.  
Brooke's Aspen Court, 12mo. 2/6 cl. Imp.  
Champer's Sermons, Things New and Old, cr. 8vo. 3/6 cl.  
Colour, a Drama, 8vo. 1/1 swd.  
Coulton's Son of Man, Discourses, cr. 8vo. 5/6 cl.  
Cousin Jack, a Domestic Story, cr. 8vo. 6/6 cl.  
Craven's Sister's Story, tr. by Bowles, cr. 8vo. 4/6 cl.  
D'Aubigny's Reformation in the Time of Calvin, Vol. 5, 8vo. 16/6 cl.  
Dumas' Chicot the Jester, fo. 1/1 swd.  
Froude's Inaugural Address at St. Andrews University, 2/6 cl.  
Gaius's Commentaries on the Roman Law, tr. by Tomkins, 2 pts. 25/6 cl.  
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Wither's Poems, Granny's Tale, cr. 8vo. 1/1 imp.

#### A NEW CAXTON.

11, Abchurch Lane, March 15, 1869.

MANY of your readers will be interested in the fact of a new Caxton having been lately discovered. It is a short treatise upon death-bed repentance, confession, &c., and consists of sixteen quarto pages. The author is at present unknown, but it appears to be a translation from the original Latin. The title, which forms the first paragraph of the first page (title-pages being a later invention), is as follows:—"¶ Here begynneth a lytlyl treatyse schortely compyled and called ars moriendi, that is to saye the craft for to deye for the helthe of mannes sowle." Although printed with the same types, it is entirely different from the well-known 'Arte and Crafte to Dye Well,' printed also by Caxton, c. 1490; and adds another to the already numerous instances of books from the press of our first printer of which Time has spared to us but a single copy. The fortunate discoverer was Mr. Bradshaw, of the Public Library, Cambridge, and the volume itself is in the Bodleian Library, Oxford.

WILLIAM BLADES.

#### MRS. HEMANS AND THE LIFE OF SCOTT.

Edinburgh, March 15, 1869.

MR. Charles Hemans has referred, in your paper of last Saturday, to the present re-issue of Lockhart's 'Life of Scott,' as containing deliberate errors and disingenuous misrepresentations, affecting the literary reputation of his mother, the late Mrs. Hemans. We think it right, therefore, to ask your insertion of the passages complained of; and we leave it to the judgment of your readers whether the late Mr. Lockhart has overstepped the bounds of the biographer in this matter:—

He says (vol. vii. p. 171):—"Miss Baillie's volume contained several poems by Mrs. Hemans, some *jeux d'esprit* by the late Miss Catharine Fanshawe, a woman of rare wit and genius, in whose society Scott greatly delighted."

Then he inserts a letter from Scott to Miss Joanna Baillie, dated July 11, 1823:—"Mrs. Hemans is somewhat too poetical for my taste—too many flowers I mean, and too little fruit—but that may be the cynical criticism of an elderly gentleman; for it is certain that when I was young, I read verses of every kind with infinitely more indulgence, because with more pleasure than I can now do—the more shame for me now to refuse the complaisance which I have had so often to solicit."



Further on (page 230), Lockhart says:—"This is the answer to a request concerning some MS. tragedy, by the late Mrs. Hemans, which seems to have been damned at one of the London theatres, and then to have been tried over again (I know not with what result) at Edinburgh:—

"To Miss Joanna Baillie, Hampstead.  
(From Scott.)

"Edinburgh, February 9, 1824.

"My Dear Miss Baillie,—To hear is to obey, and the enclosed line will show that the Siddonses are agreeable to act Mrs. Hemans's drama. When you tell the tale say nothing about me, for on no earthly consideration would I like it to be known that I interfered in theatrical matters;—it brings such a torrent of applications which it is impossible to grant, and often very painful to refuse. Everybody thinks they can write blank verse—and a word of yours to Mrs. Siddons, &c. \* \* I have great pleasure, however, in serving Mrs. Hemans, both on account of her own merit, and because of your patronage. I trust the piece will succeed; but there is no promising, for Saunders is meanly jealous of being thought less critical than John Bull, and may, perhaps, despise to be pleased with what was less fortunate in London. I wish Mrs. H. had been on the spot to make any alterations, &c. which the players are always demanding. I will read the drama over more carefully than I have yet done, and tell you if anything occurs."

Again, on February 12, 1824, Scott writes to Miss Baillie:—"I wrote with Mrs. Siddons's consent to give Mrs. Hemans's tragedy a trial. I hope that her expectations are not very high, for I do not think our ordinary theatrical audience is either more judicious or less fastidious than those of England. They care little about poetry on the stage—it is situation, passion, and rapidity of action, which seem to be the principal requisites for ensuring the success of a modern drama; but I trust, by dint of a special jury, the piece may have a decent success—certainly I should not hope for much more. I must see they bring it out before 12th March, if possible, as we go to the country that day."

The above passages contain the only mention of Mrs. Hemans's name in Lockhart's Life of Scott.

A. & C. BLACK.

#### THE PYRAMIDS.

Ordnance Survey Office, Southampton, March 15, 1869.

I am anxious to be allowed to correct a statement which is contained in my letter, which appeared in the *Athenæum* of the 28th of November last, respecting the measures taken by Prof. Piazzzi Smyth at the corners of the Great Pyramid.

From the frequent mention of the length of the side of this Pyramid, as it stands, to be 746 feet or thereabouts, and that with the casing-stones the length must have been about 764 feet, it followed that 12·7 feet only had been removed at the corners, and I stated that the measure of about 16·5 feet more, making a total length removed at the corners of 29·2 feet, was irreconcilable with the above measures. I had no desire to misrepresent Prof. Smyth, and regret that I had inadvertently fallen into this error, as it appears that this 16·5 feet of the masonry of the Pyramid has also been removed at the corners.

The chief point of interest connected with the dimensions of this Pyramid lies in the fact that, having the corners of the sockets for all four corners of the Pyramid perfectly preserved in the rock in which they are cut, we have the data for ascertaining the length of the common Egyptian cubit at the time the Pyramid was built, in the same manner that we have obtained the length of the Greek foot and cubit from the measures of the Parthenon. Mr. Inglis, a practical engineer, measured the distance from corner to corner of the sockets, and found the lengths of the sides to be 9,120, 9,114, 9,102 and 9,102 inches; the mean being 9,110 inches. Stuart obtained 12,138 inches as the length of the Greek foot, from the measures of the Parthenon, and Penrose, 12·16 from them: the mean length of the two being 12·149, and the mean cubit therefore 18·224 inches, which, multiplied by 500, gives 9,112 inches, differing only 2 inches from Inglis, mean measure. If we take

Stuart's length of the Greek cubit, 500 times its length only differs 1½ inch from Inglis's length of two of the sides, being 9,102 inches; and if we take Penrose's length of the Greek cubit, it gives us exactly 9,120 inches, Inglis's largest measure.

These results appear to me to demonstrate that, as Herodotus has stated, the Egyptian cubit was equal to that of Samos, that is, to the Greek cubit, and that the sides of the great Pyramid were made exactly 500 Egyptian or Greek cubits, and that the Pyramid covered exactly 25 arura or Egyptian acres; the arura, according to Herodotus, being a square of 100 cubits.

The height of the Pyramid was determined, as I have said before, by giving the structure a rise of 9 in 10 at the corners.

HENRY JAMES, Col. R.E.

#### THE SINAIC INSCRIPTIONS.

Norton House, Stockton-on-Tees, March 13, 1869.

In your note appended to Mr. Palmer's letter, of February 2, from Wady Feiran, under Gebel Serbal, which appeared in the *Athenæum* of the 6th inst., you add that he had "made a series of copies of the famous rock-inscriptions, and expresses a confident belief that he has found a key to the language and meaning." From this your readers might be induced to think that no key has yet been discovered to these inscriptions, and that no one has interpreted any of them. You will, I trust, allow me to refer your readers to several papers and monographs, in which many of these inscriptions have been translated by German and French philologists.

Twenty years ago I paid some attention to the remarkable, and then unknown, inscriptions which were copied by the late Rev. G. F. Grey, and were published in the *Transactions of the Royal Society of Literature*, Vol. II. The attempts of the Rev. C. Porter at their translation I will pass over, as altogether futile and incorrect. Cosmas Indopleustes, as is well known, was the first traveller who, about A.D. 525, noticed them; and he said that some Jews had read them, and told him their signification. This evidently meant that most of the inscriptions were in an Hebraistic language, i.e. in some Shemitic dialect. Not that they were, as many have supposed, the actual handiwork of the Israelites, inscribed in Hebrew; although it is not impossible, on account of age alone, that some of them might have been the memorials of that people on their passage through the peninsula. The inscriptions vary in their language, some few being even in Phœnician, some in Greek and Latin, and others evidently of Christian origin. Other travellers have considered them to be the records of the natives, or the Nabathæan race dwelling in the peninsula. I will add a list of the papers on the study of these inscriptions, for the use of such of your readers as may be desirous of learning or following up their interpretations. They are as follows: Beer, 'Inscriptiones Veteres,' Leipzig, 1840,—Tuch, *Zeitschrift der D. M. Gesellschaft*, iii. 129,—Hitzig, *Zeitschrift der D. M. Gesellschaft*, ix. 737,—Blau, *Zeitschrift der D. M. Gesellschaft*, xii. 708; also ix. 230, 'On the Sinaic Inscription from Petra,'—Levy, *Zeitschrift der D. M. Gesellschaft*, xiv. 363, 1860, 'Ueber die Nabathaischen Inschriften von Sinai,'—Meier, *Zeitschrift der D. M. Gesellschaft*, xvii. 575, 1863. I will not venture here any opinion upon the merits of these memoirs, for they are difficult to read, being written in German, and the inscriptions rendered chiefly into Hebrew. Also, the learned M. F. Lenormant has published an interesting pamphlet, 'Sur l'Origine Chrétienne des Inscriptions Sinaïtiques,' 1859. The Rev. F. W. Holland, who was with the present Survey in the Peninsula, said, in his recent paper, read to the Royal Geographical Society in May, 1868 (see *Proceedings of the Royal Geographical Society*, vol. xii. p. 192), "The strongest evidence against the Israelitish theory (of the inscriptions) is the existence of a bilingual one in Greek and Sinaic." This I originally pointed out in 1847, in my first memoir on these curious remains, in the *Transactions of the Royal Society of Literature*, vol. iii. 2nd series, p. 229; and, since then, a second bilingual inscription has, I believe, been discovered. I fear, however, that there is

little to be learnt from the interpretations of them, because a great part of them runs nearly after this formula:—"Hail! Faustus, the son of Erus Calitæus Marus, coming here, should have been remembered." And this form corresponds with that recorded by Cosmas as their signification, viz., "a journey of some person, of such a tribe, in such a year and such a month." Many of the proper names are of Hebrew origin, although denied by Dr. Robinson.

A fuller account of these rock-inscriptions I gave in 1852, in my second memoir, in the *Transactions of the Royal Society of Literature*, Vol. V.; and a long one copied at Petra, which was kindly sent to me by the present Lord Chancellor, is added in an accompanying lithograph. Admitting the correctness of some of the German translators, I may remark that I do not think that all the Shemitic dialects in these remarkable inscriptions have been, as yet, fully and accurately deciphered. M. Lottin de Laval, in 1859, published a large collection, which he took by means of his process, termed "Lottinoplastic," during his exploration, in 1850, of the Sinaic Peninsula, and which will be of assistance to students.

JOHN HOGG.

P.S. Refer also to Beer's 'Studia Asiatica,'—Seetzen's copies and remarks in another German periodical,—and to one of the late Baron Bunsen's learned volumes.

#### AN EXTRAORDINARY DISCOVERY.

135, East 39th Street, New York, March 2, 1869.

THERE is a poor kind of trifling common to a part of the American press, consisting of a kind of cross between sensationalism and satire, but expressed by the word "hoaxing." Lately it has taken the direction of monstrously absurd stories about archæological discoveries, chiefly in our Western States, having a latent intent to ridicule a crack-brained *soi-disant* archæologist who is now perambulating those regions—a very type of *gobe-mouchery*. Of this character is the article "Extraordinary Discovery" referred to in the *Athenæum* of February 13th, and which made its first appearance in the *Missouri Republican*, giving an account of an alleged ancient tunnel under the Mississippi river, opposite St. Louis. Substantially the same story had been previously published, with the difference that, instead of a tunnel, vast vaults, wonderful in monuments "of Assyrian type," had been discovered hewn in the stony depths of Rock Island. I have before me a long letter from a Vienna *savant* earnestly inquiring into the particulars of the discovery of "immense subterranean" in the cliffs of the Palisades, on the Hudson river, just above this city, and expressing surprise that American archæologists have not given the world a better account of them than had appeared in the newspapers!

For three years not long past every man in the United States, in any way known in Europe as a student of archæology, was pestered with inquiries about certain bold impostures, called "The Holy Stones," alleged to have been found near Newark, Ohio, in an ancient mound; and which were covered with Hebrew inscriptions, including an epitome of the Decalogue. This practical hoax, however, got some credit abroad from the kind of indorsement it received from the late Secretary of the American Ethnological Society—a very worthy gentleman, but the incarnation of credulity. In this respect, probably the country never produced his counterpart, except perhaps in the late Henry R. Schoolcraft, the compiler of that monstrous moon-calf of pseudo-science, 'Historical Notes on the History and Condition of the Indian Tribes,' published by authority of Congress, who seems really to have believed in what was known as "The Grave Creek Stone," bearing an inscription in "characters resembling the Runic." Joe Smith's golden plates, from a mound in Western New York, on which was inscribed the Book of Mormon, it is only fair to say, were discovered before the Grave Creek inscription or the Holy Stones, and, "when found" a second time, should be preserved in the same museum with them.

I could enumerate numbers of these hoaxes relating to Mexico and Central America, including those of the "Chevalier Pontelli" in Guatemala, of which the illustrations astonished the readers of



the picture papers of France, England and Germany; and also those relating to the extraordinary Greek MSS. found at Oaxacingo (Hoax-by-Jingo!), in South Mexico; but the game is not worth the candle.  
E. G. SQUIER.

#### CHANGES IN THE RUSSIAN LANGUAGE.

St. Petersburg, March 1, 1869.

It has been repeatedly asserted within the last ten years, that the various languages of the civilized world are gradually coalescing, and, by mutual acquaintances and mutual interchange, will finally restore mankind to the condition of that primitive epoch when "the whole earth was of one language and of one speech." Whether this great consummation is as near at hand as these speculators affirm, we may reasonably take leave to doubt; but that great advances have been made in this direction of late is unquestionable. There is hardly a summer tour published now-a-days which does not reiterate the comfortable assurance that "an Englishman may now go from London to Naples without using any language but his own," which is certainly fortunate, as the majority of tourists possess no other. Almost every traveller one meets will quote sententiously the old saying, "that with English, French, and German one may go all over the world"; the world, we presume, not including Russia and Siberia, in the interior of which none of the three languages would be of much avail. As regards the possession of a common tongue, Europe is probably further back than in the days of Louis Quatorze, when French was the language of fashion and intellect from the mouth of the Severn to the shoals of the Lower Danube; but the tendency to a reciprocal borrowing of words and phraseology goes on from day to day, growing and still to grow—a tendency nowhere more palpable than in the great Eastern empire. Nor is this at all surprising. The wholesale and boisterous philanthropy of Peter the Great, throwing itself headlong into the work of reformation, as he rushed into the hottest fire at Poltava, inundated Russia with a host of new inventions and appliances, for which the native tongue had neither name nor sign. These were naturally managed by foreigners, whose terminology established itself unchecked in the space thus cleared for it; and in this manner a foundation was laid, upon which the Francomania of succeeding reigns built a marvellous superstructure. It is sufficiently curious to observe at what an early period the hostility of the two elements—the homely native and the brilliant invader—broke out into open warfare,—a warfare all the more inveterate from the heartfelt and enduring affection borne by the existing Russian literati to their native tongue. Let us hear the testimony of the greatest among them:—"The Russian language, parent of many others," says Lomonosoff, "is superior to all the tongues of Europe, not merely by the extent of the countries where it is dominant, but also by its own richness and comprehensiveness. Charles the Fifth, Emperor of the Romans, used to say that one should speak French to one's friends, German to one's enemies, Italian to ladies, and Spanish to God; but had he been acquainted with Russian, he would assuredly have added, that one might fitly use it in addressing each and all. In it he would have discovered the vivacity of the French, the strength of the German, the sweetness of the Italian, and the majesty of the Spanish; and, in addition to all these, the richness and energetic conciseness of imagery which distinguish the languages of Greece and Rome."

So wrote the great precursor, who from the summit of his glory beheld afar off the uttermost parts in the splendid literature which he did not live to inherit. But the doctrine which he preached lived after him. Karamzin, styled by his contemporaries the Reformer of the Russian Language, and even now regarded as an oracle on all points of grammatical accuracy, became the apostle of a long and unsparring crusade against the foreign heresy; not Plato himself excluded the non-indigenous element with greater vigour and inflexibility. "It was his custom," says one of the reformer's biographers, "to give himself considerable pains

to replace foreign terms by Russian ones, wherever such a thing was practicable; and even where it was necessary to admit a word for which the native tongue furnished no equivalent, he usually subjected it to some slight alteration, in order that the ear might not be startled by an altogether unwonted sound. At times, it is true, he gave the preference to a foreign word as being clearer and more definite than its Russian counterpart; but he nevertheless proscribed with the utmost rigour many terms and phrases unhesitatingly employed by former Russian authors, e.g., '*vezón, estíma, konsideratzia, universalnaya, approbatzia*,' all of which are to be found in Von Wiesen. In the '*Letters of a Russian Traveller*,' he invariably writes '*príbór*' (furniture) instead of '*mebel*,' and substitutes '*slutchai*' for '*fakt*.' But with all his genius and energy, the great historian was fighting a losing battle, like all who have tried the same experiment since the time of that conservative Queen of Assyria who diverted the course of the Euphrates, in order to obstruct the progress of the Livingstones and the Vambéry of the seventh century before the Christian era. The great reaction, long held at bay by jealous despotism and literary talent on the one hand, and by the inherent conservatism of the Muscovite race on the other, has come at last, and Western Russia is now deluged with foreign words and phrases of every description; some transferred intact, e.g., '*étage, trottoir, boulevard, équipage*,' &c., while others, as '*kontora, politzia, epocha, kareta, istoria, operatzia*,' are altered just sufficiently to provide them with a certificate of naturalization. In a word, Russia has borrowed her fashionable vocabulary chiefly from France, her business terms in a great measure from Germany, and her nautical and mechanical phraseology, as might be expected, almost entirely from England."

Such a state of affairs is naturally regarded as a crying sin by those who stand up for "the well of Russian undefiled," and regard idiom as little less odious than a foreign invasion; and M. Nikolai Aksharoumoff aptly expresses this feeling in his indignant protest against "a language which has long been little more than a rough copy from the French." But however we may respect these determined patriots, we must beg to dissent from the conclusion at which they arrive. No language is so intrinsically perfect as to be unsusceptible of improvement; and the surest way to that improvement, with languages as with races, lies in the admixture of a new element. The union of Celt and Saxon produced some of the finest specimens of the human race. The union of the speech of Britain with that of Normandy produced one of the noblest tongues ever spoken by man. Nor must it be forgotten that the Russian language is in reality as meagre and inefficient in some points as it is rich and copious in others, and liable, in all probability, to be strengthened rather than deteriorated by the foreign infusion so much complained of. There is much sound truth, as well as dry humour, in the opinion pronounced on this subject by quaint old Camden in one of the raciest passages of his inimitable '*Remains*':—"Now whereas our tongue is mixt, this is no disgrace unto us. The Italian is pleasant, but without sinews, as a still fleeting water; the French delicate, but even nice as a woman, that will scarce dare open her lips for fear of marring her countenance; the Spanish majestically, but fulsome, running too much upon the O, and terrible like the Devil in a play; the Dutch manlike, but withal very harsh, as one ready at every word to pick a quarrel. Now we, in borrowing from them, give the strength of consonants to the Italian, the full sound of words to the French, the variety of terminations to the Spanish, and the mollification of more vowels to the Dutch, and so, like bees, we gather the honey of their good properties, and leave the dregs to themselves."

Our list of new publications for this month is an unusually full one, comprising a large proportion of books of travel, as well as several translations. We select a few of the most important. '*Sketches of the Trans-Danubian and Adriatic Slavonians*,' by Vicentia Makousheff; will doubtless be perused with eagerness by the advocates of the Pan-Slavist

theory, treating, as it does, of two very important branches of the great brotherhood which they are proposing to establish in Eastern Europe. A stray hour may be well employed in making the acquaintance of M. Skatchkoff's '*Notes on Village House-keeping in China*,' which presents to us a new and not uninteresting feature of a country often described, but never fully comprehended. M. Venioukoff's '*Sketches of Japan*' is likely to interest the public of St. Petersburg, not merely as the work of an experienced and adventurous traveller, but also as relating to a quarter of the globe to which the eyes of Russia have frequently been turned of late. The same thing may be said of '*The Frontier of Turkestan in 1866*,' which, however, is rather an indefinite term, the frontier in question having recently shifted so extensively under the zealous exertions of General Romanovski & Co. as to be now almost as uncertain as the proverbial "boundary line of insanity." M. Valdemar's '*Short Survey of various Questions relating to the Russian Merchant Navy*' contains a great variety of interesting information; and the '*Collected Poetical Works of Vasilii Kurotchkin*' will be appreciated by all who have an eye for satirical humour. The title of '*Stagnant Swamps*' will recommend it to the Russian public, with whom a striking name proverbially goes a good way; though not to such an extent perhaps as in the case of the classic tragedian who offered up a hetacomb on lighting upon a telling appellation for one of his heroes. Besides these, we have to notice translations of Capt. Marryat's '*Adventures of the Wilmots*'; of M. Roussillon's '*Military Strength of the United States*'; of Capt. Mayne Reid's '*Tales of a Hunter*'; and of M. Daul's '*Feminine Labour*.' K.

#### INDIAN METEOROLOGY.

Stuttgart, March 10, 1869.

THE note in your '*Weekly Gossip*' of the 2nd, and Col. Strange's letter in your journal of the 23rd of January, induce me to offer a few remarks on the same subject: that of Indian meteorology.

It is evidently highly desirable that all instruments intended for really scientific purposes should have their index errors accurately determined; it is also desirable that as many as possible should be compared at the same establishment, but this is not at all essential: what is necessary, is that the normal instruments should be really standards. Although then I have little doubt that after Col. Strange's remark, Greenwich and Kew will examine their differences and get rid of them, yet I would recommend Col. Strange not to trust to either Greenwich or Kew, but to have a proper standard barometer and thermometer of his own, constructed under his own superintendence, for his Indian work.

I would also strongly recommend that in standard barometers for India (and elsewhere) the observing cistern should be placed on one side of the instrument (not directly under the tube), with a movable cover, in order that the surface of the mercury may be cleaned with ease and without risk to the instrument. One of the great difficulties with the standard barometer as usually constructed, is that of cleaning the surface of the mercury easily, when this becomes dull, from whatever causes (especially from dust in rooms with the doors and windows frequently open, as in India), the reflection of the ivory point can no longer be well seen, and the observation becomes tedious and uncertain. To avoid this source of error two instruments, such as those I have recommended, were constructed for me in 1855, while I was in India, by Adie of London, with the aid of the advice of my old friend and assistant, the late Mr. Welsh, Director of the Kew Observatory. The cistern was also intended to try the system of a constant level by an overflowing and variable surface, which, however, did not succeed. Where this construction is not employed, it is better, especially with native observers in India, that the cistern should have a somewhat large diameter, and that only the upper surface of the mercury should be observed; a correction being made for capacity.

It is not enough for scientific purposes that the instruments should have their errors well determined before being sent to India; they ought to



have them determined there from time to time; all kinds of accidents may arise to a barometer to change its zero or to vitiate its indications; and the thermometer, it is well known, changes its zero-point with time. As soon as I could get ice after taking charge of the Trevandrum Observatory, I found a standard thermometer by one of the most scientific of London instrument makers, with an error of one degree and a half Fahrenheit at the freezing-point. Ice can now be had so easily at Indian stations by the use of Carré's machines, that with proper instructions as to the state into which the ice should be reduced before testing the thermometers, an error of half-a-tenth of a degree Fahrenheit may be easily avoided.

But the most important matter refers to the position of the instruments in India. The barometer ought to have a good light for reading, but be placed so as to have the most constant temperature possible, and therefore be screened from the heated soil, and as far as possible from the observer himself, especially when the observation is made slowly.

It is not, I believe, too much to say that the mean temperature of very few Indian stations has been determined for any epoch to within two degrees Fahrenheit of the truth. To place a thermometer well in countries where the sun approaches or crosses the zenith, where the soil around is frequently heated to 150° or 160° Fahrenheit, is a matter of much difficulty, and it has not been unusual in consequence to place the thermometer quite within the house, as the best way to get an approximation to the temperature of the air in the shade. I tried at first shifting the thermometer board from east to west and north to south, where the greatest amount of shade was to be found with a free circulation of the air; but this plan also had its defects.

The thermometer ought to be exposed neither to the radiation from heated ground, nor to that from walls colder or hotter than the air; besides that the air itself has its temperature affected by the walls inclosing it. I made use, after many experiments, of a small building to the north of the Observatory, about six feet square within, tiled, and covered above the tiles by a thatched roof; with venetian windows east and west, a large window to north, and the door to south, both always open. The thermometers facing the north window were about nine feet above the soil, a staircase on the south side leading to the room. I tried the plan of whirling a thermometer rapidly round a stand in the free air, but the observation was troublesome and unsatisfactory.

I would suggest that in India the height of the thermometer from the ground should be made considerably greater than is usual in Europe. During the day, in clear, and especially in calm weather, there is a stratum of air near the soil which has a temperature wholly abnormal: a correction for the height can be applied to the final results if necessary. These remarks apply also to observations in Great Britain in summer. It would be easy to point out observations in which the maximum temperatures are too high and the epoch of daily maximum too late, from the effects of radiation in the afternoon.

It is not my intention to enter further here into the desiderata and difficulties in connexion with meteorological observations which have presented themselves to me in Europe and in India, but I would suggest, in addition to the instruments usually employed, the use of an evaporator, which can be read with some exactness. Two were devised by me in 1854 or 1855, one or other of which was observed hourly during ten years. In one the evaporation was measured by a graduated cylindrical tube, or plunger, which, as it was lowered into the cistern, raised the water to a fixed point. With an evaporating basin of 10 inches internal diameter and a plunger of about 2½ inches external diameter, a movement of 5 inches of the plunger is equivalent to a change of a quarter of an inch in the height of the water; so that with a plunger divided into two-tenths of an inch the evaporation can be read to one-hundredth of an inch. In another instrument a point was lowered to the surface of the water by means of a micrometer-headed screw. Salt or sea-

water was employed by me to prevent thefts by birds, so common in India when fresh water is exposed, and also because the sea is the great evaporating surface. One evaporator was built into a pillar, to keep the temperature as constant as possible, and this one was exposed to sun and rain; another was kept in the shade and under cover, close to the thermometer-house. The importance of observations with such instruments is considerable; the results being a species of integral effects due to heat and wind.

In your Weekly Gossip a few years ago, the closing of the Trevandrum Observatory was alluded to. Allow me to state that my official connexion with that establishment terminated in 1865, when the objects of my own special researches were satisfied. The Trevandrum Government, with the advice of the British President, decided on discontinuing the observations on my return to Europe. I was able, however, through the kind aid of Sir William Denison, then Governor of Madras, to secure the continuance of a limited series of magnetical and meteorological observations, in continuance of my complete series, and with special reference to annual and secular changes. This limited series was sanctioned for six years (till 1871) by His Highness the Maha Rajah, and the more readily that the closing of the Observatory only received His Highness's assent from his wish to follow the counsels of his European advisers at the time. These observations are made by my best two assistants under my instructions. I should add, that the Trevandrum Government sanctioned the funds necessary for the publication of the observations made under my direction, and that the first volume would have appeared before now had it not been for illness and other hindering causes.

JOHN ALLAN BROWN.

#### OUR WEEKLY GOSSIP.

THE Rede Lecture, at Cambridge, is this year to be delivered by Mr. W. Huggins. The subject may be foreseen: it can hardly fail to comprise all that has been learnt by spectroscopic observations of the sun and stars. After that we may expect the potentiality of the spectroscope as a scientific instrument to be more and more recognized. Only a few years ago spectrum analysis was unknown; what it has already grown to was well demonstrated at General Sabine's recent conversazione.

The Cambridge Local Examinations Syndicate state in their annual report, that the last examinations were held at 30 centres, the whole number of candidates entered being 1,783, of whom 401 were girls. In the preceding year the total number was 1,704, of whom 252 were girls. Of junior boys, 23·2 per cent. passed in honours, 47·8 per cent. without honours, and 29 per cent. failed. Of junior girls, the per-centages were 16·2 in honours, 58·1 without honours, and 25·7 failed. Those of senior boys were, 31·3 in honours, 36 without honours, and 32·7 failed. Of senior girls, 9·2 in honours, 36·8 without honours, and 54 failed. The girls are reported as deficient in arithmetic and unsuccessful in mathematics, but far before the boys in French and German.

As a sample of the honorarium paid to artists who are at the head of their respective classes, it may be worth recording that Mr. Sims Reeves, the vocalist, and M. Blondin, the rope-dancer, each receive a hundred pounds, or guineas, for a performance at the Crystal Palace. Mr. Charles Dickens, it is said, receives the same sum for each of his Readings in London.

Financial literature, if we may so speak, lost one of its ablest exponents by the death of Sir William Clay, Bart., on the 13th inst. Sir William, who for several years represented the Tower Hamlets, belonged to the old family of the Clays of Derbyshire. He inherited some of the Fairfax blood through his grandmother. Sir William was the first baronet: the dignity was conferred in 1841.

The late Sir John Boileau, Bart., belonged to an historical race. He was descended from the first Grand Provost of Paris, Etienne Boileau, who was raised to that office by the saintly King, Louis the Ninth. The family was long settled at Castel-

nau, near Nismes, but, being Protestant, emigrated to England at the revocation of the Edict of Nantes. The head of the house, Charles Boileau, Lord of Castelnau and Croix, commanded a body of French gentlemen, under Marlborough, at Blenheim. Castelnau was the spot where Roland, the last of the Cevenol insurgents, was slain by the Catholic Dragoons of Villars.

The family of the late Mr. Carleton—in his best time one of the most graphic of Irish novelists—is, it is said, left without any provision. Application has been made to Government for the continuance to his widow of the small literary pension which was formerly awarded to her late husband.

When the late Mr. Dargan died, Ireland was so sensible of having lost the most practical of her benefactors that a subscription was immediately started for the benefit of his widow, who was reduced from a condition of affluence to one of penury. Mr. Dargan's biographer will have the unpleasant task of recording that the subscription utterly failed, and that the English Government was asked to furnish the means which Irishmen did not care to contribute.

Serious attempts are now being made to obtain house accommodation for the various dispersed scientific Societies; a Committee has been formed, and we understand a preliminary meeting will be held in a few days to concert further measures.

Cambridge has now followed the example of Oxford in admitting students to the University without requiring them to belong to any college. A former proposal on the subject was rejected by a small majority; but a Syndicate was appointed to prepare a scheme, which, after discussion in the Senate, was adopted at a Congregation this day week. The main feature of the scheme is, the appointment of a board to admit and superintend such students, maintain discipline, see that they are advised as to their studies, and "make provision, as far as may be practicable, for the due attendance of such students on public worship, yet so as not to interfere with the religious convictions of persons who are not members of the Church of England." There are also clauses prohibiting graduates of the University or members of colleges, without satisfactory certificates from the college authorities, from becoming non-collegiate students. The fee for matriculation is to be fifteen shillings, and no entrance examination is to be required. Those who wish to pursue some particular branch of study, free from the restrictions and expenses of college life, and without being under the necessity of combining other studies with it, or taking any degree, have now the means of doing so placed within their reach, and in all probability many will avail themselves of the boon.

At the Meeting of the French Academy of Sciences on Monday, March 15, Prof. Owen took his seat as one of the Foreign Associates of the Institute, and communicated a summary of his geological and palæontological observations made in Egypt, in various localities of both the Libyan and Arabian Deserts, and along the entire course of the Maritime Canal of the Isthmus, from Port Said to Suez. The various mineral conditions of the deposits forming the deserts were indicated, and the range of geological time, as illustrated by fossil remains, was traced from the upper Secondary through the older and middle Tertiary periods. There was no evidence of any deposit on the Desert of later date than miocene, save where it has received the Nile alluvia. These began to over-spread the old sea-bed—now the deserts—at a period corresponding to the termination of the miocene period in European geology. In other words, at that period Africa had assumed elevation, characters and surface-contours, of which the Nile was a result. Wherever the deposits of that river had not extended the fossils of miocene or older marine character were superficial, and the upraised sea-bed containing them had been subject only to the effects of solar heat and the drifting action of wind. The fertile soil of Egypt exemplifies the latest natural work of the formation of land; and here, by way of antithesis, the earliest records of man under religious and social conditions are preserved.



Among the petitions presented to the House of Commons on Friday in last week, was one from Mohammad Quoahan Ali, of Benares, "for the repeal of the statute 1 Geo. 2. c. 5, and of so much of 5 Geo. 4. c. 83, as may prevent the peaceable practice of the science of astrology." Benares is the seat of astronomy in India, and astronomy and astrology are as yet hardly distinct in the minds of any but very learned Hindús. There is a caste in the North-West provinces the members of which live by the practice of astrology; but, to judge by his name, Mohammad does not belong to it. He is mistaken if he believes that the English Acts reach him in India; and the general provisions of the Indian Penal Code would hardly touch the conscientious astrologers. Perhaps, although described as "of Benares," he may live in London.

Here is something to make English actors acknowledge how one thing, at least, is better ordered in France. The Odéon theatre is closed during June, July and August; but the actors, by arrangement of the most amiable of ministers with the most obliging of managers, are paid their usual salaries throughout that holiday quarter monthly. Why this is the case only with the Second Théâtre Français, no one seems to know; but it makes the Odéon first in the estimation of players.

Among the papers read last week at the meeting of the Royal Society was one by Prof. Oswald Heer, of Zurich,—"Contributions to the Fossil Flora of North Greenland"; being a description of the specimens collected and brought home in 1867 by Mr. E. Whymper. This fresh supply of materials for investigation has enabled Prof. Heer to extend and confirm his former conclusions; and the evidence is irresistible that a tropical climate once prevailed in the region now comprised within the Arctic Circle. Leaves and cones of that magnificent evergreen, the magnolia, have been found; also the flowers and fruit of a chestnut, and remains of other trees which grow only under the most favourable conditions of climate and soil. Some of the deposits, extending over a considerable area, contain evidence of being a freshwater formation; and of the specimens there collected, one is a cypress of the same species as that now growing in the swamps of the Mississippi. This suggestive and interesting fact was mentioned by Sir Charles Lyell in remarks which he made after the reading of the paper. That the Flora of that primeval era was abundant is evidenced by the specimens yielding seventy-three different species, besides two land insects and a shell of a mollusk. It is rumoured that we are to have fresh Arctic and Antarctic explorations,—the latter in preparation for observations of the transit of Venus; and it will animate the explorers who sail northwards to know that important discoveries are to be made on the desolate land as well as on the water. That which has been done in this respect is as nothing in comparison with what remains to be discovered. The subject is so important, not only in the geological but the cosmical point of view, that we hope to see Prof. Heer's paper published, with ample illustrations, in the *Philosophical Transactions*. Sir Charles Lyell took occasion to remind the meeting that the first specimens of fossil plants were brought from the Arctic regions fifty years ago by the President of the Royal Society, then Capt. Sabine, on the return of the late Sir Edward Parry's expedition from Melville Island.

Mr. Matthew Browne writes as follows on Chaucer and the 'Testament of Love':—

"26, Abingdon Street, March 16, 1869.

"I fancy that it was to Mr. Morris that I, a little while ago, saw attributed the discovery that the 'Testament of Love' attributed to Chaucer was not written by him. But, supposing Mr. Payne Collier to have made the discovery (and I have not read what he has to say upon the subject), I rather think his modesty leads him to underrate the importance of it. This document has plagued everybody who has paid anything like close attention to Chaucer's life and writings, and it would be a great point gained in one direction to have it clean swept off the stage of inquiry. It did not occur to me to doubt the authorship of the piece (as the old Scotchwoman said, when asked if she understood

the sermon, 'Wad I hae the presumption?'); but, in my own very humble labours in regard to Chaucer, this precious 'Testament' was a great stumbling-block. I had to say that I 'could not consider the question disposed of,' and to hint that in portions the book must be a translation or a paraphrase. This hint was based upon psychological grounds; for it would be an extraordinary circumstance indeed that the man who had the peculiar form of genius which is shown in the 'Canterbury Tales' should also possess the utterly diverse, indeed opposite, form of genius exhibited in some portions of the 'Testament of Love.' It would be much as if a Sir William Hamilton should write 'The Lady of the Lake,' or Crabbe's 'Village Register.' Supposing it settled, however, that Chaucer did not write the 'Testament of Love,' or any part of it, it would not be uninteresting to know who did. For one, I should be glad and thankful to see in your columns a hint or two of the reasons (over and above the difficulties which have escaped none of the commentators) for concluding positively that Chaucer was not ('could not have been,' I think Mr. Collier says) the author of it; nor would it be uninteresting to know if the authorship (apart from Chaucer) is a perfectly open question."

To all persons interested in the history of the education of women in England we commend the reading of the thirty-eighth chapter—"That young maidens are to be set to learning"—of Mulcaster's 'Positions,' published in 1581. His generous praise of the Queen and her "undershining starres, many singular ladies and gentylwymen, so skilfull in all cunning, of the most laudable and loveworthy qualities of learning," his rebuke of the Timon, the churlish carper who asks "what should wymen do with learning?" his four pleas for women's education, that "our country doth allow it, our duetie doth enforce it, their aptnesse calls for it, their excellencie commandes it," are to us very interesting, seeing of how late date the introduction into England of the education of women was in his day; for Sir Thomas More began it with his daughters, and Henry the Eighth with his. The extent of Mulcaster's training for women would not, of course, satisfy our educationists now; but it was a good range for 1581: "And is not a young gentlewoman, thinke you, thoroughly furnished, which can reade plainly and distinctly, write faire and swiftly, sing cleare and sweetly, play wel and finely, understand and speake the learned languages, and those toungues also which the time most embraseth; with some Logickall helpe to chop, and some Rhetoricke to braue? Besides the matter which is gathered, while these toungues be either learned, or lookt on, as wordes must have seates, no lesse than rayment bodies. Were it any argument of an unfurnished maiden, besides these qualities, to draw cleane, in good proportion, and with good symmetrie? Now, if she be an honest woman, and a good housewife too, were she not worth the wishing, and worthy the shryning? And yet such there be, and such we know."

Messrs. Hodgson last week sold at their rooms the under-mentioned copyrights and stereotype plates at the prices affixed, viz.:—Knight's Pictorial History of England, 555*l.* (Bell & Daldy).—Knight's Pictorial London, 230*l.* (Hotten).—Cattermole's Illustrated History of the Civil War, 265*l.* (Mackenzie).—Howitt's Queens of Great Britain, 230*l.* (Virtue).—The Book of Shakespeare Gems, 52*l.* 10*s.* (Routledge).—Brandon's Gothic Architecture and Parish Churches, 57*l.* (Atchley).—The Directorium Anglicanum, edited by the Rev. F. G. Lee, 47*l.* (Hogg).—Mrs. Jameson's Beauties of the Court of Charles the Second, 95*l.* (Hotten).—Humphreys and Westwood's British Moths and Butterflies, 66*l.* (Routledge).

FOURTH ANNUAL EXHIBITION OF OIL PAINTINGS OF THE BRITISH AND FOREIGN SCHOOLS, IS NOW OPEN, at T. McLEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.—Admission, including Catalogues, 1*s.*

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—THE EXHIBITION IS OPEN daily, from 10 till 6.—Admittance, 1*s.*; Catalogue, 6*d.* Gas at dusk. GEORGE L. HALL, Hon. Sec.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Rosa Bonheur, Birket Foster, C. Stanfield, R.A., George Barrett, J. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, F. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherrin, De Wit, J. Bonham, A. A., Carl Werner, J. J. Ten till Four, at JOHN J. WIGZELL'S Fine-Art Gallery, 46, Maddox Street, Bond Street, W.

Mr. CHARLES DICKENS'S FAREWELL READINGS in St. James's Hall.—On TUESDAY, March 30, 'The Story of Little Dombey' and 'Mr. Rob Sawyer's Party' (from 'Pickwick'). The Readings will commence at Eight o'clock, and be comprised within two hours.—Prices of Admission: Sofa Stalls, 7*s.*; Stalls, 5*s.*; Balcony, 3*s.* Admission, 1*s.*—Tickets at Chappell & Co.'s, 50, New Bond Street; and at Austin's, 26, Piccadilly.

ROYAL POLYTECHNIC.—THE GREAT LIGHTNING INDUCTION COIL.—Professor Preece begs to announce the completion of an enormous Induction Coil, by Mr. Apis; with which Electrical Phenomena on the grandest scale ever yet attempted will be exhibited, commencing on Easter Monday.

ROYAL POLYTECHNIC.—LAST LECTURES ON ASTRONOMY, by Professor Preece, Monday, Wednesday, and Thursday, at Three and Halfpast Seven. Subject: 'The Sun, and Discoveries of Norman Lockyer, Esq.'—Mr. J. Brownlie's Observations of an enormous Train of Sun Spots, also of the remarkable Lunar Craters of Aristarchus and Linné. All the Entertainments and Lectures as usual.—N.B. Great preparations are being made for the Easter Holidays.

## SCIENCE

### SOCIETIES.

ROYAL.—March 11.—General Sabine, President, in the chair.—The following papers were read: 'On the Specific Heat and other Physical Characters of Aqueous Mixtures and Solutions. Part I.—Mixtures of Ethylic Alcohol and Water,' by Messrs. A. Dupré and F. J. M. Page; and 'Contributions to the Fossil Flora of North Greenland; being a Description of the Plants collected by Mr. E. Whymper during the Summer of 1867,' by Prof. O. Heer.

GEOLOGICAL.—March 10.—Prof. T. H. Huxley, President, in the chair.—Messrs. T. Bloxam and J. J. Murphy were elected Fellows.—The following communications were read: 'On the Origin of the Northampton Sand,' by Mr. J. W. Judd; and 'On the Occurrence of Remains of Pterygotus and Eurypterus in the Upper Silurian Rocks in Herefordshire,' by the Rev. P. B. Brodie.

ARCHAEOLOGICAL INSTITUTE.—March 5.—Lord Talbot de Malahide in the chair.—Mr. Greaves read some remarks upon the church of Chelmonton, Derbyshire, and sepulchral crosses there, rubbings of which he exhibited. This church had fallen into utter ruin, but it is being rebuilt upon the model of the old one. There is a fine stone rood-screen in it.—Mr. Hewitt gave an account of the recent discovery of a Pipe-kiln among the foundations of the Bishop's Palace at Lichfield. The pipes found were of small size, and had peculiarities of form. It was suggested that the manufactory was the work of the Parliamentary forces when they held the Cathedral Close as a fortress.—The Rev. R. Kirwan gave an account of the discovery of a remarkable cup of bituminous shale, and an "incense" cup found in a barrow on Broad Down, near Honiton. The latter had a cruciform ornament on the base. There had also been a great find of "celts" in the neighbourhood some years previously, which had been dispersed.—Some notes, by Mr. Laing of Edinburgh, upon the practice of Royal personages in Scotland using a stamp for their signature, were then read. This was followed by a "Report," by the late Mr. Lemon, detailing the particulars as to the stamped signature of Henry the Eighth, and arguing that the last will of that sovereign was executed by a stamped signature.—Mr. Burt exhibited fac-similes of the usual stamp-signature of Henry the Eighth and of the two signatures to his will. In these he pointed out important variations, showing that they could not be the impressions of a stamp. He adverted to the conditions under which the will was to be executed, and suggested how the difficulty raised by the documents quoted by Mr. Lemon could be disposed of consistently with the signatures to the will being the actual handwriting of the sovereign.—The Dean and Chapter of Westminster sent for exhibition a fine fifteenth-century helmet, which (with other objects) had been found in an enclosure of the Triforium known as the "Coronation Kitchen," from its having been so used at H. M. Coronation. Also another helmet, of much inferior character, and swords, of the sixteenth century, found in the same place.—Mr. Jervis exhibited a miniature of



Charles the First on copper, to which were fitted twenty-one skeleton dresses on talc. Placed on the miniature, these "dresses" gave a series of representations of events in the King's life, and especially of his misfortunes and execution. Also a miniature of Queen Henrietta Maria, with four talc "dresses." Four of these miniatures and "dresses" are said to have been made by order of Charles the Second and given to the faithful adherents of his father.—Mr. O. Morgan exhibited an ancient Chinese carving in turquoise. The block of stone is of an extraordinary size, weighing more than 3lb. avoirdupois. Also a Dollar of Leopold, Emperor of Germany, 1693, hollowed out in the form of a box, and containing a number of miniature paintings on talc, representing the life of our Saviour. On the lid and at the bottom of the box are painted two groups; and the faces of the figures painted on the talc being left clear, those of the groups serve for all the pictures. Also a silver box, made in the form of a medal, containing a series of pictures illustrating the expulsion of the Lutherans from the Tyrol in 1588 and their reception in Prussia.—The Rev. J. Beck sent a fine Mace of parade from the north of India, with finely damascened handle.—The Rev. W. Greenwell sent a photograph of an Anglo-Saxon inscribed slab, found at Monk Wearmouth.—Messrs. Lambert exhibited two silver statuettes of a Saint and Monk, of French work; two figures, 'Wallenstein' and 'Piccolomini,' of German work; two silver-mounted Nuts, &c.—Mr. A. Smith exhibited a Lamp of very early date, formed of soap-stone or steatite, found in Sutherlandshire.—Mr. Jackson sent a stone figure of an Indian Deity.

**STATISTICAL.**—March 15.—*Anniversary Meeting.*—The following is the list of President, Council and Officers elected.—President, W. Newmarch; Council, W. Bagehot, Major-Gen. Balfour, T. G. Balfour, R. D. Baxter, S. Brown, J. Caird, W. Camps, H. Clarke, L. H. Courtney, C. Wentworth Dilke, M.P., W. Farr, F. Galton, W. E. Gladstone, M.P., J. Glover, W. A. Guy, A. Hamilton, J. T. Hammick, F. Hendriks, J. Heywood, W. B. Hodge, F. Jourdan, Leone Levi, Sir J. Lubbock, Bart., W. G. Lumley, Sir J. R. Martin, F. Purdy, Col. W. H. Sykes, M.P., W. Pollard Urquhart, M.P., J. Waley, and J. Walter, M.P.; Treasurer, J. T. Hammick; *Honorary Secretaries*, W. G. Lumley, F. Purdy, and W. B. Hodge.

March 16.—W. Newmarch, President, in the chair.—The following gentlemen were elected Fellows:—Messrs. R. H. Patterson, A. K. Dyer, C. Sayle, Jun., H. A. Isaacs and C. M. Norwood, M.P.—Mr. J. Caird read a Paper "On the Agricultural Statistics of the United Kingdom."

**ZOOLOGICAL.**—March 11.—St. G. Mivart, Esq., in the chair.—The Secretary exhibited specimens of some of the new Birds described in Mr. Ramsay's paper read before the Society on the 11th of June, 1868. Amongst these were examples of both sexes of *Orthonyx Spaldingi*, *Glyciphila subfasciata*, and of a supposed new species of *Podargus*. He also exhibited a stuffed specimen of a Pheasant, which appeared to be a hybrid between the Silver Pheasant (*Euplocamus nymthemus*) and a Gold Pheasant (*Thaumalea picta*).—Mr. W. H. Flower read a note on the substance ejected from the stomach of the male Wrinkled Hornbill (*Buceros corrugatus*) lately living in the Society's Gardens, concerning which a communication had been made to the Society by Mr. Bartlett at the last meeting. Mr. Flower stated that the envelope, in which the ejected food was contained, consisted of the entire epithelial lining of the stomach of this bird.—Messrs. Slater and Salvin presented a paper 'On Peruvian Birds collected by Mr. Whitley, being their fourth communication to the Society on this subject. The present collection, which had been formed in the vicinity of Tinta, in the Highlands of Peru, contained four apparently undescribed species, proposed to be called *Saltator laticlavus*, *Poospiza Caesar*, *Agriornis insolens*, and *Centropus oreas*. They also communicated a list of, with remarks upon, a second collection of Birds formed by W. H. Hudson, at Conchitas, Argentine Republic, which had been submitted to their examination

by the Smithsonian Institution, U.S.A. To this were added some notes upon another collection from the same locality.—A communication was read from Mr. John Brazier on the Distribution of *Bulimus miltocellus* in the Solomons Archipelago.—Mr. R. B. Sharpe read a note upon the genus *Chatops*, in which was included the description of a new species from Damara Land, proposed to be called *Chatops Grayi*.—Two communications were read by Dr. J. E. Gray, 'On the Bony Dorsal Shield of the male *Tragulus Kanchil*,' and 'On the Incisor Teeth of the African Rhinoceros,' as observed in a specimen of this animal recently obtained by Mr. W. Jesse in Abyssinia.

**ENTOMOLOGICAL.**—March 15.—Mr. H. W. Bates, President, in the chair.—Mr. H. G. Smith was elected a Member.—Mr. F. Smith exhibited *Colletes cunicularia*, a new British bee, captured by Mr. Cooke in the Isle of Wight in May, 1867.—Mr. Butler exhibited some curious varieties of butterflies, captured by him in Switzerland in 1868, including *Anthocharis Cardamines*, *Colias Edusa*, *Epinephele Janira*, *Argynnis Aglaia*, *Melitaea Athalia*, and *Parnassius Apollo*.—Mr. Hewitson sent for exhibition a number of butterflies, collected in Nicaragua by Mr. Belt.—The President exhibited various species of *Papilio*, of the Machaon group, and made some remarks on the geographical distribution and variation of that group, suggested by the greater variability displayed in Japan, and the co-existence there with the true Machaon of two other allied species, *P. Xuthus* and *P. Xuthulus*.—Mr. M'Lachlan exhibited a gigantic Ephemerid, from Veragua, three inches in expanse—probably the *Palingenia Hecuba* of Dr. Hagen.—The following papers were read: 'Descriptions of Two New Species of *Papilio* from Ecuador, and of Six New Species of Diurnal Lepidoptera from Nicaragua,' by Mr. W. C. Hewitson, 'Contributions to an Insect Fauna of the Amazon Valley (*Coleoptera Prionides*),' by the President, and 'On the Panorpidæ of Europe and the adjoining Countries,' by Mr. R. M'Lachlan.

**CHEMICAL.**—March 4.—Dr. Warren De La Rue, President, in the chair.—Mr. C. Tomlinson read a lecture 'On Catharism; or, the Influence of chemically-clean Surfaces.'

**SOCIETY OF ARTS.**—March 10.—P. Le Neve Foster, Esq., in the chair.—The paper read was, 'On Modern Screw Propellers practically considered,' by Mr. N. P. Burgh.

**MATHEMATICAL.**—March 11.—Prof. Cayley, President, in the chair.—Mr. T. B. Sprague was admitted into the Society, and Mr. W. Ramsay was elected a Member.—Prof. Sylvester made a communication 'On the Composition of Logarithmic Waves,' and discussed some curves which must be added to the number of rectifiable curves.—The President gave a sketch of a paper he is preparing for the Royal Society 'On the Rational Transformation between Two Spaces.'

**ANTHROPOLOGICAL.**—March 16.—Dr. Charnock, V.P., in the chair.—Messrs. J. Wodderspoon, J. Passmore Edwards, J. T. Thresh and H. Hertz were elected Fellows.—Mr. F. W. Breach was elected Local Secretary for Sonora, Mexico.—Mr. L. O. Pike read a paper 'On the Alleged Influence of Race upon Religion'; the general conclusion of which was, that although there may probably exist certain race-elements in the religion of every people, they are of minor importance, and cannot be defined in the present state of science.

#### MEETINGS FOR THE ENSUING WEEK.

MON. Geographical, 8½.—'Swedish North Polar Expedition of 1867, &c.'—Ningpo to Hangchow, Mr. Gardner.  
TUES. Ethnological, 8.  
—Engineers, 8.—'American Locomotives and Rolling-Stock.'  
WED. Geographical, 8.—'Cretaceous Strata of England, &c.'—Mr. Coquand; 'Sigillaria, &c.'—Mr. Carruthers; 'British Species of *Climacograpsus*, &c.'—Dr. Nicholson.  
—Archæological Association, 8.—'Russo-Greek Icons,' Rev. W. S. Simpson; 'Pottery from Cirencester,' Mr. E. Roberts.  
THURS. Royal Academy, 8.—'Architecture,' Mr. Scott.

#### FINE ARTS

##### FINE-ART GOSSIP.

THE Royal Academy Exhibition of this year is likely to be marked by the appearance of one of our best known painters in water colours in a new character. Mr. Birket Foster is now in the far west of Cornwall, and earnestly occupied in preparing a landscape of considerable size, in oil, of a coast-scene. A second picture of similar character, and wrought in like method to the above, is already far advanced.

Mr. Nicol has in hand, and will probably contribute to the next Royal Academy Exhibition, a picture representing a dispute about the boundaries of a farm between two tenants of diverse ages and characters. The scene is in the interior of a lawyer's office, where the farmers have met their respective legal advisers. A map of the estate lies on a table before the company; one of the disputants states his opinions and claims in an impulsive and determined manner. This is a younger man than his antagonist, who, knowing his age ensures him against the chances of a resort to physical force and single combat, takes the matter coolly, watching the actions and temper of the former. The scene is further illustrated by the usual appurtenances of a lawyer's office.

Mr. Orchardson is preparing a picture representing an assembly of courtiers and artists in the ante-room of a royal chamber. Here are gathered statesmen, soldiers, officers of state, a poet, goldsmith, &c.

We are delighted to learn that, thanks to the discrimination and energy of the Librarian, the Royal Academy is likely to acquire for its so-called "Library"—a miserable collection of books—something like an *entire copy* (!), not a collection of specimens in various states, like that which the British Museum has recently purchased, of the greatest series of works by its greatest member; that is to say, Mr. Hart has been empowered to spend money enough for the purchase of a set of prints to the 'Liber Studiorum' of Turner. Of this work, notwithstanding its extraordinary merits and importance second to none, this "Library" has hitherto not possessed even a seventy-second part, i.e. not a single print, although prints have often been sold for a few shillings.

The Fifty-fourth Annual Report of the Artists' General Benevolent Institution expresses the regret of the officers of the society on account of the death of the late Honorary Secretary, Mr. H. W. Philips, who was first elected a Director in 1844 and Hon. Sec. in 1854. The accounts of the year afford renewed proofs of the prosperity of the Institution. The income amounted to 1,051*l.* 8*s.* 8*d.*, of which 749*l.* was subscribed at the annual dinner. Two legacies have been received: one from the late Felix Slade, Esq., of 100*l.*; the other, of 52*l.* 14*s.* 6*d.*, from the late R. G. Marner, Esq. Eighty-one applicants have been relieved during 1868 with the sum of 1,432*l.* Among the cases relieved are those of an historical painter, aged 43, whose works are distinguished, but who, from his own and his wife's long illness, is in deep distress; the widow of a well-known water-colour artist, formerly in affluent circumstances, now, with six young children, totally unprovided for; the widow of a sculptor, whose husband died suddenly of small-pox, leaving her without provision. Besides these there are a miniature painter, an architectural engraver, the widow of a second historical painter, a landscape painter, who is paralyzed, the widow of an engraver, and, with others, an architect. At the last meeting Sir F. Grant was re-elected President, and Mr. J. E. Millais Honorary Secretary, of the Institution. The Annual Festival will take place on the 8th of May, at Willis's Rooms.

Messrs. Christie, Manson & Woods sold on Saturday last the following pictures: Mr. J. B. Burgess, The Spanish Fan-seller, 210*l.* (Hicks);—P. Nasmyth, A Landscape, with Figures, 134*l.* (Radcliffe);—W. Collins, Shrimpers, near Folkestone, 325*l.* (Pendleton);—Mr. T. Creswick, A Landscape, a Stream and Bridge, leading to a Village Church, 137*l.* (Vokins);—W. Müller,



Hampstead Heath, 194l. (Agnew); The Good Samaritan, 273l. (Levy); Interior of the Bazaar, Gizeh, Upper Egypt, 225l. (Bartlett);—Mr. T. S. Cooper, Waiting for the Ferry, 194l. (Annot);—Mr. J. C. Hook, Viola disguised as a Page, 115l. (Armstrong), 1852;—Mr. E. W. Cooke, Riva degli Schiavoni, Venice, 267l. (same);—Mr. F. D. Hardy, "Try dese Pair!" 252l. (Bourne);—A. L. Egg, Launce's Substitute for Proteus's Dog, 630l. (Agnew);—Mr. J. Stirling, "Counsel," R.A. 1862, 105l. (Tooth);—Mr. H. Wallis, The Death of Chatterton, engraved, 430l. (Armstrong);—Mr. E. Hayes, The Yawning Deep, 105l. (Bourne);—Mr. R. Ansdell, The Tinker's Common, 178l. (same);—Mr. Linnell, Hampstead Heath, 178l. (Vokins);—Mr. J. B. Pyne, The Vales of Ennerdale and Buttermere, 168l. (Johnson);—Mr. J. C. Horsley, The Baron's Hall, 94l. (Rantow);—Two Pictures by G. Morland, illustrating 'Clarissa Harlowe,' sold for 19 guineas each (Cox);—Fuseli's Britomart rescuing Amoret, 10l. (Gladstone);—Mr. J. E. Millais, Christ and his Disciples, 19 guineas (Permain);—Gainsborough, Portrait of Miss Anne Ford (Mrs. P. Thicknesse), 421l. (Richards);—Mr. J. Israels, The Drowned Fisherman, 158l. (Tooth);—W. Müller, A Sandy Lane, near Whitchurch, 173l. (Agnew).

The following is a list of the prices obtained on Monday last in Paris at the sale of a portion of Old Masters' pictures of the Delessert Collection. It will be seen that it comprised several famous works. Pynacker, Landscape, 130l.—Van Tol, A Young Woman making Lace, 216l.—Vandyke, Portrait of Michel le Blon, agent from the Queen of Sweden to the English Court, 651l.—Van der Heyden, Great Square of a Dutch Town, 1,680l.; Capture of a Dutch Town, figures by A. Vandervelde, 693l.; A Dutch Canal, 336l.—J. B. Greuze, An Infant in a Cradle, from the Fesch Collection, 424l.; Portrait of Wille, engraver, 1,218l.—L. Backhuysen, Sea Piece, stormy effect, 764l.; Sea Piece, with fishing-boats, 147l.—Sea-piece, The State Visit, 378l.—Raphael, The Virgin and Infant Christ, called 'La Vierge de la Maison d'Orléans,' 6,300l. This small picture has been engraved with the Crozat collection, plate 24,—in the 'Galerie du Palais-Royal,' while it was in the possession of the Duc d'Orléans, plate 8,—by Landon, plate 146,—and, in 1838, by Forster. The last is a fine plate of the same size as the original, which measures 29 centimetres by 21. The history of this picture, as it has passed from hand to hand within the last century, is curious. In 1763 it formed part of the Crozat collection; next in those of M. Passart and l'Abbé Decamps, the latter of whom sold it to the Duc d'Orléans. In 1790 the Duke, it is said, lost it at the gambling-table, or rather, with all the other Italian pictures belonging to the Regent, it seems to have been sold to M. Walkiers, of Brussels, in which case the price might have discharged a gaming debt. It next passed to the collection of M. Laborde de Méreville. In 1799 it was bought by M. Hibbert, at whose sale, about 1823, M. Nieuwenhuys bought it for 200 guineas. The latter sold it to Lord Vernon, at whose sale he acquired it again for 300 guineas; and at M. Nieuwenhuys' sale it was bought in at 500l.; and he sold it afterwards to M. de La Haute, who exchanged it to Rossini, the musical composer, who sold it to M. Aguado, from whom M. Delessert purchased it. M. Cuypp, Cows in a Landscape, 3,864l.—Hobbema, A Forest, 1,680l.—G. Dow, An Old Woman at a Window, 315l.—Gouverman, 1,113l.; The Halt, 546l.—J. van Ostade, Landscape in Holland, Winter, 546l.—P. Potter, A Pasturage, 420l.—G. Metz, 352l.—W. Van de Velde, A Calm, 525l.; Sea-piece, 609l.—A. Verboom, Landscape, 802l.—N. Berchem, A Public Square in Italy, 180l.; Meeting of Huntsmen, 155l.; Landscape, a Ford, 462l.; Landscape, Evening, 108l.—Hobbema, Landscape, with a Waterfall, sun setting, 428l.—Rembrandt, Portrait of a Man, 210l. M. C. Blanc has devoted two elaborate and learned articles to the old and modern pictures in this collection. These articles appeared in the numbers for February and the current month of the *Gazette des Beaux-Arts*, which contains engravings from several of the paintings.

## MUSIC AND THE DRAMA

ST. JAMES'S HALL.—THE ORATORIO CONCERTS.—TUESDAY, March 23. Handel's MESSIAH. Madame Lemaens-Sherrington, Miss Annie Sinclair, Miss Julia Elton, Mr. Sims Reeves, and Herr Carl Stepan. Band and Chorus of 350 Performers. Conductor, Mr. Joseph Barnby. Doors open at Seven, commence at Eight.—Stalls, 10s. 6d.; Reserved Area (numbered rows), 5s.; Reserved Balcony (numbered rows), 3s.; Balcony, 3s.; Area, 2s.; Admission, 1s.—Tickets at Novello, Ewer & Co.'s, 1, Berners Street, W., and 35, Poultry, E.C.; the principal Music-sellers; and Austin's Ticket-Office, St. James's Hall.

## MOZART'S 'DON JUAN,' SCHWERIN.

March 9, 1869.

THE *Athenæum*, I think, has already announced the intention of the Baron Alfred von Wolzogen to present, in his double capacity of theatre-director and man of letters, a revised, completed, and corrected edition of Mozart's 'Don Juan,' with a new text, less flagrantly silly and vulgar than the German translation of D'Aponte's rhymes. That persons who have the audacity to bring common sense, artistic reverence and literary accomplishment to the restoration of the masterpieces with which the world has been enriched by Genius, must expect the wrath of the stupid, the supine and the self-interested, is a melancholy fact. How have we heard in years past Mr. Macready abused because he swept away from Shakespeare's plays the Cibber-trash of arrangement and alteration to which even glorious John Kemble and his more glorious sister, Mrs. Siddons, had submitted! What a storm of abuse was loosed by the would-be-sapient in France against Mendelssohn, because in his presidency over Beethoven's c minor Symphony he adopted the press-correction in Beethoven's original score, which removed an excrescence of two bars from the *scherzo*,—notified as such by the great man himself! It was just that very press-blunder (and no meaner lover of Beethoven than M. Berlioz maintained the astounding fact) which was a master-stroke of fancy and genius! Illustration after illustration of such a patent fact as the one stated crowd on the memory. Not to be tedious, however, let the fact be recorded, that the wicked Baron has dared the feat, lives to tell the tale, and to count a success quite as eminent as could have been expected by such a shameless and aristocratic malefactor. His text will shortly be published, and the music *literatim* from the original manuscript, which is in the possession of Madame Viardot. Of course, the many,

—who are convinced against their will, will remain

—of the old opinion still.

The few, however, who hold their minds open, and can bear to be proved in the wrong, cannot but feel the obligation due to a labour of love and truth such as is here announced. As regards the new German words, German audiences must decide on their value; and German audiences, be it marked, are at once more critical, more accomplished and more patient than any to be gathered in Italy, France or England.

H. F. C.

THE OPERA.—Messrs. Gye and Mapleson have published their scheme, from which it appears that the two companies will actually perform at the same theatre. Judging from the prospectus only, we might almost venture to say that Covent Garden had absorbed the *personnel* of Her Majesty's Theatre. The announcement differs, indeed, so little from those which Mr. Gye has been in the habit of issuing, that it reads as though he had simply engaged some members of his rival's *troupe*. The theatre, the nights of performance, the prices, the orchestra and the stage-manager, are all the same as usual. There has been no change, we understand, either in the constitution of the band or in the terms on which they have been engaged. All the members of the orchestra have, with three exceptions, as we are informed, renewed their engagement. Nor is there any truth, apparently, in the report that the theatre is to be open every evening. There are to be four performances a week, as in former seasons. Signor Arditì is announced as one of the conductors, and Mr. Carrodus as leader of the orchestra, from which we conclude that M. Sainton has followed the example of Mr. Costa in declining an engagement. The chorus is

to be selected from those of the two theatres. We should have preferred to hear that all the fresh voices collected by Mr. Mapleson had been secured, though the long practice of the Covent Garden choristers may doubtless facilitate rehearsal. Mr. Harris, the best of all stage-managers, retains his post. The list of ladies is remarkably strong. It includes Mesdames Patti, Nilsson and Ilma de Murska for *soprani sfogati*, Lucca and Tietjens for dramatic singers, Grossi and Scalchi for *contralti*, Vanzini and Sinico for *comprimarie*. The tenors include Signori Mongini, Naudin, Tamberlik, who has not been here for three years, and Corsi, quite unknown in England. In baritones the company is as strong as in trebles; Mr. Santley (the most accomplished of all), Signor Graziani and Signor Cotogni being engaged. Signori Bagaziolo, Tagliacico, Ciampi, Polonini and Foli make up the tale of buffo and bass singers. This list is a goodly one, but from it we miss two names, Trebelli and Mario, we can ill spare. Mdlle. Grossi and Mdlle. Scalchi both have superb and genuine *contralto* voices, but neither altogether replaces the highly-trained *mezzo-soprano* of Madame Trebelli. We observe that Signor Corsi is put down for the *tenore leggero* parts—such, for instance, as *Almaviva*. Without prejudice to a stranger, we may say that he must be better than most new-comers if he is to make us forget Signor Mario. A long list of operas is published, into the cast of each of which the greatest possible number of popular names is inserted. But experience warns us that such brilliant combinations necessarily prove fallacious, even when made in the best faith. Two singers are several times announced for the same character, and in two instances as many as three. The question will be which of the three shall first play *Margherita* and *Lucia*, and will the others consent to follow suit? Meanwhile, we may note the first result of a coalition in the utter absence of novelty. It is stated, it is true, that "negotiations are in progress" for the performance of M. Ambroise Thomas's 'Hamlet,' but it is rare indeed for a prospectus to be issued in which not one revival is promised. Nor is 'Medea,' nor 'Iphigenia,' nor 'Il Seraglio,' the three revivals which have brought Mr. Mapleson most credit, even announced. If this be the effect of monopoly, music, as an art, must gain by free trade.

CONCERTS.—There was so much of good in last week's performance of 'St. Paul' as to make one regret that a little more pains had not been bestowed to make it very much better. The delicate precision with which the opening of the graphic chorus "Is this he" was sung proved the possibility of obtaining refinement even from the largest choir. Moreover, it cannot be questioned that the volume of tone produced by the Sacred Harmonic Society emphasizes the solemn majesty of the chorales which Mendelssohn chose with so much discretion and orchestrated with such skill. But no amount of effect obtained by mere power could atone for the coarseness which distorted the grace of the invocation to 'Paul and Barnabas,' the most flattering and propitiating piece of music ever written. The fine band was also much coarser than it should be. The singers were Madame Rudersdorff, Madame Sainton, and Mr. Perren, who undertook the tenor part at short notice, and who again illustrated the familiarity of English singers with oratorio. Herr Wallenreiter, who sang all the important bass music, made his *début* in Exeter Hall. He is a careful artist, but he brings back to mind an old *Punch* cartoon, published when a certain noble lord was first "sent for" by the Queen. We may borrow the words put into Her Majesty's mouth, and say: We are afraid he is not strong enough for the place.

Tempting as it may have been to anticipate the Philharmonic Society, and to be the first to bring out another work of Mendelssohn "for the first time in England," the Crystal Palace directors would have done well to postpone for a few weeks the Overture to 'The Wedding of Camacho,' played last Saturday. They have announced that the "ballet music and some of the vocal numbers" will be brought forward at a future concert of the present series. The Overture will then be repeated,



and a fair idea of the work may be obtained. To say the truth, the Overture is unworthy of Mendelssohn—unworthy of him even at the age at which it was written. Looked upon as the production of an ordinary youth at sixteen it is a marvel of vivacity and fire. But looked upon as the result of the genius that at about the same age produced the 'Ottet' and the Overture to the 'Midsummer Night's Dream,' it is unworthy. The impulsive Concerto in G minor of the same author was played with more than common mechanical dexterity by Mr. Franklin Taylor, all the scale and other passages being articulated with undeviating accuracy. But his touch was hard and his playing deficient in feeling. The *Glanzpunkt*—to borrow a Teutonic idiom—of the concert again consisted of one of Beethoven's symphonies. The 'Pastoral' was rendered with an amount of light and shade that cannot be too highly praised. It is only at the Crystal Palace that a symphony of Beethoven, or, for that matter, of any other master, can be heard in perfection. The vocal portions of these concerts, however, are not, either in selection or in execution, equal to the instrumental. Mdlle. Carola seems to have learnt nothing since she was last singing—and she then had everything to learn. We are bound to say, however, that her singing was as good as her song. Madame Patey-Whytock has the possibility of a great future before her. Her voice is the best English *contralto* of the day, and she sang the grand air "Lascia ch'io pianga"—trying by reason of the sustained and measured sweep of its phrases—with a quiet dignity that was in strict accordance with the character of the song.

Whatever variety of opinion there may be about the famous Opus 106 as abstract music,—and we cannot look upon the question of the place that Beethoven's latest works will hold in art as definitively settled,—there can be none about the difficulties in the way of its presentment. To bring out distinctly each of the *tre voci* of the fugue, complicated as the final movement is with every possible intricacy, seems at first sight as desperately hopeless a task as to educe order and method out of chaos. The praise extorted by Madame Arabella Goddard from the connoisseurs of Berlin in 1855 is still better deserved now. At last Monday's Popular Concert she overcame all obstacles with amazing ease. It was strange to attempt such a work in the presence of a mixed audience, some two thousand strong; it was stranger still with such a work to keep the attention of such an audience strung to the highest tension. Madame Goddard may have been rash to choose for a second time the Sonata in B flat for her benefit-performance, but the event justified her boldness. She joined Herr Joachim in the 'Kreutzer,' and on the preceding morning performance she played Wölfl's 'Ne plus ultra.'

DRURY LANE.—A series of experiments has attended the close of the season at Drury Lane. The most interesting and the most important of these has consisted of the first appearance of Mr. T. C. King, an actor who brings to London a high reputation from the country. Richelieu, chosen by Mr. King for his *début*, is scarcely a good part in which to test an actor. It is one of those parts which, in actors' speech, "play themselves." A man of average intelligence and of moderate powers can scarcely fail to command in it the sympathies of an audience. At the same time, to present adequately the conception of the poet, requires a really great actor. In those points of the character in which Mr. Macready was greatest Mr. King fails. But his impersonation is clever nevertheless, and is sufficient to make his future appearances matters of interest. Lord Lytton has painted Richelieu in colours fairer than those employed by De Vigny or by almost any French writer of reputation. He has represented him, not only as swayed by one noble and over-mastering influence—love for his country—but as capable of tenderness and of banter. But the play is that of a lion; and the foot, even while it is caressing, may rend. This side of the character was admirably presented by Mr. Macready, whose humour was so grim, it terrified while it amused. Mr. King fails adequately to present the ferocity of Richelieu,

whom he depicts as too human and too lovable. In other respects, the representation is good. Richelieu's craft, his courage, and his implicit faith in his own destinies are effectively rendered. There is much nobility in the way in which he sustains himself in his fallen fortunes; and the brightness of his look when his physical powers are weakest is remarkable. Richelieu's weakness is not wholly due to old age. It springs from the workings of a mind which "o'erinforms the tenement of clay." In the later acts, when Richelieu sees his fortunes desperate, and places in the hands of the King his resignation, the dignity and pathos of Mr. King's acting were great, and took complete hold upon the audience. Mr. King has a fine presence and a commanding look. His voice is musical, his pronunciation is good, and his attitudes are all well chosen and expressive. It is too early to pronounce upon his intellectual gifts. His histrionic abilities are undoubtedly high. The other parts in the drama were badly sustained. Miss Bessie King played *Julie de Mortemar*. Her face is expressive, but her movements want ease, and her attitudes are over-studied. Mr. Sinclair was wholly unsuited to the part of *De Mauprat*. Mr. McIntyre was as unlike a King as he could be, and Mr. Barrett, in the garments of *Joseph*, was more like Friar John of the Funnels than the Cardinal's "Ame damnée."

On Tuesday Mr. Charles Dillon played *King Lear*—a part in which he is seen to greater advantage than in *Macbeth* or *Iago*. Some portions of his interpretation were effective; in the later scenes especially, the pathos was real and telling. Following 'Lear' came a performance of 'The King's Musqueteers,' a play founded on the 'Trois Mousquetaires' of Dumas. In this Mr. Dillon played *D'Artagnan*, portraying fairly the Gascon temperament of the hero. Mr. H. Sinclair was *Athos*. So far as the remaining characters were concerned, the piece, in itself a very poor production, was travestied rather than acted. *Aramis*, in the hands of Mr. Nelson, was a feeble version of Roderigo, and *Porthos*, in those of Mr. Barrett, was a clown. The *Queen of France*, as represented by Miss Edith Stuart, was a love-sick girl, who rushed into the embrace of the Duke of Buckingham without a thought for her honour or her dignity. Representations of this class are a discredit to our stage.—On Thursday Mr. King appeared as *Hamlet*.

#### MUSICAL AND DRAMATIC GOSSIP.

Dr. Sterndale Bennett's 'Woman of Samaria' is to be performed at the Crystal Palace to-day.

The last Popular Concert of the season, for the Director's benefit, is announced for Monday next.

A new drama, by Mr. H. J. Byron, will be produced at the Globe Theatre at Easter.

Mr. Sims Reeves has been singing at Manchester in what is, or used to be, dignified by the name of "English opera." The strictest purist would scarcely object to all sorts of miscellaneous songs being introduced into such an "opera" as 'Guy Mannering.'

In remembrance of the earnest, if misguided, composer who had died in the preceding week, the second part of Hector Berlioz's 'Romeo and Juliet,'—the work in which his strange fantastic genius shows itself in its most characteristic and therefore most interesting phase,—was included in the scheme of last Sunday's Concert Populaire.

Madame Adelina Patti is announced to make her *rentrée* in Paris on the 30th of this month. At her benefit at St. Petersburg she received from her admirers, as we learn from a private letter, a necklace and brooch valued at eighty thousand francs, in addition to hundreds of bouquets imported expressly from Nice and the Riviera. Russia must be a very *pays de Cogne* for singers.

'La Vierge Noire,' by MM. Eugène Nus and Raoul Bravard, produced at the Gaité, is announced as a melo-drama. It employs the old machinery of buried treasures, vaults, prisons into which people enter at will, secret chambers, and the like, and has not a single incident which has not been used in a score of similar pieces. It obtained, however, a moderate success.

The taste for the military drama is so nearly

extinct in Paris, that the genius of Alexandre Dumas cannot revive it. M. Dumas' new spectacle, 'Les Blancs et les Bleus,' produced at the Châtelet, is a complete failure. Its scene is in Strasburg, in 1793. Among the characters introduced are Generals Hoche and Pichegru, Saint-Just, the Goddess of Reason, and, strangest of all, Charles Nodier, from whose 'Souvenirs de Jeunesse' the plot is in part taken. Schneider, the pro-consul, will not spare Clotilde, the rich and lovely daughter of an emigrant, unless she will consent to marry him. She shrinks with horror from his proposals, and is saved by Saint-Just, who, greatly to his own surprise, as we should suppose, finds himself acting as a beneficent *deus ex machina*, rewarding virtue in the person of Clotilde, and sending vice, in the shape of Schneider, to the scaffold. A curious feature in the performance is that the introduction into a drama of republicanism is permitted for the first time under the present government.

'Quinze Jours de Printemps,' a *fantaisie*, in two acts, by M. Amédée de Jallais, has been produced at the Folies Marigny.

M. Boulet is the new manager of the Gaité; M. Koning, the former manager, will be employed as "administrator."

The first and second volumes of a 'Histoire Universelle du Théâtre' have appeared in Paris. M. Alphonse Royer, the author, has devoted fifteen years to this work, which, when completed, will be in five volumes. It recalls the 'Histoire Universelle des Théâtres' which was published towards the close of the last century. The thirteen volumes of this work, which were all that appeared, carried the history of the French stage as far as the sixteenth century, and left that of all other countries untouched. M. Royer has published some sketches of dramatic literature at different epochs, which, it is supposed, will be included in his present work.

M. Mirecourt, whose death was announced in last week's *Athenæum*, was buried at the cost of the Comédie Française.

Mdlle. Céline Montaland, whose engagement by the Pasha of Egypt made her the envid of half the Parisian actresses, has been run over in Cairo, and had a narrow escape of her life.

#### MISCELLANEA

The *Ingoldsby Legends*.—So many editions of this justly popular work have appeared lately, that I had the curiosity to take one of the stories quite at hap-hazard, and compare it with the original. It chanced to be the 'Jackdaw of Rheims,' which first appeared in vol. 1 of *Bentley's Miscellany*, 1837, page 529, and the editions I compared it with are the illustrated edition, 1866; the carmine edition, 1869; the fcap. 8vo. edition, 1869; the square flat edition, 1869; and the Victoria edition, just published. The Victoria edition is only the square one re-cast from double column into single column. These all agree in punctuation, wording, &c., and all differ from the original in that respect. In the original the tale is called the 'Squire's Story' (omitted in the reprints), 'The Jackdaw of Rheims,' 'A Golden Legend' (omitted). The Latin inscription is the same, except the word "*miscerescerent*," which in the reprints is "*miscerescunt*." The original is in nine stanzas, and so are the reprints; but the 8th stanza of the original, where there is a real disconnection, is actually run into the 7th stanza of the reprints as if there were a real connexion; while the 9th stanza, which in the original reads on in unbroken connexion, is in the reprints snapped in the middle to make another stanza, and thus is the connexion improperly broken. In the reprints the lines have been arranged so as to economize space, though often by offending the eye and the sense. Thus the two lines in the original,

One little boy more  
A napkin bore,

are in one line,

One little boy more A napkin bore,

in which it is seen that the capitals which properly begin a *separate line* of poetry are stuck in the middle of the line, so that while in the original there are 162 lines, in the reprints there are only 129. The punctuation, capitals, elisions, &c., are considerably altered in the reprints, and almost



invariably for the worse. In the second stanza of the original it is said the Jackdaw kept hopping about

Over comfits and cakes,  
And dishes and plates,

which is both sense and rhyme, but the reprints improve (?) it thus:—

Over comfits and cakes, And dishes and plates,  
which can scarcely be considered such good sense, and certainly is not rhyme. Three lines after the reprints omit the "a" in the line,  
With a saucy air.

In the 6th stanza the original has,  
He curs'd him living, he curs'd him dying,  
which the reprint further improves into  
He cursed him in living, he cursed him dying.

And in the 8th stanza, which, as previously noticed, is improperly crammed into the 7th, "When" in the reprint is substituted for "Where" in the original. In the last line, our old friend "Jem Crow" of the original becomes the modern "Jim Crow" in the reprints. Some of these things are comparatively trivial, but others are really important; at any rate, it seems but just to an author that his lines should be carefully presented to the public as he originally intended them to be.

HENRY YOUNG.

*Angyre.*—Among the mythic persons of the Vedic Hymns, a learned Sanskrit authority refers to the 'Awful Angyras'—whatever they may be," and describes them as allies and helpers of the god Indra in his wars with other celestial powers. The word may perhaps be considered to have received a solution, hitherto unnoticed, in a French work by a contemporary of Froissart, recently issued. The work bears date 1309. In it the word angel, instead of the modern *ange*, is spelt *angyre*. May not the "Awful Angyras," then, be simply the servants of Indra, his messengers, and the ministers of his power? Such meanings take in different languages varied but analogous forms, as *Aggelos*, *Giola*, &c.: all alike being servants or ministers of the Most High. In a Christmas Carol, temp. Henry VII., occurs this line:—

The Fadyr of Hevyn an Aungylle down sent.  
Here the usual change of l to r again gives us Aungyre.

ELEANORA L. HERVEY.

*England.*—I beg to suggest to Mr. Hall that the name of *Anglia* sufficiently distinguished the kingdom of East Anglia from that of *Essex*, without the prefix east, and that the latter was used to distinguish that *Anglia* from other *Anglian* kingdoms; just as *Essex* was so-called to distinguish it from *Sussex*, *Wessex*, and other *Saxon* states or principalities. Lappenberg in his '*England*,' as translated by Mr. Thorpe, says, on the authority of Bede, at page 90, that the Angles possessed in Britain those parts which afterwards formed the kingdoms of East Anglia, Mercia, and Northumbria—including in the latter the country north of the Humber. At p. 76, he says, "It would seem that Bede.....followed in the one account the Kentish narratives, in the other North Anglian authorities. And in a note to which I have lost the reference, if I mistake not, he speaks of *Occidentales Angli*. The references above are in vol. i. Bede and Lappenberg both speak of *Angli Mediterranei*, and Kemble, *Cod. Dip. vol. v.*, quotes two documents, dated respectively 664 and 680, in which the same designation is used in conjunction with, or as an equivalent for the people of Mercia. At first this may appear to militate against the suggestion I have offered as to the origin of the name "*Angles*"; but if the frequent alternation of conquest and independence between Mercia and East Anglia, or between Mercia and North Anglia, be considered, the apparent inconsistency disappears. Perhaps Mr. Hall will explain the origin to which he ascribes the word "*Angli*," as applied by Tacitus and others to people in Germany. With respect to the use of the name of England, I believe the best authorities are agreed that it dates from Egbert in 800.

DICKEY SAM.

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 Publisher, at 20, Wellington-street aforesaid. Agents: for SCOTLAND, Messrs. Bell & Bradfute, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, March 20, 1869.



**PRACTICAL GEOLOGY.—KING'S COLLEGE, London.**—Professor TENNANT, F.G.S., will give a Course of LECTURES on GEOLOGY, having especial reference to the Application of the Science to Engineering, Mining, Architecture, and Agriculture. The Lectures will commence on Friday, April 3 at 9 a.m. They will be continued on each succeeding Wednesday and Friday, at the same hour. Fee, 1l. 11s. 6d. Professor Tennant accompanies his Students to the Public Museums and to places of geological interest in the country. He also gives Private Instruction in Mineralogy and Geology, at his residence, 149, Strand, W.C.

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NOTICE TO EXHIBITORS.

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Prof. TYNDALL, LL.D. F.R.S.—Nine Lectures, 'On Light,' on Thursdays, April 8th to June 3rd.

ARCHBOLD GRIKIE, Esq. F.R.S.—Three Lectures, 'On the Origin of Land-Surfaces,' on Saturdays, April 10th, 17th, 24th.  
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THE FRIDAY EVENING MEETINGS will re-commence on April 9, (W. B. Carpenter, M.D., On the Temperament and Animal Life of Deep Sea.) The succeeding Discourses will probably be given by W. Carruthers, Esq., E. B. Taylor, Esq., R. H. Scott, Esq., Capt. Moncrieff, W. H. Perkin, Esq., Prof. Fleming Jenkin, J. Norman Lockyer, Esq., and Prof. Odling.

To the Friday Evening Meetings, Members and their Friends only are admitted.

Gentlemen desirous of becoming Members are requested to apply to the Secretary. New Members can be proposed at any Monthly Meeting. When proposed, they are admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and Reading Rooms; and their families are admitted to the Lectures at a reduced charge. Payment:—First year, Ten Guineas; afterwards, Five Guineas a year; or a composition of Sixty Guineas. Prospectuses (when prepared) may be had of the Hall.

March, 1869. H. BENGE JONES, Hon. Sec.

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Applications, with references and testimonials, to be forwarded to the Secretary, Dr. GRAHAM, No. 1, Moray-place, Edinburgh.

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The School buildings stand on the heights above the town, and include a large, airy school-room annexed to which, and to be completed in September next, is a School House, with spacious dormitories, bath-rooms, play-room, large dining-hall and chapel. Boarders are for the present received in a handsome house, under the superintendence of the Head Master.

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**NOTICE.—HYMNS, ANCIENT and MODERN.**

Messrs. WM. CLOWES & SONS beg to announce that on and after the 25th of March the various Editions of the above Work will be printed by them, and published at their Office at 14, Charing Cross, where it is requested that all orders and communications may be addressed.

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**MR. CHARLES DICKENS'S FAREWELL**

READINGS, in St. James's Hall.—THE SECOND OF THE LAST COURSE OF SIX READINGS, prior to the Final Course of only Four, and those to be comprised within a single week.—On TUESDAY NEXT, March 30, 'The Story of Little Dombey,' and 'Mr. Rob Sawyer's Party' (from 'Pickwick'). The Readings will commence at 3 o'clock, and be comprised within two hours.—Prices of Admission:—Sofa Stalls, 7a; Stalls, 5a; Balcony, 3a; Admission, 1a.—Tickets at Chappell & Co.'s, 50, New Bond-street; and at Austin's, 28, Piccadilly.

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READINGS, LAST EVENING READING BUT EIGHT, TUESDAY NEXT, March 30.

**THE STORY OF LITTLE DOMBEY** and

Mr. BOB SAWYER'S PARTY, TUESDAY, March 30.

**MISS EMILY FAITHFULL** will LEC-

TURE, on the 8th of April, at the GLOUCESTER LITERARY INSTITUTION, and in the North of England during the Month of April, and on other dates, to be applied, by letter, to Miss FAITHFULL, Victoria Press, Princes-street, Hanover-square, W.

**MISS LOUISA DREWRY, Professor** of

History, and of the English Language and Literature, will RECOMMENCE her COURSES OF LESSONS in Ancient History, English Language and Literature, and English Reading and Composition, on MONDAY, April 5. She will, after Easter, in addition to these, open a Class for the critical study of individual works of English Literature.—15, King Henry's-road, Upper Avenue-road, N.W.

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LONDON, SATURDAY, MARCH 27, 1869.

## LITERATURE

*Gheel: the City of the Simple.* By the Author of 'Flemish Interiors.' (Chapman & Hall.)

IN the seventh century there reigned in Ireland a wicked heathen king, whose very name posterity has been ashamed to hand down to us with any certainty. After worrying his poor wife into the grave, he behaved so scandalously to his only child—a beautiful girl named Dymphna—that she had to run away from home and hide herself on the Continent. There her father followed, and found and murdered her, and the place where she died was Gheel. Poor Dymphna's misfortunes made Gheel's fortune. She was a Christian, as her mother had been before her, and so the people of the place, who were Christians too, may be supposed to have looked on with sympathy at their young guest's tragic end. However that may have been, they were soon supplied with a good excuse for turning her to account. One day some of them, in the course of their wanderings, noticed a wonderful fact. A portion of their barren Campine soil actually gave signs of great fertility, and moss and heather were growing there as luxuriantly as if it had always been a respectable soil, instead of one of the worst in Europe. It was round the spot where the bones of the murdered girl lay whitening in the sun! Incomprehensible miracles also occurred there. Clearly there must be something about the bones of Dymphna different from the bones of ordinary mortals. So at all events reasoned the men of Gheel, and the result proved them quite right. Searching among the clumps of heather, and digging beneath the earth to collect as many of the relics as they could find, they came upon a most unequivocal confirmation of their guess. Two beautiful underground tombs revealed themselves—one for the martyred princess and one for the faithful servant who had been put to death with her, and both built of spotless white marble, and sculptured by hands that only angels could possibly have owned. Evidently angels had come down in the night-time, and presented Gheel with this immortal compensation for the disgrace that had been brought on its good name. From that time wonders never ceased. Dymphna was of course canonized on the spot, a receptacle built for her tomb, invalids and suppliants flocked to it from every quarter, and all who came got all they wanted. Most of all came insane people and idiots, and in such crowds at last that they had to wait in the neighbourhood of the shrine till their turn came, and a house was built for their accommodation. Several of them naturally chose to remain for good; and so, in process of time, what with reverence to the saint and what with affectionate gratitude to the place, the village grew into a little colony, the colony into a town, and the town into the centre of a cluster of hamlets, of which it is to-day the "chef-lieu" as well as the capital of the Campine. For twelve centuries its *spécialité* has continued without intermission; the only vital change that has taken place in the working of it being, as the Gheelois tell their visitors with melancholy shame, that the world has become wicked enough to transfer its faith from angels to doctors, and the good that used to be done supernaturally is now done by prosaic human art. As a matter of course, the angels have, consequently, long ago ceased to interfere when they are only called in as the colleagues of ordinary mortals.

Such is the legend which the author tells us

she herself heard, the other day, from Gheelish lips. It would probably, we fear, be a useless attempt, though a very interesting one, to find what elements of truth there are in it. Some there must be. Beyond question, Gheel has been where it is—two hours' drive from Herenthals—and, substantially, what it is, for a period so long that the memory of man runneth not to the contrary. Its system is, undoubtedly, linked somehow with a saint of the name of Dymphna. Her cenotaph has been there, and pilgrims have resorted to it nobody can tell how long. A chapel of the twelfth century has been kept in a careful state of preservation to the present day. She is the patron-saint of the place, *vice* St. Martin, who used to be so hundreds of years back. In 1400 a brief of Pope Eugene the Fourth "consacra la dévotion populaire" and encouraged pilgrimages to her altar. In Belgium, Holland, France, Germany and Italy, the town is still famous as a great and successful lunatic asylum, which has thrown even its considerable manufactures in lace into the shade; and from all these countries, and even from our own and still more distant ones, patients are from time to time to be found there.

The supernatural part of the story must not be dismissed summarily as altogether unworthy of serious study. As with Spiritualism and other strange things, not dreamed of in our philosophy, there are many of the wisest among us who will feel constrained to admit this. Gheel is by no means a solitary instance of alleged cures among the insane of which tradition gives similarly mysterious accounts. Especially one recalls to mind the celebrated case—dwelt on, among many others, by Dr. Madden, in his 'Phantasmata'—of the Jansenist "Convulsionnaires," in the early part of last century. On the apparent cures instantaneously effected on them—epileptics, maniacs, idiots, and deranged of all kinds—at Deacon François' grave, in St.-Médard, no less a person than the learned Bishop Douglas writes, after minute investigation, that "few matters of fact were ever confirmed by more unexceptionable testimony, performed as they were openly in the heart of one of the greatest cities in the universe, on persons whom everybody could see and examine, and of whose recovery every inhabitant of the city could satisfy himself, because they lived on the spot." Many of us, inside the little circle of our own experience, have met with cases we could add to this—cases in which one cannot pretend to an explanation, only shut the eyes of the judgment and wait till the light comes; cases, moreover, where there is certainly a plausible basis for the theory that disease finds a more formidable opponent in heated imagination and strong faith than in less shadowy remedies. Barely a year ago, we all had brought to us, from the other side of the Channel, strange stories about a certain French soldier and his paralytic patients, which were, to say the least, never cleared up; while such books as Abercrombie's 'Intellectual Powers' (to mention only one) supply abundant instances of the power of unreasonable faith even in human agents to destroy hallucinations. For example, the well-known case of the man who thought his head was turned the wrong way. We are not, therefore, at all ready and willing to accredit the romantic faculties of the stolid Flemishers with the origin of their patroness's pretty legend. On the contrary, we hope that this little volume, whatever other good it may effect, will lead somebody to do what its writer, among numerous sins of omission, has left undone—ransack the archives of Gheel and hunt up its oral traditions, with a view to a

much more complete account of their manifest mixture of fact and fiction.

The author, however, has strangely wasted her opportunity for writing a valuable book. In 1855, she tells us, she first heard of Gheel; and it was only last year that the visit was paid of which we now have the description. Yet in the interval, in the November number of the *Revue des Deux Mondes* for 1858, a long and elaborate article on the subject appeared from the pen of M. Jules Duval, based also on personal inspection, and telling us, like more than one other work which Mrs. Byrne will find in the British Museum, a great deal more than she appears to have discovered. The meagreness of her information, surprising as it would otherwise be on the part of the author of 'Flemish Interiors,' is consequently all the more startling. One is utterly unprepared for a Barmecidal feast—or, to speak more strictly, an unsatisfying crowd of jam-tarts—from one whose experience must have made her well aware that the very sight of such a banquet only irritates a hungry guest's appetite into greater hunger. Nor is one's puzzlement diminished on finding two of her best anecdotes agreeing almost *verbatim* with two told in the *Revue*. We can think of only two solutions to decide between: that the book is more a second-hand production than a first-hand; or, that in her eagerness to startle the world with what she believed to be a novelty, she scampered to Gheel last year for a day or two, and straight back in hot haste to the printer's. In either case she has made a mistake. She has made another in treating her subject in far too light a tone. A report on Gheel, if (as her Preface intimates) its object be a practical one, is as serious an undertaking as a report on the best regulation to be adopted in the "condemned cell" would be; and if Mr. Thomas Wright had introduced one of these by an allusion to "a chat while he was putting on his crinoline" or "doing his back hair," it would have been no more out of taste than when our author indulges in such unnecessary fictions as "stropping my razor," and a good many other things which she knew perfectly well we should know she never did. Besides, in books which ought to be written, if at all, with all possible earnestness, it should be remembered that the fictitious element, like a nasturtium, has a tendency to spread faster than its propagator is prepared for, and is hard to eliminate.

What is trustworthy about Gheel, however, we know, as we have said, to a great extent from other sources; and this volume adds next to nothing. The ruling characteristics of the place may be explained in two or three sentences. Above all, it is a "colony," not a prison. All its inhabitants, with few exceptions, the 800 mad and the 10,000 sane alike, are free. A lunatic who goes thither is sent because it provides a little world where he may be at home, in place of a great world where there is no room for him. Between sane and insane, as such, it recognizes no difference. The two classes have all of what may be termed the concomitants of life, in common; live together, work together, amuse themselves together, and blend their tastes and habits together precisely as men do in common life. The rich live with the rich, and the poor with the poor; and whatever avocations a patient may have been used to in his brighter days, whether sedentary or active, he continues to pursue. Have we a lunatic friend who has been apprenticed to a bootmaker, we send him to Gheel, and either we or the Belgian Government pay 8*l.* or 9*l.* a year for his board, while he earns what he can as a bootmaker. Have we a friend with every luxury under the sun except his



senses, we send him to Gheel, luxuries and all, and guarantee whatever we wish him to live on. Only very violent maniacs, requiring constant vigilance, and who are a constant danger to the whole community, are inadmissible; at least, this was so in 1858. For all others, a graduated scale of accommodation and a graduated scale of charges are prepared. On arrival, every one has to go for a time into the "Asile," or headquarters of the "commune,"—an institution for which, along with more than one other improvement in "system," this volume incorrectly gives the credit to the present "Inspecteur," the ex-Empress of Mexico's able physician, Dr. Bolekens. In point of fact, this wise idea is due, though realized so lately as 1858, to M. Dupétioux, the late "Inspecteur des Charités Beligues," who, in 1850, brought the whole subject of Gheel and its management under the notice of the Belgian Government, and procured this and many other reforms, the chief of these being the transference of the ancient self-government to the State, and the creation of a governing body, consisting of three medical men and the "Inspecteur." Dr. Bolekens, in truth, valuable as his superintendence has undoubtedly proved, can only claim to have crowned what Napoleon, through M. de Pontecoulant, his Préfet du Département, by removing nearly all French lunatics to Gheel, began in 1801; what M. Guislain, by introducing a system of close supervision over the licensed lodging-house keepers, accomplished in 1838, and what M. Parigot, the first "Inspecteur," under the new system, continued. To return, however, to the "Asile": here the inspector and his colleagues carefully examine each case as it comes in, and determine the particular "*nourricier*" to whom it is to be entrusted; guided in their choice both of the locality and the attendant by the character of the malady. Without entering into minute details on this subject, it will be sufficient to say that of the fifteen or twenty hamlets incorporated with Gheel, the nearest take the slightly troublesome patients, the most remote the maniacs, the rest (except the perfectly quiet, whom Gheel proper reserves for itself), being scattered through the remaining settlements, on a similar principle as to distance from headquarters. From this moment the patient is, as a rule, wherever he may be, a simple lodger. He boards with the family, joins in their festivities, and is as independent as they themselves. If he is epileptic, care is taken that a fit shall not seize him where or when he may do mischief for want of control. If his monomania is for smashing windows, he is allowed to smash them; and a recorded case relates that one new-comer commenced life in Gheel by breaking thirty windows the first day, fourteen the second, and then, finding that nobody took the least notice of him, gave up the practice for ever. This one example gives a fair idea of the whole Gheel system. Unless a person is absolutely dangerous to himself or others, or imbued with a decided tendency to escape, the supervision exercised over him is so slight as hardly to attract his notice. In the former case bands of leather or iron are used, by which the fractious patient is fastened round the waist to the hearth or bedstead, or occasionally handcuffs and leg-straps, or even a *camisole de force*—our strait-waistcoat. (We should add that this was so up to 1858; but the author, apparently ignorant of this, speaks of all such appliances as things long given up, and only known by tradition to have ever been. Possibly she has a vague recollection that in 1676 the use of fetters was distinctly authorized in an existing document to which she might have had access.) In November, 1856, out of 778 patients, 93 were

undergoing some treatment of this sort. In the case of attempted escapes (the average being six or eight a year), the punishment is a *chaînette*, or a little chain of iron rings round the wrists—much more a badge of disgrace than any real bondage. In the month first mentioned there were fifty-eight punished in this way. Successful escapes, as we should expect, are few and far between, both because of the methodical nature of the system by which the different districts are superintended, and because of a prudent plan of rewarding a captor.

This is about all we have to tell our readers about Gheel, and a good deal of it they will not find in the book before us. We need hardly say, after what we have said already, that of the merits of the book we cannot speak highly. It is interesting, of course, for it could not well be otherwise; and its numerous anecdotes on the subject of insanity suffice by themselves to make it worth reading. But, for a far more solid reason we call our readers' notice to it,—the reason which has made us write at this length, and which is at once a recommendation of the book and a censure on its author. It treats of a subject which, while the statistics of lunacy are year by year piling themselves up with a frightfully steady rate of increase, concerns every class and every profession among us.

However much or little Gheel's advocate may be deficient, the cause is one of those which no advocacy can possibly deprive of its claim to eager attention and anxious inquiry. The system of which she writes is no experiment, and at least no failure. Longer back than written records can be found, we know, as an undisputed fact, that Gheel has pursued the even tenour of her way of dealing with the victims which Frenchmen, in gentler and tenderer language than our own, call *aliénés*; and through all those long ages we find no suggestion of mischief resulting from the plan, and many suggestions of benefit. Is the experiment of a similar system in England an unreasonable dream? Have we no waste moors, or no pleasant country districts, where a few square miles could be spared for, at any rate, a year or two, to test whether or not stone walls are really necessary for a lunatic's prison, and iron bars to cage him in? Can there not be discovered behind the grim windows of St. Luke's, or the less spectral boundaries of the suburban villa which the 'Woman in White' has immortalized, at least some one or two for whom the friendly care of village neighbours would suffice, and green fields and fresh air might prove salvation? We do not, we cannot believe that the effort is not even worth trying. Failure itself—failure, that is to say, to achieve, as Gheel is doing from time to time, positive cures—should not be a damper. Though no instance of such success crowned the good work, though no sufferer (for none who has seen the inner life of insanity need be told what suffering there may be in it) were restored to the birthright of his humanity, though no father or husband or child had his dear dead one, whom the present law has forced to living burial out of his sight, given back to him with tenfold value, still an English Gheel would be, if only feasible and nothing more, a blessed boon to posterity. The malady no longer compelled to linger wrapped up, as it were, in itself, the patient blessed with the priceless charm of forgetting sometimes that he is not as other men,—his moral fetters exchanged for a supervision as different as the chain of a convict in his cell from the wholesome restraint of a ward in Chancery,—the perpetual reflection of his own terrible self in a hundred human mirrors rendered unnecessary,—these are but a few among the first delicious visions of a possible future, for which, we cannot but

believe, civilization only wants a little longer growth to strive and try.

*The Northern Heights of London; or, Historical Associations of Hampstead, Highgate, Muswell Hill, Hornsey, and Islington.* By William Howitt. (Longmans & Co.)

THERE is hardly a capital in the world that can boast of such beautiful suburbs as London possesses, especially on its north side. On and about those northern heights, the noble British savage once rubbed the woad from his eyes as he peered after game or nobler prey. Thither went to hunt the more audacious votaries of the chase from young and thriving London; and sometimes they never got back again. The echoes of war have rung on the air there. The clash of swords and the crack of pistols, used in the minor warfare of duellists, have been there the death-music of those who made it. Murder has polluted some of the most sacred haunts, and suicide desecrated the nooks where lovers used to meet. Fashion, with Folly in its train, possessed outposts here and there, to which the modish fools of both sexes went down, by sunlight, with an air of bravado, and went back, after dark, rejoicing in the protection of the horse-patrol. The heights have been sought by men who, having stoutly fought their battle of life, went up a step or two, as it were, above the every-day world—the field of strife below—to rest and breathe awhile ere they went farther, not to return. Above all, the poets have walked and tarried and dreamed here; and, when the whole district was "a thing of beauty," Keats lay on the fair earth like a sick boy on the bosom of his mother, and thought out that graceful vision of 'Endymion' which he gave to the world—"a joy for ever."

The associations connected with these northern heights are so numerous that Mr. Howitt must have had some perplexity in bringing them into order. He has, in great part, succeeded; and his volume contains many a scattered detail well worth preserving. The book, moreover, is illustrated by various woodcuts of ancient places, houses, and objects, of which they are the memorials. Many of these illustrations are stated to be from Mr. Gardner's collection of prints and drawings; and we may state that this collection is unique in richness and variety. The British Museum cannot show so many illustrations of old, extinct London and of what once existed in the suburbs as this gentleman has brought together in his well-stored portfolios. With all willing praise of Mr. Howitt's book, we must add that there are some shortcomings, some inaccuracies, and some carelessness in this volume. The author has had a capital subject, but he has not cared to keep to it. Apropos to Hampstead and its neighbouring heights, he narrates universal history. This he does pleasantly enough, as is Mr. Howitt's well-known manner; but there is something too much of it. Because Andrew Marvel lived at Highgate, why should the Bermudas and the Pilgrim Fathers be brought there? Are we never to pass King's Cross without having the ear vexed with iteration of the story of Queen Boadicea?—which story, however, has the merit of being local. And could not Mr. Howitt have said much more about Hampstead rather than canter off the Heath into the mists of early and every other history? It is not for want of space, since he tells the story of Christopher Bullock twice (pp. 147, 234). In place of the second narrative, it would have been more useful to the reader if Mr. Howitt had reminded him that Bullock was the original representative of *Don Pedro* in 'The Wonder,' and of Colonel Feignwell in 'A



Bold Stroke for a Wife.' In noticing another actor of olden days, Jevon, the author wisely refrains from adding a history of the English drama, but he might have reminded us that Jevon was the original *Lissardo* in the first of the plays just named; and that he was not only a wit, some of whose words are worth being repeated, but the original *Jobson* in 'The Devil to Pay,' when that farce was first acted, under the title of 'A Devil of a Wife.' In its earliest form it contained a part called "Noddy, a fanatical parson and chaplain," played by Powell. This caricature, common enough in comedies, excited great indignation among churchmen. A sermon attacking the piece by name was published, and it is hard to say which went through the most editions, the farce or the sermon. We could have welcomed this story, with its curious details, from Mr. Howitt; but he prefers falling into disquisitions unconnected with his subject. We are sorry that Milton's granddaughter kept a chandler's shop in Holloway, but what has that to do with this remark—one of several made on the matter?—"If a man sells himself sufficiently to the minister of the day . . . he is put into the peerage, an estate is frequently bought for him at the national cost, and his posterity continue to revel in affluence and distinction." Surely this is overcharged in both assertion and style. Even if a man does so sell himself, he is not being perpetually rewarded by having an estate frequently bought for him. This style is strange in Mr. Howitt, who usually writes in good English. It pervades the book. Sometimes it takes an amusing aspect, as, for instance, where he tells us that when King James ordered the arrest of Arabella Stuart, "she was suddenly seized by officers in her bed." The author might have omitted many a reflection not germane to the matter, and so have found room for apt illustration. "Among eminent persons who have lived or died at Hornsey," he says, "Reginald Gray of Ruthin, Earl of Kent, died there, March 17, 1573." That is all; yet what a romance was in the lives of those Greys—not *Gray*. The Earldom of Kent was won by the desertion of Edmund Grey de Ruthyn to the Yorkists, at the battle of Northampton. All that came with it, and more, was lost by Edmund's grandson Richard, who died a ruined gamester on the bench of a London inn. His brother and heir, Henry, did not assume the title, through poverty; but Henry's successor, Mr. Howitt's Reginald, built up again the fortunes of a house which did not go out, in the male line, till the death of Henry Grey, Duke of Kent, in 1740.

Perhaps, the best and most generous thing in this volume is the account of Shelley. Mr. Howitt is Shelley's champion, and he fights in no ignoble cause. Mr. Howitt reminds us of what was said of the freethinking Dr. Garth, "The best good Christian he, although he knows it not." Only the author goes beyond this by making odious comparisons. Nevertheless, we admire the spirit and the mood in which this defence of an ill-understood man is made. It rescues him from a heap of unmerited opprobrium; but then it hardly accords in sentiment with what the author asserts elsewhere, namely, that "There is a craze now to whitewash the great delinquents of former ages." He implies, or seems to imply, that the correctors of history (he himself having amended that of Shelley) "have still a secret bias to a knave," when they are engaged in the fitting task of showing that men who have been branded as knaves and wrongfully convicted as delinquents are neither one nor the other. Considering how in Shelley's case he has swept away old legends and prejudices,

Mr. Howitt's ready acceptance of old wives' stories is remarkable. He has not only appetite, but stomach and digestion, for the whole of Dick Whittington, Bow bells, cat and all. The stone on Highgate Hill trips him up a little; but at all events, the one that now stands there is, he says, a memorial of the "fact" that Whittington loved to ride out here, and used to dismount at the spot where the stone is erected, and walk his horse up the hill. We had thought that the whole story of the Whittington stone was familiar now to the youngest of readers. It was originally erected in front of the chapel of the lazaret-house, which was removed from London to Highgate Hill, and it had on its summit a lamp burning in honour, we believe, of St. Anthony. If Mr. Howitt had told us the history of this house, which is full of interest, in place of narrating the story of Dick, and proclaiming his faith in it, we should have had something more to thank him for. But even his assertions are made in a drolly uncertain tone and manner. "We will refuse," he says, "to give up an atom of faith in Dick's cat. Cat or something made a wonderful man of him." No doubt. Such method settles all controversy absolutely.

A second edition will doubtless correct many errors to be found in this book. Before the time for it arrives, Mr. Howitt may have learnt that clergymen do not, in these days, attend prize-fights, and if they did the circumstance has nothing in common with the Northern Heights. The story is founded probably on the imaginary descriptions in sporting papers, where the writers do not hesitate to name even bishops, and give a taste of their conversation as they go by train to the "mill." We would counsel the author, moreover, to walk again over Highgate Cemetery. Of the quaint ornaments of its tombs he names Wombwell's lion and Tom Sayer's dog, but he passes by the tomb of the great cricketer, Felix (Wanothrocht). The apt monument represents a wicket so struck by a ball that the mind supplies the suggested epitaph, "Bowled out." Perhaps the greatest omission is with regard to the artists who are denizens of the Silent City. Alfred Chalon, Hullmandel, Hunt and Ross are named, but no notice is taken of a greater than all, England's noblest sculptor, Baily. Perhaps the chief and most wonderful error committed by Mr. Howitt is at page 170. He is treating of Mrs. Barbauld's poems as lacking genuine poetical inspiration: "Yet Lord Byron," he says, "manages to borrow an idea from her, namely—

The earth hath bubbles as the water hath,  
And this is of them!"

When the Beefeater, in 'The Critic,' says, "Perdition catch my soul but I do love thee!" Snerfancies he has heard that line before, and Dangle thinks "there is something like it in 'Othello.'" So to the lines which Mrs. Barbauld is said to have written and Byron to have stolen from her, we might apply the comment from Sheridan's drama. Our ancestors certainly heard them before either the lady or the lord; and Shakspeare "managed" to give them to Banquo before the peer or the poetess took them from 'Macbeth.'

*Facts and Arguments for Darwin.* By Fritz Müller. With Additions by the Author. Translated from the German, by W. S. Dallas. With Illustrations. (Murray.)

THE object of the author is "simply to indicate a few facts favourable to this (Darwin's) theory, collected on the same South American ground on which, as Darwin tells us, the idea first occurred to him of devoting his attention to

the 'Origin of Species—that mystery of mysteries.' The author continues: "It is only by the accumulation of new and valuable material that the controversy will gradually be brought into a state for final decision; and this appears to be for the present of more importance than a repeated analysis of what is already before us. Moreover, it is but fair to leave it to Darwin himself at first to beat off the attacks of his opponents from the splendid structure which he has raised with such a master hand."

The real value of the facts here brought forward, for their ostensible purpose, can only be estimated by a specialist in the Crustacea, to which Müller, for the most part, restricts his discussion. We should have therefore to appeal from Fritz Müller to such an expert in Crustacean science as Milne-Edwards before we could pronounce whether the alleged facts tell strongly in favour of Darwin's theory. Although many general naturalists have a fair knowledge of the morphology of Crustacea, yet very few have studied Crustacean embryology; and this is a particular favourite with Dr. Müller. Apart, however, from Darwinism, this little treatise contains many somewhat important facts in the developmental history of several of the Crustacea, and will be acceptable to those who interest themselves in this branch of research.

It is in his observations on the progressive evolution of Crustacea that the author feels himself most at home; and here he corroborates Mr. Darwin's special researches in particular departments. Dr. Müller concludes by expressing a hope that in one thing he has succeeded, viz., "in convincing *unprejudiced* readers that Darwin's theory furnishes the key of intelligibility for the developmental history of the Crustacea, as well as for so many other facts inexplicable without it." It must be admitted that this is a large conclusion to be drawn from comparatively few facts. But, as before stated, only specialists in Crustacean development can test Dr. Müller; and he himself confesses that "the most profound students of the animal kingdom are amongst Darwin's opponents."

It will probably occur to some readers that at least a few of the noted facts may be cited for other purposes than that of this book. Take, for example, the remarkable provisions with which that "charming, lively crab, *Aratus Pisonii*," is furnished, as detailed by Müller, and also another crab of the same family. Let any *unprejudiced* reader of these facts say whether they do not impress him with a conviction of special provision, and of the high improbability of such a result from developmental evolution. Every intelligent reader can form his own opinion as to the teaching of such facts.

The author twice or thrice indulges in sneers which certainly are not "arguments for Darwin." No scientific writer should allow himself to say, as Dr. Müller does, "Just as in Christian countries there is a catechismal morality, which every one has upon his lips, but no one considers himself bound to follow, or expects to see followed by anybody else," &c. It is to be feared that Dr. Müller's moral code is rather Crustacean than Christian. Nor does it enforce his argument to say, that "to read this remarkable writing we need the spectacles of Faith, which seldom suit eyes accustomed to the microscope." It is obvious enough that the spectacles of Faith do not suit Dr. Müller's eyes; but he should not forget that they have suited and do still suit the eyes of some of the most eminent microscopists. To point this sneer against Agassiz is not the best way of aiding Darwin.



## NEW NOVELS.

*The Girls of Feversham.* By Florence Marryat (Mrs. Ross Church). 2 vols. (Bentley.)

Mrs. Church's latest novel, and the first from her pen, she tells us, "in which not a line is to be found which can be called sensational," we are inclined to call also her best. In the first place, it is a two-volume tale; and, as we took occasion to say not long ago, we think it a matter for congratulation both to writers and readers that the fashion of compressing three volumes into two, or rather not diluting two till they become three, seems to be steadily gaining ground. In nine cases out of ten the general rule of concentration holds good with novels, that what is lost in quantity is compensated for in strength. In the second place, a novelist who attempts a story which is to be perfectly independent of the sensational element has a much better chance of doing herself justice, if the genuine art of writing fiction is really in her, than one who calls on a *deus ex machina* for assistance. An accomplished conjuror's first boast always is, that he has "no apparatus whatever." This book cannot be said to have any "apparatus," and yet it is a decided success. Unless a runaway match is to be styled out of the common, its materials are all most ordinary and real—only consisting, in fact, in two country houses which have a charmingly natural and home-like look about them, and two country households composed of unadulterated flesh and blood. It is on the acquaintance and doings of these two sets that the whole interest of the book hinges—an interest which is in no way an unsatisfying one. With only an occasional instance or two of superfluous domestic details, the author manages to turn the inner life of her little world of Feversham to as good account as the orthodox "mystery" to which one is accustomed nowadays—an achievement whose difficulty is, perhaps, only to be appreciated by one who has tried the experiment. We need hardly explain that the success is owing much less to the story than the characters. The former is as good as it need be; the latter are, in at least five cases, as good as they could be. The Squire, the Admiral, Rosalind, Polly, and "Baby," are strong and elaborate conceptions. If we may not add to the list the inevitable "villain" of the drama, it is only because the character is not sustained long enough. What we do see of him is enough to make one regret that we do not see more. Mrs. Church ought to have allowed him to finish the job of sowing his wild oats and reaping the result before the scenes instead of behind them. The work bears evident signs of a good deal of pains, and for a little extra we would not have grudged another volume. That Lord Augmering retires into premature obscurity is, however, the only blemish about him.

Of course the novel is sentimental to some extent. Probably one that is both good and unromantic must almost of necessity be so. Consequently, the phlegmatic disbeliever in broken hearts and love-lornness must nerve himself for the encounter before he enters the society of a cluster of girls and boys all floundering—some on one side of Hymen's temple and some on the other—in the melancholy swamps which encompass that modern Troy. But even to him we can promise compensation with which he will be contented. He will meet in Admiral Pelham and Squire Ripley two such congenial old bears as will assuredly suit the most matter-of-fact of philosophers. They are two capital fellows at bottom, into the bargain; and when they shake hands and find out each other's good qualities at last, one does not know

which to clap on the back first, the grand old inheritor of Norman blood and a good name, with his honest inability to believe that any Ripley could ever dream of aspiring to the hand of a Pelham; or the stolid, selfish, economical gentleman-farmer, who in his proud independence sees in the fact that his ancestors have been gentlemen-farmers in the same place for generations back, a dignity high above old coats of arms. The three girls are masterly studies. "Baby's" strongly—depicted shallowness,—Polly's faculty of bravely and enthusiastically adapting herself to whatever circumstances fortune may bring about or a passing hobby suggest,—and Rosalind's quiet, deliberate, cynical self-consecration to vengeance on the other sex, relieved as it is by a gleam of her better nature towards Conney, just when one wants the relief, are all three not conceptions only, but elaborate and skilful art. If Mrs. Church's book were sensational, it would not be entitled to half the praise we now cordially give it, because she would not have accomplished a task requiring so much capacity. As it is, she has added another encouragement to those who, like her, are competent, to provide us with an occasional variation from the monotony of murder, bigamy, and forgery. We trust they will profit by it.

*The Rivals; or, Love and War.* By Henrik Scharling. From the Danish, by the Translator of 'Nöddebo Parsonage.' 3 vols. (Bentley.)

'The Rivals' will not raise Henrik Scharling in the good opinion of novel-readers. Written with intelligence, and in places with vigour, it is notably deficient in lightness and artistic method. Uffe Hjelme, the hero of the tale, is presented as a typical Dane, wanting in style, energy and enthusiasm, until a momentous crisis rouses his dormant faculties and inspires him with heroism. Of the birth, childhood and early training of Uffe, the narrative says far too much; and when it has changed him from a dull apothecary to a brilliant soldier, his aspirations and doings fail to produce the intended effect on the reader's imagination and sympathies. One of the few amusing actors in the drama is Capt. Roslin, a loquacious gentleman, given to bragging about his exploits in La Plata and Chili with his good friend and leader, Lord Cochrane. "Ha, ha, ha! I cannot help laughing," exclaims the Captain to the awkward Uffe and another youthful auditor, "when I think that I found you all under the table; it reminds one of the dinner which Lord Cochrane gave, as he lay before Buenos Ayres, in command of the Chili fleet. Lord Cochrane was always glad to invite me, for he was a cunning fellow, and knew that I could turn Buenos Ayres upside down if I chose. Englishmen drink like fish, as you know; the consequence was that Lord Cochrane and all the others were soon under the table. But I had a stronger head than the others, and I could bear a great deal more than they; consequently I was quite sober while the rest of the party were dead drunk. However, as one must follow the customs of the place you are in, and as I perceived that it seemed to be good manners at table to disappear under it, I followed the example of the others. I entered, as usual, eagerly and warmly into the conversation, and then dropped off to sleep upon the floor. I was awoke by two small hands working away at my throat. I grasped at them, and laid hold of a little boy. 'What are you about?' I demanded. 'Are you thieving, you young rascal; if so —' —'No, no!' cried the boy; 'but it happened once or twice that some of the guests had their neckerchief so tightly tied that they were strangled; therefore, my Lord ordered me

always, after a dinner party was over, to creep under the table and loosen the neck-ties of the gentlemen, that they might not be choked.' Very prudent, was it not?" This tame reproduction of a pungent story, known to every collector of humorous illustrations of the convivial usages of our grandfathers, shows how a good anecdote may lose its special piquancy by awkward repetition. What a contrast between the prosy explanation of the boy in the Danish version and the original, "Hech, man, I'm the lad that losels the cravats." The spiritless reproduction is also a sample of the flatness more or less observable in the majority of Mr. Scharling's pages. 'The Rivals,' untranslated, may be recommended to students who would advance themselves in the knowledge of Danish by reading the new literature of the Danes; but it possesses no qualities that justify the pains taken to put it into an English dress.

*Robin Gray.* By Charles Gibbon. 3 vols. (Blackie & Sons.)

PROBABLY no ballad has ever attained so great and lasting a popularity as that of 'Auld Robin Gray.' Written almost exactly one hundred years ago by Lady Anne Barnard, daughter of one of the Earls of Balcarres, it almost instantly upon publication excited an extraordinary degree of admiration, which has scarcely diminished with the lapse of time. The tender, truthful and affecting picture of high principle in humble life which forms its subject-matter, and the simplicity of diction which marks its composition, have from the first recommended it to all readers of pure and refined taste. At the same time, the evidences of real power which it unquestionably possesses, the truly tragic depths of feeling which it lays bare, and the dramatic ability strongly evidenced in the narration of the story, entitle it to a high literary position as a work of Art. It has taken its place among those few compositions of any age which are the common property of all—the unlearned as well as of the learned.

In the novel form it would certainly be impossible to say that it has not suffered, but it is no mean praise to say that it has not suffered very greatly. Mr. Gibbon is to be congratulated upon having performed a very difficult task better than was to be anticipated from the difficulties which necessarily stood in his way. He has not only reproduced in prose the original story with remarkable fidelity, but he has provided a very reasonable and spirited continuation of it, and has brought about his catastrophe without violating in any marked degree either the consistency of the characters or the probabilities of the situation, as pictured in the poem. It is true the dialogue is written in a somewhat unmanageable Scotch dialect, and this may be a difficulty with southern readers; but north of the Tweed it is doubtless an extra charm, and besides being a perfectly justifiable artifice, it has the strong precedent of the original to favour it. Altogether, we are persuaded from our own experience that, this difficulty once surmounted, a perusal of the book will repay those readers who care for a pretty tale prettily told, with not too much horror or "sensation" in it, and some really fine touches of nature interspersed here and there.

The ballad closes with the dismissal of the returned former lover and the resolution of Auld Robin Gray's wife to be true to him, even in thought, under all and any circumstances. This period is in the novel the commencement of the catastrophe. James Falcon, the first lover, has returned, and is known to be in the neighbourhood. By an artfully-contrived scheme Robin Gray is rendered jealous of him, and



soon after, what is supposed to be his body is found, under circumstances which lead strongly to the inference that foul play has been resorted to. Robin Gray is arrested and thrown into prison, and Jeanie, his wife, rendered desperate, not so much by this circumstance as by the fact of his believing her guilty, resolves to penetrate the mystery at all hazards. In order to accomplish this, she is made to embark in a series of adventures, the recital of which is perhaps the weakest part of the book, resulting, of course, in the triumphant vindication of her husband's innocence. Robin Gray is released, and restored to the arms of his affectionate wife. The real murderer turns up in the person of Ivan Carrach, a half-drunken ship's-captain, and Falcon, supposed to be dead, explains how, upon the night of the murder, he changed clothes with an idiot boy, who thus suffered in his stead. All are thus made comparatively happy, though we fancy it would have savoured more of true poetic justice were Falcon to have been got rid of finally in some honourable manner, and not to have turned up again married, and thus untrue to his first romantic passion.

*The Educational Use of Fairy Tales.* By N. Aksharoumoff. (St. Petersburg, Baxt & Co.)

THIS work is intended (as the author himself informs us) principally as a kind of preface to a series of tales which he is about to offer to the public of St. Petersburg; but, considered solely on its own merits, without reference to its position as a literary *avant-courrier*, it deserves attention as a clear and temperate discussion of a very interesting subject, set forth with great felicity of expression, and wholly free from that autocratic presumption which leads so many Russian writers to pronounce some particular theory infallible, simply because it happens to be their own. In this practical age it is an agreeable novelty to hear any one standing up manfully and consistently for works of a purely imaginative cast; and this M. Aksharoumoff has certainly done, though, happily, not to such an extent as that eccentric writer who, after a hard day's work, was wont to say to his friends, "Come out into the garden, and let us talk nonsense!" "Much has been said and written," begins M. Aksharoumoff, with a tinge of not unmerited sarcasm, "respecting the harm done to children by putting fairy tales into their hands; but these warnings have failed so utterly of any practical result, that we are forced, as it were, into one of two conclusions—either that the love of mythical lore is one of those ancient and much-anathematized evils against which science herself contends in vain, or that the attempt to remove such reading out of the way of children is dictated by blind and senseless apprehension, and doomed, by the very laws of Nature, to prove unfruitful. Not to offend science, we give our preference to the latter hypothesis." He then proceeds to examine in detail the arguments of the anti-legendary school. These are three in number, viz.—1. That such tales are calculated to unsettle the nascent ideas of morality in the mind of a child, leading it to confound right with wrong, and harmless amusement with mischievous *diablerie*. 2. That the constant presentation of unreal occurrences and impossible beings to the juvenile intelligence will necessarily predispose it to an excessive and injurious credulity. 3. That the faculty of imagination being by nature the dominant power in a child's mind, all exciting and unreal literature will tend to produce an unhealthy development of that faculty, to the prejudice of sober reason.

Our author meets the first of these charges

by frankly admitting (which, indeed, he could hardly avoid doing) that there are popular tales which do not exactly square with the principles of morality; but he contends, at the same time, that such stories form a very insignificant minority as compared with the bulk of popular tradition; and that, further, the mythical element in them is so slightly developed as hardly to entitle them to the rank of legends at all. This defence, though bold, is not unassailable; and it would, perhaps, have been better to point out that the evil, where it exists, is usually (as in 'Reinecke Fuchs,' and other famous national stories,) so open and palpable, as to be easily guarded against.

The second objection (which is merely a repetition of one of the most flagrant absurdities of Rousseau) is very aptly and justly answered by an *argumentum ad hominem*. "Let any of these disputants," says M. Aksharoumoff, "ask themselves whether they, in their childhood, ever believed for a single moment in the reality of the witches, goblins, were-wolves, &c. of whom they had heard so many stories." And we can easily guess what answer such a question would be likely to receive.

Of the third and last accusation our author makes very short work. He argues, that just as certain minds are so finely strung as to be unsettled by any exciting narrative, so there are certain physical organizations which may be injured by exposure to the open air in winter, by a difficult lesson, by a trivial amount of bodily exercise; but that this cannot be held as a proof that such things are injurious to a sound constitution, however prejudicial they may be to a weak one. He remarks, with great truth, that it is a palpable absurdity to give premature development to those powers which naturally expand themselves by degrees, and to curb that quality of imagination which is the first power of the mind in its original state; and he takes the opportunity of levelling some severe blows at the "improving" school, of whose tenets he is evidently no friend.

Pursuing the train of thought thus suggested, M. Aksharoumoff reminds us of the poetical character of many among even the more solid branches of learning,—of the fanciful appearance presented by many of the great facts of Nature,—of the mythical aspect worn by physics, chemistry, astronomy, &c. in their earlier stages—

The *fairy tales* of Science, and the long result of Time.

Finally, he sums up his case with the most powerful argument of all, that of *non possumus*. The "solid" system, according to him, may be very admirable in theory, but (as Hannibal said of Maharbal's proposed attack on Rome) "there is just one objection to the plan—it is impossible." The vigorous and well-chosen language in which this bitter truth is expressed merits a literal translation:—

What is it, then, which these teachers demand of children, in seeking to deprive them of fables and fairy stories? Simply this—that they should model their childish ideas after the stern lineaments of Reality, and from no other material save that of the staid and sober representations patented by Science. But such thinkers altogether omit to take into consideration how small a proportion of fixed impressions the mind of a child actually contains, and how difficult of manipulation is the material which they offer him. In the child's scheme of the existing world, there are too many blank pages, which must necessarily, in one way or another, be filled up, in order to preserve the mind from becoming and remaining a dreary and lifeless waste. With what, then, are we to fill them? With what are we to link these incomplete and disconnected parts, so as to bind them firmly together? Shall it be with logical abstractions?—with algebraic formulas?—with the empty chambers of In-

tellect, awaiting at the hands of Experience and Science their as yet future and unknown tenants? By good fortune the child himself relieves us of this burdensome problem, by deciding the question in his own way. His imagination, working with irrepressible force, constructs, from the few scraps of fixed impression which he has gradually raked together, a fabulous world of glowing imagery and mythical personification. This world, indeed, is not a durable one: its images are changeful and ephemeral; but they fully perform their appointed task of peopling the dim solitudes of the Unknown with warm and many-tinted creations, which arrogate to themselves no rights of settlement, and are ever ready to give place to the Actual and Well-defined, yet do so only when the latter is ready to replace them, and in direct proportion to the rapidity of its approach.

The short-jacketed interest of St. Petersburg ought to be no less grateful to M. Aksharoumoff for this clear and outspoken assertion of their rights, than for the treat which he has pledged himself to give them in his forthcoming volumes. Indeed, it cannot be denied that, whatever we may think of some of our author's earlier arguments, his last position is unassailable. There is no putting the heads of "forty" on the shoulders of "eleven." You may preach to a child by the hour about the advantages of solid learning, and the pre-eminence of reason over imagination; but your hearer will always have on his side the unanswerable argument of the ship's crew to whom a "serious" Port-Admiral offered a number of tracts instead of their usual allowance of grog: "Why, your honour, them little books may be all very well in their way; but then, d'ye see, *we likes grog!*" That the human mind must be developed by education, and that such education must be early commenced, and steadily pursued, is unquestionable; but to lay down as the fundamental axiom of a child's intellectual training, that we must begin by giving it the understanding of mature manhood, is much on a par with the Irishman's famous recipe for making a cannon: "Take a hole and put some iron round it."

In the second portion of his work, M. Aksharoumoff launches into an eloquent and perspicuous defence of popular tradition, the most direct and efficient channel of intimacy, as he asserts, between the present and the past. This is decidedly the best part of the book; every line makes us feel that the author's work is indeed a labour of love, that he is fully penetrated with that affectionate and almost personal admiration of imaginary beings, which few among us have not experienced. On the clearest internal evidence, we pronounce M. Aksharoumoff to be an ardent admirer of the old Slavonic traditions, an excellent quality in any writer of fairy tales, and one which ought to impart an especial charm to his own. Just as a celebrated English writer is said to have burst into tears on discovering the non-reality of Robinson Crusoe, we can imagine M. Aksharoumoff weeping over the discovery that Bova Korolévitch did not rout an army by his single prowess,—that Vaska Bouslaieff never broke his neck in an attempt to leap over the Great Stone of Mount Tabor,—that the combat of Ilia Mûrometz with the Nightingale Brigid is a fable,—and that the flight of Olég Sviatoslávitch to Constantinople, under the form of a raven, never really occurred. His concluding remarks are worth transcribing, as an admirable specimen of that genuinely Russian spirit, and thoroughly national hatred of innovation, to which we have already called attention in the works of M. Strachoff and other contemporary writers:—

Such tales are the expression, not of the mere personality of a single poet, the narrow total of that confined sphere on whose soil it has grown—but of the spirit of an entire nation, in all its quaint



fulness and deep poetic feeling, which, in the course of many ages, has passed through various phases of historical development without losing a jot of its individuality. It is not some Peter or James who has written these stories for a little circle of flattering contemporaries; it is a whole nation that has framed them for all time to come, and stamped them with the enduring impress of its own mighty character. The watchful care of parents, their conversations and explanations, the efforts of teachers and guardians, may do much for a child; but they cannot make him acquainted with the nation to which he belongs, being themselves but slightly acquainted therewith. *Reared in a semi-German city, in the midst of a society whose speech has long been little better than a rough copy from the French, and whose life and manners have lost all trace of nationality*, where is such a child to look for the living, true, undefinable essence of his own nation, for the sound of his own clear and sonorous language? Not, we may be sure, in the remote country-houses where he spends his summer, nor in conversation with the cabmen and lackeys of the capital. The relics of national poetry, and they alone, conveyed to him in the form of tradition, can make him acquainted with the sacred, tender, intangible spirit of the glorious Past. If this be an illusion, we are willing to share it; *for, in truth, the illusions of life are sufficiently short-lived, and dispelled with sufficient rudeness, to give us cause for wishing to remain children as long as possible.*

Would to heaven we could! for then perhaps, the world might at length be freed from that rampant conceit which plants an imaginary laurel on the brows of every thrice-plucked student, and makes every shallow-pated youth consider himself a prodigy on the very ground that leads others to set him down as a fool; which stimulates the self-elected "genius" to fatten upon the thistles of public contempt, to hee haw his own praises with unwearied assiduity, and shake his long ears, like the plumes of a conqueror, in the face of an unappreciative world!

M. Aksharoumoff professes to write chiefly for the young; but the lessons of the young may often be fitly learnt by the old; and the promised stories, should they prove to be such as we imagine them, will command a welcome from young and old alike.

*Lectures delivered before the University of Oxford, 1868.* By Sir F. H. Doyle, Professor of Poetry. (Macmillan & Co.)

WHATEVER else he may lack, the new Oxford Professor of Poetry has the gift of modesty. He announces that he publishes his lectures because the University, more or less, expects it of him; he apologizes, very properly, for his inaugural lecture being a "somewhat ill-organized discourse," and he promises his hearers an examination of Calderon, "when I know my business a little better." We fervently hope that this time may come; but we cannot disguise from ourselves that Sir Francis Doyle has much leeway to make up in the interval. The pleasant and kindly tone of his lectures, his thorough appreciation of his subject, his wide catholicity of taste and reading, and his genial humour do not make amends for the absence of original views, and for the way in which the theory of criticism is allowed to degenerate into mere gossip. Something more is required of a Professor of Poetry than spoken reviews of Mr. Barnes and Dr. Newman. An Oxford audience may fairly be presumed to have met with many such reviews already; and if any of Sir Francis Doyle's hearers needed the instruction given, they must have been of a class which would hardly profit by it. Yet the discussion of the relative merits of Mr. Barnes and Burns is clearly not addressed to this class of men, though parts of the argu-

ment may be best suited to that class of intellect. Sir Francis Doyle justifies the deliberate writing of provincial poetry by scholars and gentlemen, on the ground that peasants, to whom their native dialect comes naturally, are apt to undervalue it, and to insert words in four syllables derived from the Latin, as far finer than their own idioms. From what has been said a little before about Dr. Johnson, we gather that the writing of provincial poetry by scholars and gentlemen is a safeguard to them against the use of words in four syllables. The one thing needful, therefore, is for the peasant and the scholar to change places. Burns would have written better Scotch if he had been a scholar. Dr. Johnson would have written better English if he had been a peasant. Mr. Barnes writes better than either of them, and so did Homer. Now, we confess that all this seems to us illogical and irrelevant nibbling at a great subject. First, Sir Francis Doyle confuses correct poetry with true poetry. It may be possible for a man to write very good Dorsetshire or very good Scotch, and yet to fail altogether as far as poetry is concerned. On the other hand, the "faults of school English" may be too prominent in some of Burns's Scotch, and yet Burns's poetry is unimpeachable. We must separate the pleasure we feel in a homely, racy dialect from that which is the result of our nobler emotions being excited. Sir Francis Doyle not only mixes up the two, but seems to think that the second depends upon the first. He forgets that although a man who has poetry in him will be a poet in whatever language he may write, the most poetical language will not of itself make a poet. If, therefore, a man cannot write poetry in his own tongue, it is in vain for him to learn another tongue in the hope of being more successful. We do not quite gather from Sir Francis Doyle that the "laureate of Temenus and the favourite rhapsode of Crespheutes" would be remembered now if they had only written in the language of Homer. Yet Sir Francis almost implies that Homer would be forgotten if he had written Dorian hexameters. The whole of the second lecture is taken up with a glorification of provincialism as provincialism; and the fact that some great poets have happened to write a dialect which was not the purest of their time is treated as absolutely conclusive. Instead of exhorting undergraduates not to try for the Newdigate, which Sir Francis learns from Mr. Carlyle and Mr. Ruskin is the plain duty of a Professor of Poetry, he seems to be bidding for a prize poem in dialect. May we be in the Sheldonian Theatre when it is recited!

Another complaint we have to make against Sir Francis Doyle is, that whenever he tries to be original, he fails egregiously. Of this he has given us two samples on successive pages. Quoting Mr. Tennyson's picture of

The world's great altar-stairs  
That slope through darkness up to God,

he remarks, that the poet "would not, so far as I am concerned, have improved his picture by telling us that the stairs in question were of white marble, as if they had been hewn out of the quarries of Carrara, and that each of the steps was twice as large as those which led up to St. Peter's Church at Rome." We hardly know what we are to admire most in such a sentence as this, especially when it comes from an Oxford Professor of Poetry. Sir Francis cannot mean that he is the only person to whom the picture would not be improved by being rendered ludicrous. Yet, why the words which we have italicized? The thought, too, is so obvious, not to say such an utter platitude, that we fail to see for whose benefit it was in-

tended. Probably, Sir Francis was thinking of Macaulay's comparison of Dante and Milton, and was desirous of showing that here the realistic treatment was out of place. A page before Sir Francis had spoken of Mr. Browning's 'Duchess,' and had interpreted it as a wonderful tragedy, a dreadful series of hints, addressed alike to an innocent bride-elect and a terror-stricken ambassador. Had the concluding words been spoken to a "fair-haired English Milordo," Sir Francis tells us, they would be "absolute, not to say rather bald, prose." But, as it is, they come at the end of a statement by the Duke of Ferrara that he killed one wife because she did not suit him in the smallest things, and that he is quite ready to kill a second on the same provocation. Now, if any one will take the trouble to read the poem carefully, he will see that Sir Francis has discovered a grand critical mare's nest. The concluding words of the poem are equally dramatic, whether they follow upon a terrible tragedy or not, whether they are spoken to a stray guest or an ambassador. They depend alike on what has gone before, and that is the marvellous picture of an impressionable, animated, joyous, delightful girl, drawn by the cold, indifferent monopolist to whom she was linked, and who only cared about her as he cares about the objects in his gallery.

*The Reformation of the Church of England: its History, Principles, and Results.* (A.D. 1514—1547.) By the Rev. John Henry Blunt. (Rivingtons.)

THIS volume is the introductory one of a series in which the author proposes to unfold the "history, principles, and results of the Reformation in England." In a certain sense, however, this first portion is complete in itself, as it narrates, from Mr. Blunt's point of view the whole of our English Church History under Henry the Eighth. The starting-point, however, is taken much earlier, and the cries which came for reform long before the Reformation, for reform of doctrinal and superstitious abuses, and of the sovereign position which the Pope assumed over this country, as he did over other countries, are duly recorded and fairly commented on.

Mr. Blunt's especial hero is Wolsey. The especial object of his dislike, to use a very mild word, is Henry. He honours Catharine of Aragon, and no one can object to the homage; but we think it might have been paid without the manifestation of so much hatred, or we will say so little charity, towards Anne Boleyn. There is no originality in the view taken by Mr. Blunt of Wolsey's character. The great statesman has been, not undeservedly, a favourite with other writers. It will be readily confessed that the Cardinal's plans for a reformation were worthy of a lofty mind. They embraced munificent means for better educating men intended for the Church, more stringent discipline of monks and clergy, increase of the episcopate at the cost of the monasteries, discouragement of the continental process of reforming, toleration of the more learned among the more advanced reformers, the promotion of learning generally, and the sanction of the Pope and King for the enforcement of these plans. How all this, and how Wolsey's later idea of an independent united Church or Patriarchate, of England and France, came to naught, is matter of familiar history; but it has some new charm lent to it here, by the way in which it is occasionally told by the author.

We do not believe that when the reforming power slipped out of the hands of men who would have been content with overthrowing the Papal supremacy in England, while the



"Catholic Church" was to be preserved, after being reformed,—we cannot believe, we say, that when the power passed into other hands, the generality of Englishmen hated Protestantism as much as they ever hated the Pope. Impatient they certainly were under old doctrinal and superstitious abuses. They were more impatient still under that Papal supremacy which made of a king of England a mere vassal of a foreign sovereign at Rome, and which compelled English king and people to carry causes from a native judgment-seat to be tried and decided by an Italian tribunal. It was this interference in English affairs which especially made the blood of English people hot with noble anger.

In this preliminary volume Mr. Blunt holds up the Reformation as a work well begun by Wolsey, spoiled by Henry and by "hot-headed reformers," and owing what good there is in it to the clergy, who saved it from being worse than it might have been. We have no doubt of the author's honesty of purpose, as he treats of the subject, but we think it is often marred by his prejudices. Indeed, the chief fault of the work lies in a certain illiberal partisanship, which occasionally causes Mr. Blunt to appear rather as an over-zealous witness, or an advocate stigmatizing the opposite party's attorney, than an impartial judge. Wycliffe, Huss, and Jerome of Prague are rebuked as being guilty of "wild follies," though the author allows that "much of these men's wildness and folly was provoked by the stolid opposition with which their better aspirations were met by those in authority." Erasmus is a "graceless man." Advanced reformers are "an ignorant and heretical party of progress." Foxe, the martyr-ologist, is branded as a "bitter historian and unscrupulous romancer," in the same page wherein he is described as refraining from denouncing Wolsey as severe, simply because truth would not warrant the denunciation. On the other hand, Mr. Blunt's readiness to believe ill of Henry the Eighth is itself of a bitter historical quality. He values no contradiction of the charge against Henry of a guilty intimacy with Lady Boleyn and both her daughters. Of the King's alleged cruelty to Catharine, which caused her miscarriage of a son, Mr. Blunt writes in the rather unscrupulous manner of Foxe, that there is nothing "but Peter Martyr's rumour for the story of the ill-treatment, which one may wish to disbelieve, but which seems only too likely to be true"! Again, Foxe is charged with having done too great honour to Dr. Barnes,—a man, it may be, over-zealous,—who, says Mr. Blunt, "was a mere fanatic." On the other hand, he tells us that the little and learned Dr. Ridley (uncle to the bishop), who was one of Catharine's council, was pious as well as learned, and was, "consequently, reviled by the Puritans,"—elsewhere called "ribald Puritans"; while what they professed is stigmatized as "pestilent and ignorant Puritanism." An author who has taken views of Church questions differing from Mr. Blunt's has almost the lie given him, as one "who has done his best to exaggerate everything that would tell against the clergy." This is uncharitable; but Mr. Blunt's lack of charity, as we are ready to believe, induces him not merely to smite the personages of his history for whom he has small respect, but at the same time to deal backhanded blows to others who have nothing whatever in common with his subject. Thus, charging the laity of the Tudor period with unfairness to the clergy, he accuses the middle classes generally with being given to the same injustice. He tells us of the difficulty that lies in believing that Anne Boleyn kept Henry at proper distance till after they were married, and then comes the backhanded blow at

another couple:—"No one would have believed that George the Fourth, when separated from his Queen, was likely to keep a young marchioness with whom he was 'in love' under his roof and at his table for several years on an innocent footing." After this, it is not edifying to find Mr. Blunt making sarcastic allusion to what "Protestantism" might have done had Anne Boleyn died childless and by natural demise. "Protestantism might still," he remarks, "with its usual unhistorical partisanship, have gilded over her immoralities"; but, as the case did not occur, why should Mr. Blunt go unhistorically out of his way, and in a partisan spirit, to make this hypothetical accusation? This spirit appears to be especially lively when it helps Mr. Blunt to deal one of his favourite double blows. He cannot treat of the subject of the Præmunire in Henry's reign without gratuitously informing his readers that "the revival of the monstrous penalty of the Præmunire was characteristically threatened in 1848 by Lord Russell, when Dean Merewether refused to elect Dr. Hampden Bishop of Hereford. Loud talkers about the liberty of subjects in the gross often deal very tyrannically with subjects in detail." If Mr. Blunt be reckless in making statements, he should be careful as to dates. How could Lord John threaten the Dean of Hereford with the penalty of Præmunire for refusing to elect Dr. Hampden to the see in 1848, since the Doctor was elected by the Dean and Chapter in 1847? Does Mr. Blunt remember Lord John Russell's reply to the Dean, when the latter *did* threaten to prevent the election of Dr. Hampden?—And can he call such a reply a threatening of the Dean with the penalty of the Præmunire? The reply ran thus: "Woburn Abbey, Dec. 25. Sir,—I have had the honour to receive your letter of the 22nd inst., in which you intimate to me your intention of violating the law. I have the honour, &c., John Russell." Can this be fairly described as bearing even the shadow of a threat? The Dean yielded to it, and voted for Dr. Hampden.

Besides blemishes like these, which take away from the merit of a work which is often creditable to the author's powers, there are contradictions and inaccuracies which a little attention might have corrected when the volume was passing through the press. At page 87 we are told, "Wolsey had longed visions of the great work" (a gradual and, no doubt, wise scheme of reformation, as far as it went) "that might be effected if he could become Pope." In the next page, in reference to the alleged offer of Francis the First to support a papal candidacy of Wolsey, we are told something like the contrary. "There is not on record a single line of the Cardinal's to show that he would willingly leave England for Rome." In the same page there is the erroneous statement that "England has ever been carefully excluded from the papal throne." Surely, from 1154 to 1159, the papal throne was filled by an Englishman, Nicholas Breakspear, the merry St. Albans monk who figures on the rôle of pontiffs as Adrian the Fourth. We may add here that the author, who certainly has no great regard for Burnet, cites him in support of an erroneous statement. The statement is to the effect that Henry the Eighth would probably have raised his natural son, the Duke of Richmond, to the dignity of Prince of Wales, but that the "title seems to have been forestalled by the creation of Mary Princess of Wales in 1518." This question has been settled by the researches of the late Somerset herald, Mr. Courthope, with reference to the alleged elevation of Elizabeth, as well as of Mary, to the Welsh dignity. Somerset expressly

says that there is no apparent foundation for either statement. We must not omit to mention that Mr. Blunt, by over-eagerness to pile effects, occasionally mars his own work. Thus, narrating what followed the execution of Bishop Fisher, the author tells us that the head was carried away, and that the body was tumbled *head-foremost* into a grave! By the same over-eagerness to show up the errors of others, Mr. Blunt falls into them himself. "It is curious," he says, "to find Foxe placing More in his Calendar of Martyrs on June 19th." This slip of Foxe's was at least as venial as that of Mr. Blunt, who, in correcting it, informs us that More was executed "July 6, 1635"!!

It is in the concluding chapter of this volume—a chapter professing to describe the "rise of Protestant Dissent"—that Mr. Blunt's want of charity, with the inaccuracy to which such want leads him, is most conspicuous. Sir John Oldcastle especially renders the author irritable. He does not know why, "though for some reason," as he drolly says, "Shakespeare altered Oldcastle to Falstaff in the later representations . . . of the play. Whether he" (Oldcastle) "was ever really religious or not is far from clear." Mr. Blunt is quite sure that this good Lord Cobham "endeavoured to make the Lollardism of the day a stepping-stone to his own ambition. He contemplated nothing less than a sort of Red Republic, with himself for its head"; and Mr. Blunt intimates that Lord Cobham was also a liar! In reference to the cruelties inflicted on Cobham and men of his opinion, the author asserts, but in special connexion with Bilney's execution for heresy, that "he brought down upon himself the necessary consequences of such acts"; and after this the author can speak of "the cold-blooded style" of Cranmer! Again, Anne Askew may have been far from a perfect woman, but Mr. Blunt has no excuse for saying of this poor creature, so cruelly burned, that "she acquired a claim to the veneration of those who then and after craned up all the misbelievers of this period to the dignity of witnesses for the truth." He is a little sorry that flames should have scorched the life out of them, *tristius leto leti genus*; "but, dissociated from this," he complacently remarks, "there is little to love or to respect in the so-called 'martyrs' of this reign." In all the early dissenters he sees only infidels. "They began with disbelieving everything, or nearly everything, that was asserted by the Church." They believed, however, in revealed religion, and had a good deal to say thereupon; but this subject Mr. Blunt cannot handle without using his favourite backstroke. "The marvellous facility," he writes, "which the anti-Church party possessed of saying much about nothing" (the subject on which they spoke having always reference to man's salvation), "a facility ever since conspicuous among Scotch Presbyterians and English dissenters, earned for them a credit for learning among the uncritical and the ignorant." Then, this writer does not fail, of course, to point out that the early Reformers were of "a low social class,"—as were, indeed, some of the apostles; and, just after noting that the early Protestants sometimes called one another "the Just-fast men," he sneers at this "curious early instance of the 'slang' terms so prevalent at all times among them"; he drags Tyndale, so to speak, by the throat, before the public, and pillories him under the slang name of a "Reformation Cobbett." Surely, Mr. Blunt must know that "slang" in religious matters was prevalent long before the period of Protestant dissenters, who inherited it from the early men of the Church of England. That dissenters have not since had a monopoly of slang may be seen by



the list of names which Bishop Colenso showed he had been called by High Church prelates and clergymen who did not share in his opinions. But, this bad custom is a very old one, belonging to the old Church, and not the invention or the exclusive practice of dissenters. That orthodox scholar, the Bishop of Durham, in the 15th century, Richard (Angerville) de Bury, spoke of some of the clergy as "lazy asses," "blinking night-birds," &c. Are not "traitor," "miscreant," "pagan," "heathen," all originally slang terms of the very early Church time? The last term was flung, only the other day, at Goethe, by Montalembert, in its old slang application. Was not Thomas à Becket's Archdeacon Ridell designated, by his own master, as his *Archdevil*? Does not Giraldus abound with samples of this same sort of slang? and in Rome itself is not the "Promotor Fidei" more usually called the "Devil's Advocate? Were they dissenters who used to call the Bishop of St. Asaph "Bishop of St. Ass"?

*Private International Law. A Treatise on the Conflict of Laws, and the Limits of their Operation in respect of Place and Time.* By Friedrich Carl von Savigny. Translated, with Notes, by William Guthrie, Advocate. (Edinburgh, Clark; London, Stevens & Sons.)

M. Laboulaye said concerning Savigny, "Ses idées ont fait le tour du monde; elles ont transformé la science." Like many other pretty sayings, this is not true. It expresses that which the speaker thought ought to be true rather than the fact. There is no doubt that the writings of the great founder of the historical school of jurisprudence have exercised a vast influence over the mind of Germany, and have had considerable power over the current of thought in other countries. The translation of the works of Savigny is, however, necessary before the saying above quoted can be realized; and the present book, which is a translation of the eighth volume of Savigny's *System*, is an important instalment of this preliminary work.

The great object of Savigny was to enforce the necessity of a scientific study of the law: to counteract, in fact, the natural tendency which exists to separate theory from practice, whereby "the theory of the law is inevitably degraded into a fruitless game of skill, and its practice into a mere handicraft." This tendency never was stronger than it is in England at the present day. The mass of legislation,—much of it produced to meet the pressing wants of the moment, and framed by legislators who neither know nor care anything about the science of law,—so fully occupies the attention of the practical lawyer, that he has little time to examine and strengthen that scientific foundation on which his knowledge is based, if, indeed, such foundation has ever been laid. Many of our legal theorists, on the contrary, fail in their efforts from a lack of that practical knowledge which is the alloy that can alone render their theories fit to be worked into the current coin of legislation.

It is the province of genius to express that which many others have *thought* but could not say. If we turn to Savigny's celebrated Preface, we shall find many passages in which he sets forth the causes of those shortcomings both in the practice of the law and in legislation which have been felt by us all. Who, for instance, when attending our law courts or struggling through a modern act of parliament, has not *thought* the following passage?—

"We have desiderated, on the other hand, that the practitioner should retain some theoretical

element. It is not meant that he should be an active writer, or even that he should constantly prosecute an extensive study of books. In most cases both of these are made impossible by the demands of practical business. But amid his practical occupations he ought always to cherish a sense and feeling for the science of law,—he ought never to forget that that science, rightly apprehended, is nothing else than the generalization of the rules which it is his function to make known (zum Bewusstsein bringen), and apply in detail. Nothing is more common, in estimating the merits of a practical lawyer, than to attach exclusive value to mere dexterity and quickness, although these very useful qualities are quite compatible with the most unconscientious superficiality. That our juridical practice is not altogether pervaded by the right spirit, is manifest from a comprehensive view of its results. If it were influenced by this spirit, practice itself would generate a steady progress in sound jurisprudence; it would support and sustain the efforts of theorists, and, where they err, restore them to the right path; but, in particular, it would so prepare the way for legislation that the positive law and legal practice would advance together in perfect harmony, as the nature of things demands. And do we not in general find just the opposite of all this? If the radical evil of the present state of the law consists in a growing separation between theory and practice, the remedy must be sought only in the restoration of their natural unity. For this purpose the Roman law, rightly used, may render the most material service. In the Roman jurists that natural unity is seen still undisturbed, and in the most lively operation. It is no special merit of theirs, just as the opposite state of things in the present day has been brought about rather by the general course of development than by the fault of individuals. While, therefore, we earnestly and with unprejudiced minds penetrate into their method, so different from ours, we shall appropriate it to ourselves, and so regain the right path."

The eighth volume of the *System* is well chosen for translation separately, both because it was regarded by its author as a complete and independent work, and also because it treats of matters which must be of constant practical importance in a country which has so many international rights and liabilities as our own. The law of domicile in particular is one which must at the present time attract much attention.

The translator's notes are chiefly devoted to the illustration of the author's text from English and American decisions. They are somewhat lengthy, and we would willingly exchange a part of them for an equivalent prolongation of the index. The translation is not elegant, but it is plain and intelligible.

#### RECENT POETRY.

In reading the numerous books of poetry which have accumulated on our hands (many which are beautifully printed and got up), we have not been struck by the average of poetical genius, but we have been much impressed by the heartiness with which the authors speak out of their inner life, and the earnest desire which is manifested to make daily and common life the expression of whatever good and noble thoughts lie within them; to make life itself the poem it might be, if only we could all try to bring our imaginations out of print into practice. The books before us, with hardly an exception, bear on daily life. The religious element by which they are pervaded is not sectarian, but broad and strong, appealing to the inner experience of all. We can open very few of these volumes without feeling that the author is appealing to his unknown reader for a common sympathy in their mutual life. The poems that are not professedly religious are still marked by a strongly religious tone. Special dogmas seem to have retreated even from

the hymns, leaving only what all religious persons may find themselves able to accept.

*Lady May: a Pastoral*, by Georgiana Lady Chatterton (London, Richardson & Son), is a graceful and gracious story of an aged dame, who had once been nurse at "the old Manor House"; telling how she was warned in a dream about a young child; and how she went to the place indicated, and there found a beautiful babe exposed in a rude basket on the edge of an old quarry, near a lonely pond, the basket being only held by the branches of a wild briar. The old dame carries home the child, bringing her up as her own. The child grows up to be a beautiful maiden, not in the least like a country lass, but resembling in person and manners the lady whom the dame had nursed at the old Manor House in days long ago, and she is called "Lady May" by her playfellows. The old family have passed away, the house and lands are in the hands of another branch, the head of which is an evil man, of whom strange things are whispered. He comes to the Manor House, and sees the Lady May: then comes his confession and the revelation of the mystery. The sins of the father are atoned for by the virtues of his children, and the poem of 'Lady May' is wound up happily and pleasantly. There are many incidents which make the story interesting. Lady Chatterton has the gift of setting scenes and incidents before the reader very vividly and in a few words; her descriptions are always good.

*Poems*, by Menella Bute Smedley (Strahan & Co.).—These poems indicate talent very much above the average, and give promise that Miss Smedley may, if she pleases, take permanent rank among the female poets of England. The pieces are not equal in merit, but in all of them there is a clear utterance of thought and feeling which is personal and genuine, not the reflex of other poems which have touched the author's feelings. 'The Contrast' is a graceful and a subtle study, of a pure and innocent nature, acting upon and purifying a coarse and worldly one. 'Hero Harold' is a spirited and heroic ballad, well told and well sung. 'Odin's Sacrifice' is a fine version of an old tradition which has served for a subject oftener than once. But the remarkable feature in the book is the five-act drama of modern life, called 'Lady Grace.' There is not much incident; nothing oversteps the quiet, well-bred conventionality of good society; but the shades of character, the conflict of personal interests, the play of individuality, are thoroughly dramatic; the piece almost acts itself. Miss Smedley is peculiarly successful in catching the callous indifference and shallow selfishness hidden under the well-bred exterior of men and women of the world, not wicked at all, only dull and devoid of perception; each has his and her peculiar individuality so delicately drawn that each might be recognized from the likeness. We recommend Miss Smedley to give herself to the study of dramatic composition.

*Twilight Hours: a Legacy of Verse*. By Sarah Williams ("Sadie"). With a Memoir by E. H. Plumptre, M.A. (Strahan & Co.).—The 'Memoir' is very interesting and touching: the record of a fair soul, endowed with many choice gifts of heart and mind, not fully unfolded nor come to their mature strength, passing away in incompleteness with the promise all unfulfilled. Her life here seems to have been overshadowed by a terrible disease. "She had," says her biographer, "to make the choice, so often forced upon sufferers, between the certainty of long, lingering agony and the possibility of deliverance from it, accompanied by the risk of a more immediate close. Acting on the counsel of friends and medical advisers, she



embraced the latter alternative, with apparently a foreboding, clear to herself, though not disclosed to others, of what the end would be. And so that end came,—she slept, and was at rest." In her case, her Life was more than anything she actually achieved; it was the promise that was sweet; the fruit had not ripened nor gained its flavour. There is an impress of Mrs. Browning's influence very perceptible throughout the book; though, strangely enough, Mr. Swinburne seems to have had a singular attraction for Miss Williams. There is no echo of him in her poems; but she speaks of him "as having so much power over me, that he will not let me read his bad things." She addressed the following lines to him, which are not only touching in themselves, but a favourable specimen of her own poetry:—

TO A. C. SWINBURNE.

I dare not rhyme within the poet's court,  
Nor shake my jingling bells against his harp;  
But if my greeting can but solace him,  
If all unconsciously he hear my voice  
Cry, "Elder brother, hail! God comfort thee,  
And give to thee a golden harp one day!"  
If he can feel a friend's hand in the dark,  
Then I am glad. If not, I am content  
To reverence in silence.

This is like a refreshing cup of pure cold water, which must have been grateful to the receiver. The poems all show thought and pious sentiments, overshadowed with a haze of melancholy; there are many nice thoughts, well expressed; and nothing can be more pure and tender than the spirit which pervades every page. 'The Song of the City Sparrows' is the poem we like the best.

*Fret Not, and other Poems; including Hymns, with Music.* By Henry Bateman. (Hodder & Stoughton).—"The aim of the present volume," says the author in his preface, "is to plant some green thoughts in hearts that are arid or sad." Mr. Bateman disclaims all "specialities of fret," because, as he says, "the hope to cure must be found in presentments high and holy." This is true; and the man who could cure us of the tendency "to fret" would be a world-wide benefactor; to teach us how to take quietly—nay, even thankfully—the sorrows and disappointments of life, would be to enable us to get at the real, and yet mysterious blessing of existence, and we could then feel thankful "for our creation, preservation, and all the blessings of this life." Mr. Bateman has been moved to write with a noble object, and he has succeeded in giving us, not only excellent advice, but some very good suggestive poetry:—

O heart, disquieted with many a care,  
Yield thee with graceful heed to better things,  
The real and true which all about thee are.  
The influence which from right reception springs;  
Learning from God's revealings to derive  
Such lesson as shall truly be to live.

We all stand in need of exhortation not to allow the noble gift of life to become tarnished by fret and discontent; and it is worth something to be opportunely reminded that even great sorrows, as Byron says, ('Lament of Tasso,') "come but to be borne." All Mr. Bateman's poems are not didactic, though most of them turn on sacred subjects. 'The Ship on Fire' is a powerful and vividly-told incident. 'The Silent Gravestone' is a touching memorial. Some of the hymns have the true lilt, which makes them seem to sing themselves; we especially like the one that begins "We wait, O Lord, on Thee."

*Sacred Lyrics; Hymns Original and Translated from the German, with Versions of Psalms,* by John Guthrie, M.A. (Nisbet & Co.).—These 'Sacred Lyrics' will be an acceptable present to all who love sacred poetry. There is nothing sectarian or dogmatic about them; they commend themselves to the religious experience which makes all Christians of whatever deno-

mination "fellow saints, and members of the whole family in heaven and on earth." Without being powerful, they are graceful and melodious. The hymns translated from the German are done with spirit. Some of them are already familiar to English readers; but there are others we do not remember to have met with before. Paul Gerhardt's 'Triumph of Trust' is extremely well rendered, and it is very beautiful. In versifying the Psalms, Mr. Guthrie is not more unsuccessful than his predecessors. The Psalms have the property of growing weak and dull under the pens of those who would restore them to verse; their grandeur and force disappear, and they take a tinge of commonplace. The Bible version of the Psalms makes us discontented with any other.

#### OUR LIBRARY TABLE.

*Horse and Man.* By C. S. March Phillips. (Longmans & Co.)

A writer on Jurisprudence has produced an excellent treatise on the science and art of equestration, by which he hopes "to make the English sportsman acquainted with the rudiments of M. Baucher's admirable system of supplying the horse." In opposition to dogmatists who declare that the equestrian art must be mastered in early life or not at all, and that no man can become a really good horseman who has not ridden with hounds in his boyhood, Mr. March Phillips observes—"It is undoubtedly true that not one man in a hundred ever does learn to ride well unless he has ridden early in life. But why is this? Simply because full-grown men seldom acquire new tastes in amusement, and therefore do not care to ride well when they have not been accustomed to ride at all. It does not follow that they could not learn to ride, if good riding were necessary to their safety or convenience. Indeed, the reverse is the fact. We are told that shopmen and mechanics, when settled upon an Australian or Californian cattle-farm, soon learn to imitate the gymnastic feats of the stockmen or *vagueros* around them; and we know that if a hundred clerks or apprentices are enlisted in a dragoon regiment, ninety-nine of them will in six months sit their horses quite as firmly as an ordinary groom or postboy. This, however, is understating our case. Horsemanship is in these instances acquired by mere mechanical practice or by an unscientific system of teaching, which is very little better. What will be the consequence if a grown man, being anxious to become a horseman, can be shown how to use, not only his limbs and muscles, but his reason and memory, for the purpose? I answer, that in a month he will be perfectly easy upon an ordinary horse, and that in three months he will possess as perfect a seat as his natural aptitude for riding would have permitted him to acquire if he had passed his whole life in the saddle." That an awkward and nervous man may render himself a perfect equestrian by attempting to act on the author's instructions, we do not suggest; but it may be stated confidently, that by taking Mr. Phillips for his tutor, and doing his best to be a creditable pupil, any intelligent and fairly confident rider, however recent his equestrian experience and performance, will soon become a more than ordinarily efficient horseman. Mr. Phillips is a judicious teacher; he writes with clearness and brevity; and his manual will be of great service to the many Englishmen who, not having ridden in boyhood, are acquiring the rudiments of equestration from professional riding-masters.

*Cape Cod and All Along Shore: Stories.* By Charles Nordhoff. (New York, Harper Brothers; London, Low & Co.)

THIS volume of reprints, from *Harper's Magazine* and the *Atlantic Monthly*, begins with a very short address "To the Stupid Reader," which anybody whom it does not induce to go on may fairly consider a personal compliment to himself. If he does go on, he will be reminded of "Tales from Blackwood" in its palmiest days, and *Blackwood* will rather suffer than gain by the comparison. With all the interest and humour which used to stamp

the stories of Aytoun and Maginn, Mr. Nordhoff combines what they rarely or never aimed at—a strong under-current of serious thought.

*The Ancient African Church: its Rise, Influence and Decline.* By J. B. Mullinger, B.A. (Cambridge, Johnson.)

*The History of the Early Church: a Manual.* By the Rev. J. Price, M.A. (Longmans & Co.)

THE work of Mr. Mullinger consists of five chapters, giving the characteristics of the second century, discussing Tertullian and his age, Cyprian and the development of Church discipline, Arnobius, Lactantius and Augustine. It is the essay which obtained the Hulsean prize in the year 1867. Written in a clear, good style, and with a fair amount of knowledge, it is well worthy of perusal by all students of ecclesiastical history. The spirit of the author is liberal and candid. He has studied that department of the early Church which he examines with care, and presents the results in a scholarly and readable form. The little book has our hearty commendation. We only wish that the writer had given fewer quotations from English books of easy access—that he had gone more beyond the pale of the English Church for his authorities, and descended to later German historians than Neander. With the important works of Baur, Niedner, Hase, Kurtz and Reuss, he seems unacquainted. Had he consulted these, omitting the quotations from bishops, deans and canons, he might have made his essay more valuable. No better introduction to the study of the early African Church could be put into the hands of those beginning to explore it.—Mr. Price's manual is divided into two parts—the external and internal aspects of the early Church. It is a meagre and perfunctory performance, showing little acquaintance with the subjects touched upon, repeating old mistakes, and not separating legend from history. Thus he says that Peter and Paul suffered martyrdom at Rome in the same year (A.D. 67); that St. John, having been banished to Patmos by Domitian, wrote the Revelation, after which he composed his Epistles, and a little later his Gospel, which is controversial and polemic. St. Ignatius, his journey to Rome, his martyrdom there, and the Epistles bearing his name, are treated in the exploded way of such writers as Milner; and Cureton's researches, not to speak of the literature respecting the Ignatian Epistles that followed, are ignored, because Bishop Pearson "is generally considered to have established the authority of the seven short Greek copies." As to the rite of confirmation, the author finds two distinct references to it in the New Testament, Acts viii. and Hebrews vi. 2. He ought surely to know that the imposition of hands for the communication of the Holy Ghost was originally connected with the rite of baptism, and subsequently separated from the latter when the impartation of the Spirit was looked upon in the west as the Bishop's prerogative. The performance of the ceremony of confirmation as a distinct rite, and therefore the origin of what is now termed *confirmation*, cannot be dated further back than the time when the imposition of hands for imparting the Holy Ghost was separated from the baptismal ceremony. The manual before us is all but worthless.

*S. Botolph; or, the Missing Key. Founded upon Facts and Local Traditions.* Edited by the Rev. J. H. Vines, B.A. (The Church Press Company.)

ONE of those simple and uninformed persons who imagine that the holders of inappropriate tithes are in possession of property to which they have no better title than ancient plunder, Mr. Vines is of opinion that lay-rectors and all laymen owning estates which formerly pertained to ecclesiastical corporations should forthwith make restitution to the Church, by consigning their tithal rights to the vicars of the impropriated parishes, and expending their other sacrilegious acquisitions on the building of monasteries or the restoration of sacred edifices. When his hero, a country gentleman of considerable income and feeble intellect, has thus averted a curse and won a blessing "by the restitution of ill-gotten wealth, and the restoration and the building up of the sanctuary of S. Botolph," the author exclaims, "Oh! that all lay impropriators and



owners of church property would go and do likewise; then might England once more glory in her name, once so fitly given, *the land of saints*. How long will the harps of a favoured people be dumb? How long will our churches be wasted with misery? How long will the neglected monuments of ancient piety only enable us to make melody in heaviness, when we remember thee, O Sion?" Mr. Vines writes about the Church with an authoritative magniloquence, which is not rendered less ludicrous by his frequent betrayals of ignorance respecting ecclesiastical usages in past time. For instance, he is under the impression that an incumbent pledged in honour to relinquish his preferment at the request of his patron, *i. e.*, a clerical warming-pan, may be described as holding a living in commendam. Some of the incidents of the tale are so contrary to human experience that Mr. Vines is of opinion that they "may be considered unaccountable, or impossible, except on the assumption of supernatural causes." By the majority of novel-perusers 'S. Botolph' will be found unreadable; but it will be spoken of favourably by curates of the ritualistic sort, who have never read any ecclesiastical history, and who have been going backwards in theology ever since they satisfied the requirements of a bishop's examining chaplain.

*Prince Riquet with the Tuft.* (Provost & Co.)

THIS is a thin book of sketches and verses, the typographical portion of which is better than that which must be styled artistic. The story of the ugly Prince, who lacked no excellence but beauty, and of his sisters—the one hideous and able, the other beautiful and silly—is pleasantly told, and may serve to amuse many who desire very light reading.

We have on our table—*The Son of Man: Discourses on the Humanity of Jesus Christ*, by Frank Coulin, D.D.; Translated with the sanction of the Author (Hodder & Stoughton).—*Arthur's Seat; or, the Church of the Banned*, by John Hamilton (Macmillan).—*Poems by the People*; being 130 Pieces selected from 420 entered in competition for Twelve Prizes offered by the Publishers of the *People's Journal* (People's Journal Office).—New editions of *The Early Years of His Royal Highness the Prince Consort*, compiled under the direction of Her Majesty the Queen, by Lieut.-Gen. the Hon. C. Grey (Smith & Elder).—*Cobbett's Legacy to Parsons*, in Six Letters, with a Dedication to Blomfield, Bishop of London, by William Cobbett, M.P. for Oldham; with a Preface by the Author's Son (Griffin).—*On Affections of the Throat and Lungs, and their Treatment by the Inhalation of Gases and Medicated Vapours*, by Abbotts Smith, M.D. (Renshaw).—Also the following Pamphlets—*The Spiritual Office of the Universities: a Sermon preached in the Chapel of Trinity College at the Commemoration of Benefactors, December 15, 1868*, by Brooke Foss Westcott (Macmillan).—*The New Affinities of Faith: a Plea for Free Christian Union*, by James Martineau (Williams & Norgate).—*Comprehension of Dissenters: a Letter read before a Meeting of the Association for the Promotion of the Union of Christians at Home on the Basis of the National Church, at Derby, on Tuesday, December 1st, 1868*, by a Dissenter against my Will, Rev. J. Crompton, M.A. (Macintosh).—*The Disestablishment and Disendowment of the Irish Branch of the United Church considered*, by James Thomas O'Brien, D.D.; Part I., *Effects Immediate and Remote* (Rivingtons).—*The Irish Church Property devoted to Irish Railways: a Letter to the Right Hon. W. E. Gladstone* (Effingham Wilson).—*The Beleaguered Irish Church, not a Chapter of Autobiography*, by Frank Higginson—*A Letter to His Holiness Pius the Ninth*, from William Selwin (Longmans).—*An Essay on Moral Philosophy and its Relation to Science and the Bible*; with a few Criticisms on some Statements of Prof. Tyn-dall, the Duke of Argyll in his 'Reign of Law,' and Mr. J. S. Mill in his 'Essay on Liberty,' by the Rev. W. W. English, M.A. (Longmans).—*Correspondence relating to the Site of the New Courts and Offices of Law*, reprinted from the *Times*; with Plans of the Carey Street and Thames Embankment Sites as they now are and as they are proposed to be (Day).—*London Water Supply: Facts*

and Fallacies discussed in a Series of Letters written for and published in the *Courier Newspaper*, between November, 1866, and April, 1867, chiefly with Reference to constant Service and a future Source of Supply, by John Taylor, C.E. (Spon).—*The Stock Exchange a Sham Market; or, the Recent Stock Exchange Cases of Grissell v. Bristowe and Coles v. Bristowe, as decided on Appeal, stated by the 'Economist' to be Unreasonable and Inequitable, and making a Sham Market, considered*, by James J. Aston (Wilson).—*The Military Strength of Turkey, from MSS. entitled 'The Ottoman Empire under Abdul Medjid*, by David Urquhart (Diplomatic Review Office).—*and Notes on New Zealand Affairs*; comprising a Sketch of its Political History, in Reference especially to the Native Question; its Present Position—the Policy for the Future; with a few General Remarks upon the Relations of England to Her Colonies, by Fred. A. Weld (Stanford).

#### LIST OF NEW BOOKS.

Alexandra Alphabet, in Golden Letters, sq. 1/ bds.  
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Winslow's Emmanuel, or the Titles of Christ, 12mo. 2/6 cl.

#### RALEIGH AND NOEL.

March 19, 1869.

In your notice of 'The Diary of John Manningham' you quoted an anecdote from him concerning a rhyme said to have been made by Sir W. Raleigh on the name of Noel. It may be worth pointing out that another version of this story has usually been received in the Noel family, which is that given by Sir Bernard Burke, and quoted by him from old Fuller's 'Worthies of England.' According to this, Queen Elizabeth herself, who is known to have been addicted to these *jeux d'esprit*, is credited with the couplet in question, and is said to have made it concerning their ancestor, Sir Andrew Noel, of Dalby, who, Fuller says, "for person, parentage, grace, gesture, valour, and many other excellent points (amongst which skill in music), was of the first rank in the Court"; but he was extravagant to a degree, which explains the allusion—

The word of denial and letter of fifty  
Is that gentleman's name who will never be thrifty.

RODEN NOEL.

#### AUTHORS AND PUBLISHERS.

La Belle Sauvage-yard, March 18, 1869.

KINDLY allow us a few words in final reply to Mrs. Godolphin's letter, in your number for March 13. The course she complained of we explained was one of self-defence against her process of "screwing up" the price of her successive manuscripts. The lady seems to have become confused

as to the facts of the case, for on again looking over the documents, which are before us, it is absolutely clear that her prices were progressively exorbitant in proportion to the liberality of our concessions, and concurrent with her cognizance of the fact of our having made very wide announcements of our one-syllable books. We before pointed out that the plan of writing books in words of one syllable is by no means an original idea of Mrs. Godolphin's; and therefore we naturally turned to writers more disposed to deal with us on reasonable terms. We are content to leave the matter to be estimated upon our relative statements, observing only, upon the postscript of the lady's letter, that the remark with which it is said we greeted her first books is to us indeed "something quite new," and that we never had the pleasure of seeing Mrs. Godolphin with reference to this or any other business-matter until after negotiations had ceased.

CASSELL, PETER & GALPIN.

#### CHAUCER'S CLAIM TO 'THE TESTAMENT OF LOVE.'

Maidenhead, March 20, 1869.

ON the question lately raised regarding 'The Testament of Love,' all that is really important is the ascertainment of the fact whether Chaucer was or was not the author of it. Whether I, or Mr. Morris, or Mr. Anybody Else, first broached the notion that it was not written by Chaucer is a matter of comparative insignificance, and perhaps hardly worth contending for. To show that Chaucer had nothing to do with the authorship of 'The Testament of Love' is to show that all the valuable and curious personal matter it contains applies to some other individual, and not to the author of 'The Canterbury Tales' and 'Troilus and Criseida.' This, it must be owned, is highly important; and the more important it is considered, the less important becomes the trifling question, Who first made the discovery that 'The Testament of Love' could not be by Chaucer? I ventured to state, in print, my conviction upon the point more than a year and a half ago; but if Mr. Morris, Mr. Bradshaw, or Mr. Furnivall anticipated me, or if they can adduce any "prior critic" who had taken up the same ground, I at once relinquish all claim to the small discovery. The question so far is, Has there been any such "prior critic"? Perhaps, in reference to it, I may be allowed here to quote the expressions I used upon the subject in August, 1867—the date of my Introduction to the 'Seven Poetical Miscellanies' I had then reprinted. My words were these:—

"It is a new point, as far as we are aware, to deprive the author of 'The Canterbury Tales' of a long and important prose production hitherto assigned to him, but to which, in our opinion, he has no claim. We refer to 'The Testament of Love,' written in imitation of Boethius's 'De Consolatione Philosophiæ,' which last, there can be no doubt, he translated. Warton speaks of 'The Testament of Love' as Chaucer's performance; and the dictum has been adopted, as far as we know, by all the great poet's biographers, down to the last and best, Sir Harris Nicolas."

I was not aware then, but I am now informed, that Mr. Morris has himself published an edition of Chaucer, in which he may possibly have anticipated my position regarding the authorship of 'The Testament of Love'; he may, therefore, be one of the "prior critics" who have said that it was not by Chaucer; but if he have advanced no position of the kind, Mr. Mathew Browne must be mistaken in supposing that he had heard Mr. Morris named as the first person who had denied Chaucer's claim to the authorship of 'The Testament of Love.'

The conviction so strongly impressed upon my mind was not new to me in August, 1867; but as it was then the first time I had put it in print, I have no right to ask more than that from that date I should have whatever little credit the discovery may deserve. Mr. Morris may have entertained the same notion twenty years ago. I have never seen his recently-printed 'Chaucer'; but, as I am informed, nothing of the sort is to be found there. Neither he nor any other Member of the English



Text Society can want this small addition to their merits; but if they do want it, and although perhaps I can ill afford to lose it, I freely make them a present of it. I am not a member of the Society; but the editors of their books seem to be men who read what they write about, and I defy any one who reads 'The Testament of Love' to arrive at any other conclusion than that *it was not written by Chaucer*.

This is my position; and until some "prior critic" (the words used in the recent Report of the English Text Society) be pointed out, I shall consider the assertion a mere mistake, and not in the least intended as a disparagement of my real or supposed discovery. All I ask is, that the authors of the Report will name, for my information, any one "prior critic" who has anticipated me. Hundreds of authors have written upon Chaucer and his works; I cannot have read or seen half of them; but if a single one can be produced who has said that 'The Testament of Love' was not by the writer of 'The Canterbury Tales,' I will at once retract what I said upon the subject in August, 1867, and apologize for my error.

J. PAYNE COLLIER.

#### GREEKS AND GREEKS.

March, 1869.

DURING the late Conference some of our political teachers were sorely puzzled as to the character of the Greeks, and in the endeavour to conciliate the qualities of the Greek merchants in Europe with those of their supposed brethren in Athens. Some, it is true, had no difficulty, for they could only recognize a general standard of virtue among the descendants or namesakes of Homer, Alcibiades, Themistocles and Miltiades. The mercantile Greeks do not come from the kingdom, but chiefly from the Asiatic island of Scio, the ancient Chios, and are still by birth Turkish subjects, though most of them claim Hellenic or Russian nationality, and many are naturalized English or French. This matter of origin, in fact, supplies one clue to the mystery, and it may be as well to look first to the Sciotes.

The Sciotes of the higher class are a strongly-marked population. Their aquiline noses, large dark eyes, black hair and handsome features, have to the common observer a marked resemblance to those of the Jews, and they are readily mistaken for Jews. This may be seen even in the Greek Church in London. On comparing them with the Jews of the great colonies on the mainland it can be ascertained they are not Jews. So strong, however, is the resemblance that it is acknowledged by Sciotes, and there is a legend that they are descended from a colony of Jews shipwrecked on the island. This is a gross calumny on the poor and honest Jews, who have not been settled in those islands for centuries, and could not live among such sharp populations. It is only in Rhodes they still nestle in poverty, awaiting, perhaps, the return of the Knights to get a fair subsistence. Adopting a rough scale, two Jews of those parts might make one Greek, and two Greeks one Sciote.

Certain it is that the handsome men and handsomer women of Scio are not Greeks; and although there may be various theories, the most reasonable is that they are the representatives of one of the numerous races which constitute that diverse Greek-speaking congregation, which we represent to ourselves as ancient Greeks. Ethnologically the Sciotes are distinct from the others, though Sciote merchants are to be found in many places in Syria, Constantinople, and Smyrna, as they are in the great commercial seats of the world. For the time it is enough to compare them with one recognizable element of Hellenic population, the Albanians or Arnaouts, who are to be found not only on the continent, but in many of the islands, some of them still speaking Albanian. Now the hook-nosed, Jew-looking Sciote is altogether different from the tall Albanian, with his high narrow forehead, blue eyes, and reddish brown hair.

The Sciote is distinct in form, of a different race, and different mental characteristics. He has a power of combination not possessed by the other so-called Greeks. This is not only shown commer-

cially, but it is the Sciote who has greatly promoted the *hetairia* and political organizations, who has contributed to the educational and other propagandist movements, and who rules the continental communities of rayah Greeks. So far as Sciotes are concerned they are enabled to effect this; but when the main body has to be acted on, then come the known failures, the want of political concert, the petty party and personal squabbles, and the dishonesty which mark the history of liberated Greece. Hence we may recognize noble and well-directed efforts marred by the vilest corruption and imbecility. Part of it is, perhaps, attributable to this: the Sciotes have been the moral, but not the political or military leaders of the population, not from want of personal courage, but from circumstances of locality. Thus what the Sciote merchants of the distant settlements have devised is left to the arbitrament and conduct of the Albanian or other Peloponnesian brigand chiefs, or masters of privateers. They and their followers and the mob have no disposition to recognize the Sciotes for leaders, nor is there any real prospect that the true moral element of the Greek aggregation will ever preponderate.

The Sciote merchants can employ and trust their relatives as partners and clerks; and an organization which gave them first a great share in the commerce of the Levant, having been extended to the Danube and the Black Sea, has enabled them to strengthen themselves in Marseilles and Genoa, and in later times to claim a part in the commerce of India by their possession of exchangeable produce in the great markets. The large Greek houses are models of organization, worthy of the Jesuits in Paraguay or their choicest settlements. The clerk has before him wide avenues to preferment; promotion in the house and the hand of a wealthy daughter await successful ambition. The price is, however, subjection to the will of the council or firm. Every three years the mission of each is assigned, but the aspirants go through an arduous career: a career which affords them the comforts of London may in course of events transfer a partner to the feverish regions of Galatz, Calcutta, or Shanghai. There can be no demur even in the highest—obedience or retirement from the house. Where sharp practice can prevail there it is fully exercised, where commercial morality is strictest there it is punctiliously observed, to ensure the most favourable bank rate of discount. To keep up the credit of a Greek house in a panic the jewels and settled property of the wife will be sold, if by keeping faith credit, the basis of future wealth, can be ensured.

The Sciotes have done much for the Greek cause, but it is by no means sure they will continue. They have not only to contribute largely to the university and all establishments of national advancement, but to submit to the exactions of political adventurers for every questionable enterprise. The Greek name and Greek credit, which they have exerted themselves to maintain, are made bywords of shame. The mention of Greek bonds will make the merchant blush in any capital of Europe. As the relations of these men extend in the world, they care less for personal squabbles and personal rivalry. It is in Turkey indeed that the Sciotes find a sphere for political action. As they get more settled in England and France they find, too, scope for political influence, which the debased kingdom of Greece does not yield. Hence as they become more European and cosmopolitan, they become less Hellenic.

The above is a novel sketch of the functions of the Sciotes, but it is more conformable to the facts than any which has yet appeared. The examination of the other ethnological elements will tend still more to show the real value of the Sciote element, which, depending on a diversity of race, introduces other moral characteristics. The dispersion of the Sciote merchants in the several seats of their commerce does not weaken their nationality, for they chiefly intermarry with Sciote families, and thus bind together the great commercial fraternity. Exceptions there are, but in the nature of things the mercantile aristocracy maintains itself by the ties of marriage, for there is no titled aristocracy to compete for the hands of

its daughters. The uncertain career of one of a hundred Greek ministers or one of the thousands of its senators, representatives and officials, yields faint temptation to the cousin of a millionaire who can pretend to a *salon* in the capitals of the universe. A junior partner can afford a brighter home than the slave of the Athenian mob, whose hour of petty luxury and display is ever threatened with deposition and misery. Thus, the Sciotes go forth to the world too well accredited representatives of Greece, and none can contest the qualifications of the pair, who hold well their place in society. The merchant, a man of intelligence, whose success speaks for itself, can hold his own; the handsome lady, intelligent, liberally educated, accomplished, because she must know other languages besides her own, has all the advantages of a foreigner. It is not for such to make known the nakedness of what is supposed to be their native kingdom; and their acquaintances are well content to believe that there is a Greece of such Greeks.

The Sciote is endowed by the public fame rather than by his own pretension with the quality of descendant of Miltiades, and of whomsoever classic imagination can deem most illustrious; his children bear names which attest the sounding claim; and thus every Sciote, called a Greek, becomes a representative man, the representative of ancient glories and of regenerated Greece. Did any Spartan Helot, astray in Persia or in Egypt, put aside the homage which the name Greek could command? It is little likely. The Sciote, however, is otherwise placed. He cannot tell Europe and America that there are Helots in Greece: that is not his mission. Besides, many still have the old grudge or jealousy against their political adversaries the Turks, and are content with any chance of weakening these, even if it involves the laudation of Athenian politicians, whom they despise.

T. S.

#### THE FOULING OF SHIPS' BOTTOMS.

March 20, 1869.

SOME correspondence between Mr. G. C. Wallich and Lieut.-Col. H. Stuart Wortley on this subject has been recently published in the *Athenæum*. As is well known, ships' bottoms, after a long stay in the sea, become coated with various organisms, animal and vegetable, which, in consequence of the increased friction they cause, retard the vessel's progress through the water; and the usual plan has been, on a ship's return from a voyage, to place her in a dry dock and then scrape away the creatures and plants which roughen her below the water-line.

Dr. Wallich proposes to kill these organisms by immersing the vessel for a time in fresh water; and there can be no doubt that fresh water will arrest their further growth and reproduction under such circumstances, even if in all cases it does not kill them outright, and so far, therefore, he is right. But Lieut.-Col. Wortley is also right in stating that fresh water does not immediately kill such things, and that, though truly marine, they may remain alive in such fresh water for prolonged periods. These periods depend upon temperature and some other considerations too long to be entered upon here.

But, what is of far more consequence than the mere fact of some marine animals being fitted to exist for periods of varying duration in water which is wholly or partly fresh, I have to say that Lieut.-Col. Wortley is also correct in saying, that even if the soft parts of the animals, &c. be killed and removed by fresh water, their hard portions would remain attached to the ships, and would be as mischievous as ever unless removed by scraping, with as much, or nearly as much, labour as if no fresh water had been applied. The empty mussel-shells would remain for very long periods dangling singly or in bunches by their strong byssal threads; the empty barnacle-shells would still adhere firmly and permanently soldered by their bases; and the basal attachments of the seaweeds would be unremoved even if their fronds had sloughed away and disappeared.

If a ship on coming into port were unloaded and scraped, and if it was intended that she should remain for a considerable time before again going out to sea, then, after such scraping,



Dr. Wallich's proposal to place her in fresh water during her home stay would, without doubt, be of much benefit, as, of course, the re-formation of the colonies of animals, &c. would be prevented during this period of time, and she would thereby be enabled to start on a fresh voyage, with a new cargo, with a perfectly instead of a partially clean bottom. But of course the whole idea presupposes that fresh-water docks are conveniently placed near at hand, that they are large enough to contain the number of ships on which the growth is to be prevented; and that, in short, the cost of applying Dr. Wallich's system does not exceed the value of the benefit to be derived from it. This is so evidently a question for practical men, who alone can judge of the ever-varying circumstances with which they have to deal, that I do not see how mere naturalists can satisfactorily dispose of the matter on paper. I see no objection to Lieut.-Col. Wortley's likening the cirrhi of the barnacle to a "glass hand," for the manner in which these organs are put forth, and are then unfolded, and are then made to grasp, in the act of closure, the minute floating organisms on which the creature feeds, does very much resemble the action of what may be conceived to be a set of colourless crystalline fingers. The simile is a happy one, though I fancy I have met with it before, as applied both to the barnacle and to an analogous action of organs having a similar function in a crab, *Porcellana platycheles*.

But the abstract fact of certain marine animals being able to live occasionally or entirely in fresh water, is an interesting one, apart from its direct commercial bearings. We all know that the salmon, which breeds in rivers, goes into the sea to feed, and that the smelt, which is regarded as a sea fish, not only visits rivers during certain periods of the year for spawning purposes, but that it has been kept for years continuously in a fresh-water pond without ever going to sea, and that under these circumstances it has thriven well, has abundantly multiplied, and has not deteriorated for table purposes. So, too, the sturgeon, which lives in the sea, and at great depths, is found commonly in rivers of the Continent of Europe; and more than that, it has been kept for years in freshwater ponds in the Zoological Gardens of London and Hamburg. In the latter place it has grown amazingly as well, and with it there is now, in the same pond, a large sea lamprey (*Petromyzon marinus*). This lamprey has been in the pond since 1865, and yet (on the authority of Mr. L. Lloyd, the excellent Scandinavian naturalist) its near relative, the hag (*Myxine glutinosa*), is killed directly by fresh water. Plaice, flounders and soles, all three of them marine fishes, are known to live permanently and to attain excellent condition in fresh water. The prawn (Palaemon), a well-known marine crustacean, has been repeatedly brought to me by hundreds and thousands, alive and well, in perfectly fresh water, and I have transferred them to their natural sea-water in aquaria without any gradual preparation, and without doing them any harm. I have known the common shore crab (*Carcinus*) and the American horseshoe crab (*Limalus*), both marine, to run about a garden for days, moistened only by rain. Oysters may be seen daily in shops in London, alive and well, immersed in fresh water. Indeed, it is evident that a large number of marine animals and plants living between tide-marks, must be capable of enduring unharmed the heavy rain which frequently falls upon them uninterruptedly during the recess of the tide; and among such creatures, and so rained upon, few are more common than the sessile barnacle which infests ships' bottoms. I have found a marine alga (*Ulva*) growing in the river Thames at Greenwich where the water is practically fresh, and yet another marine alga (*Griffithsia*) is instantly killed by being plunged in fresh water, its colour being at the same time discharged. Mr. L. Lloyd mentions three marine fish which in Sweden and Norway are also found in fresh water, namely, the cod, the whiting and one species of cottus. But, on the other hand, there certainly is a large number of marine animals which fresh water, or even weak sea water, does kill almost immediately, as Dr. Wallich says. For example, there is a well-known

passage in the late Prof. Edward Forbes's 'History of British Starfishes,' in which he relates how certain marine animals he was dredging for were paralyzed in being drawn through a thin layer of surface fresh water floating on the sea-water below. But, among the marine animals on which fresh water is supposed to act as a certain poison, none have been so constantly quoted as sea anemones. The late Dr. George Johnston, in his 'History of British Zoophytes,' 2nd edit. 1847, page 239, says, "These creatures, almost indestructible from mutilation and injury, may be killed in a few short minutes by immersion in fresh water." This work was the accepted authority on these animals for some years before the introduction of aquaria, but it is now almost useless, as far as sea anemones are concerned, and this almost universally accepted statement of Johnston's is certainly incorrect, for I have known specimens of *Actinea mesembryanthemum* thrown away by mistake as dead, and afterwards be found brilliantly expanded in a puddle of rain-water in a London garden. Mr. Gosse has lately recorded a sea anemone living in India, in one of the mouths of the Ganges, where the saltiness of the water is only about 10 parts in a thousand, instead of 35 parts, as on the coast of Britain. These animals are also found in the Baltic Sea, where the density is only about 15 in a thousand. The Fauna of the Baltic is a singularly mixed one. Thus, among a large number of truly marine animals (some in no way differing in size from those in the neighbouring North Sea, but others much dwarfed,) may be seen swimming the common fresh-water perch, and two species of the common fresh-water stickleback, and of these two, the perch will live if transferred to quite fresh water, and will die if put into quite sea water; while the two sticklebacks will live quite well if removed from the Baltic water and be placed in either fresh water or fully dense North Sea water. But there is a deep purple variety of the common North Sea star-fish (*Uroster rubens*) living in the Baltic which is killed directly on being placed in North Sea water; and by no gradual process of acclimatization have I ever succeeded in getting it to live in the denser fluid. Whelks and some other mollusks from the Baltic Sea are also killed by North Sea water, but not so constantly as the echinoderm I have named; while I have never found any marine fish in the Baltic which will not live in North Sea water in aquaria.

The recorded instances in which truly fresh-water animals have permanently lived in sea-water are less numerous than those in which marine creatures have been known to live in fresh water. I have already named two sticklebacks, and I have to add that the common fresh-water eel does very well in marine aquaria in Hamburg. One very curious example occurs to me; there is a byssus-making fresh-water bivalve (*Dreissina polymorpha*) found abundantly around London, and sometimes choking up London water-pipes. This shell is stated to have been introduced from Asia Minor about fifty years ago, attached by its threads to the bottoms of ships; and in this manner it must have been dragged unharmed through thousands of miles of sea water.

Of all these things, and of many more, we shall learn very much from the enormous aquarium proposed to be erected at Brighton (and for which a Bill is now in Parliament), if it be well made and well conducted, and not be made a mere plaything of, as is the case with many public aquaria on the Continent, where fantastic, bizarre and inartistic decoration is more thought of than the good condition of a large number and large variety of aquatic animals. The realism which has done so much harm to the stage is now being brought to bear on natural history, with equally bad results. But a really good aquarium—placed on the very edge of the sea, so that animals may be readily obtained—is one of the national wants of Britain, and it may be made of great national importance, both in its relation to natural science and to trade. No good sea-side aquarium has yet been made.

W. A. LLOYD.

#### OUR WEEKLY GOSSIP.

Mr. W. G. Lecky's 'History of Morals in Europe' is just finished.

Mr. John Roe is about to issue his fac-simile edition of Caxton's Statutes of Henry the Seventh, the earliest printed book of English laws. Only five copies of the original are known, and of them one is said to be imperfect.

Successful as the lectures to ladies have been in London, the Glasgow class for English Literature, under Prof. Nichol, has eclipsed them, for it numbers nearly 300. The North of England classes in Wolverhampton and Birmingham, to which Mr. J. W. Hales lectures, have been also very well attended. Mr. R. S. Watson's course of lectures on Early English, to a mixed class of ladies and gentlemen in Newcastle, have had 40 attendants.

On the anecdote of the two Oxford clocks, a Correspondent writes:—"It can hardly be deemed trivial to rectify an error which has betrayed such acute intellects as Thomas Arnold, John Keble, and Sir J. T. Coleridge. In Sir John's 'Life of Keble' appears the following sentence:—"Corpus hours were regulated by the Christchurch clocks, of which there were two, the one always five minutes before the other; and we earnestly contended that we ought to begin by the later and end by the earlier, thus effecting a saving of ten minutes in the hour." It is obvious from the context that Sir John is not joking, (*à la* Charles Lamb, who contended that as he came late, he ought to go early to make up for it,) and I am therefore very much puzzled to make out how a difference of five minutes between any two clocks can ever be made to represent a difference of more than five minutes. The lecture commencing by clock No. 2, five minutes were gained in respect of clock No. 1, but as the lecture terminated by clock No. 1, five minutes was obviously all the time actually gained."

New editions of Dean Milman's 'St. Paul's,' of Dean Stanley's 'Westminster Abbey,' and of Mr. Dixon's 'Her Majesty's Tower,' are being printed.

Intelligence has been received at the Royal Society of the arrival in Melbourne of the magnificent reflector which is henceforth to be known as the Great Melbourne Telescope. Mr. Ellery, the Government Astronomer in Victoria, reports that a rectangular building, eighty feet by forty, with travelling roof, was in course of erection to lodge the instrument; and as it was to be finished in two months, we may believe that the telescope has been tried, and that the Colonial Legislature have not repented of their vote of 5,000*l.* to pay for it. That their liberality has not abated is manifest by their granting a further sum of 1,700*l.* to pay for the building. The piers which are to support the ponderous tube are constructed of grey basalt, known locally as "blue stone," in blocks of from one to three tons weight; and it is satisfactory to know that the several parts of the telescope and the specula were all landed in good condition. Mr. Le Sueur, the astronomer selected to work the telescope, was on the spot to receive it; and as the winter season is now approaching at the antipodes, we shall perhaps not have long to wait for news of its achievements. We trust they will be such as to realize the proudest hopes of astronomers, and of the Committee of the Royal Society, under whose able superintendence the telescope was constructed.

A petition was last week presented to the House of Commons from the Council of Medical Education, stating that the maintenance of a sufficient medical standard is very difficult, owing to the defective education given in middle-class schools. A similar complaint was made in a petition from the British Medical Association, numbering 4,000 members. In a third petition, proceeding from the University of London, it was stated, that during the last ten years 40 per cent. of the candidates at the matriculation examinations have failed to satisfy the examiners.

The playground of Charterhouse School has been let on a building lease, and will probably soon be covered over. It is nearly two acres in extent.

A Correspondent takes us to task for having written, especially with reference to its ventilation, of the so-called "Metropolitan" Railway as the



Underground Railway. We beg our friend's pardon: we did as ninety-nine out of a hundred would do. What would he think if we called it *The Flue*, as it is by some persons not unaptly named?

Some rather curious statistics have been collected in reference to the composition of the House of Commons. It is said to contain 338 university graduates, among whom are 151 of Oxford and 122 of Cambridge. There are 287 members who were educated at public schools, 131 at Eton, 68 at Harrow, 29 at Rugby, and the remainder in smaller numbers at others. Of the nobility there are 3 Irish peers and 106 sons of peers. The barristers number 120, the members in the army 98, those in the navy 13. Commerce is represented by 15 bankers and 136 engaged in other kinds of business. There are 10 fathers who have sons sitting with them in the House, 24 pairs of brothers, and 3 brothers of one family.

It is worth mentioning that some of the fossil plants found from Greenland (noticed in our last week's impression) are identical with a few of those discovered at Bovey Tracy, Devonshire, by Mr. Pengelly, a description of which was published in a recent volume of the *Philosophical Transactions*. Indeed, there seems reason to believe that the Greenland deposit is of the same period as other deposits in different parts of Europe, namely, the Miocene. A year or two ago one of the assistants on the Geological Survey of Ireland discovered fossil plant-beds in the railway cutting through basalt, in the county Antrim, containing specimens of conifers, of cypress, of beech and oak, with sedges and grasses, and among the vegetable remains a few elytra of beetles. All these have been referred by geologists to the same period. On communication of these particulars to the Geological Society last January, it was remarked that some of the plant-beds in Greenland are also interstratified with basalt; and Mr. David Forbes, who is an authority on such points, observed that the existence of leaf-beds in such a position might be regarded as affording grounds for belief in the non-igneous origin of basalt. On the other hand, he had made experiments on the non-conducting power of clay, and had found that even half-an-inch of clay was sufficient to protect vegetable forms from destruction by the heat of a mass of slag allowed to flow over them. This would, perhaps, account for the preservation of forms of trees under the lava of Vesuvius. We may expect to hear more of this interesting subject, seeing that the German and Swedish polar expeditions of last summer brought home large collections of fossil plants, which have yet to be described.

A fortnight since the Society of Arts held the first of a series of conferences on Indian subjects, and were entertained with a paper 'On Tea Cultivation in India.' From this it appears that the extent of land suitable for the growing of tea is practically unlimited,—that in due time we may expect to receive a hundred million pounds a year from the slopes of the Himalayas,—that the quantity of tea imported from India in 1851 was 262,829 lb.,—and that in 1868 it was 8,133,000 lb. If this rate of increase can be maintained, the condition of the natives over a large part of India will be materially improved.

M. Lavollée, administrator of the Omnibus Company of Paris, has published a Report concerning the omnibus service in Paris and in London. In the French capital the whole is in the hands of a single company, in the English metropolis there are several companies; and if number of passengers be a criterion, omnibuses are much more frequented in Paris than in London. In 1866 there were in London 602 omnibuses, which, in the year, carried 44,351,000 passengers. In Paris, the numbers were—omnibuses, 656; passengers, 107,212,000. In London each omnibus transports 201 passengers each day; in Paris 447, at a lower cost; for notwithstanding the disparity of numbers, the annual receipt was in London 15,377,000 francs, in Paris 20,604,000 francs. The growth of the service in Paris is shown by the 347 omnibuses and 40,000,000 passengers having increased to 448 and 67,000,000 in 1860, and to the numbers above mentioned in 1866. M. Lavollée shows that the Parisian service

has many advantages over that of London; that the Parisians are better accommodated than the Londoners; and that the dead weight is less, whereby the force utilized becomes less expensive.

The following note tells its own story:—

"Royal Agricultural College, March 23, 1869.  
"I read in the *Athenæum* of the 13th instant a paragraph noticing the alleged discovery of a new element by means of spectrum analysis. May I be permitted to inform your scientific readers that I observed the spectrum of the element in question as early as 1866; that I interpreted its appearance in the same way as Mr. Sorby; and that I moreover published my observations, together with a sketch of the spectrum, three years ago!

"A. H. CHURCH."

We understand that the Chaucer Window, put up in Westminster Abbey last winter, was mainly, if not wholly, due to Dean Stanley's wish to commemorate his own connexion with the two ministers by some visible record of the bright old poet, who is bound up with Canterbury and Westminster in all English readers' thoughts.

At the last meeting of the Institute of Naval Architects a discussion arose on the respective merits of long ships and short ships, originated by Mr. E. J. Reed, who read a paper maintaining that an armour-plated ship of moderate size, such as the Bellerophon, is preferable to the Minotaur and other long ships of the same class. Short ships are handier, they come about quicker than long ships, and they cost less, and would be equally effective for defensive purposes. Such being the opinion of the Chief Constructor of the Navy, we may suppose that no more of those long, unwieldy vessels will be built which require eight minutes to turn round. The *Inconstant*, a "new composite frigate," has been recently tried at Pembroke, and is spoken of favourably. She is built for speed, with engines that can be worked up to 6,500 horse-power, aided by eleven boilers, thirty-eight furnaces, and fourteen miles of tubing in her surface condensers.

Excavations were carried out lately at Pompeii, in the presence of the Prince and Princess of Piedmont. Senator Professor Fiorelli caused the earth to be removed which covered some houses. They found in one of them a bronze seal, the length and thickness of a finger, with the name of its owner: "*Pantera, son of Caius and of the Flaminian tribe.*" They also found a wooden casket, encircled by bands of bronze with graceful decorations; amongst others six heads of the same metal and of fine workmanship; the wood was almost entirely consumed by the damp, excepting parts near the hinges. They also discovered a brazier in smooth bronze, objects in glass (most of them in pieces), and a woman's necklace in blue glass. These objects indicate that their owner enjoyed a certain position of ease. They did not present any remarkable appearance.

The Government Bill pending in the Second Chamber of the Dutch Legislature, for abolishing on and after the 1st of May, 1869, the stamp duty on newspapers, periodicals and other printed matter (including advertisements), has been finally passed, after a three-days' discussion, by a majority of forty-one against thirty-one votes. The measure will now have to be sanctioned also by the First Chamber, but this sanction is not doubtful. The date of the 1st of May being thought too early, the 1st of July has been substituted.

Among the additions to the local press of Turkey are two journals at Smyrna. One is an Armenian paper, written with ability and well printed, of which the conductor is said to be Mr. Mirza, a gentleman well known in Armenian literary circles, who is the author of a work in English and Armenian on the Arsacid genealogy of Queen Victoria. The other paper is in French, called the *Reforme*, and appears twice a week.

The sale of the second portion of the valuable and extensive library of the Rev. Thomas Corser took place at the rooms of Messrs. Sotheby, Wilkinson & Hodge, on Wednesday, March 17, and three following days. It consisted of 838 lots, which realized 2,712*l.* 16*s.* 6*d.* Amongst the more

curious articles may be cited, Arnold's Chronicle (including the beautiful 'Ballade of the Notbrowne Mayde'), 27*l.* 10*s.* (Lilly).—A Collection of thirty Penny Ballads and Folk-Lore, collected by T. Hearne, 50*l.* (Quaritch).—Banquet of Dainties, 1566, supposed to be unique, but having a MS. title, 10*l.* 10*s.* (Boone).—Basse's Pastorals and other Works, unpublished MS., alluded to in Warton's 'Life of Dr. Bathurst' as lost, 29*l.* (Ellis).—Bochas his Fall of Princes Englished by John Lydgate, printed in 1527 by R. Pynson, 50*l.* (Boone).—Bold's Wit a Sporting, 13*l.* 5*s.* (Lilly).—Burns's Poems, first edition, 13*l.* (Pickering).—Burton's Anatomy of Melancholy, first edition, 6*l.* (W. Miller).—Byrd's Psalmes, Songs, and Sonnets for Six Voyces, 9*l.* 5*s.* (Thorpe).—Carmeliani Carmen de Sponsalibus et Matrimonio inter Karolum Principem Castellæ et Mariam Henrici VII. Angliæ Regis Filiam, with a full Account of the Ceremonies in Prose, printed by Pynson, on vellum, 42*l.* (Dickson).—Floure of the Commandements, printed in 1521 by Wynkyn de Worde, 30*l.* (Pickering).—Coverdale's Shorte Recapitulation of Erasmus Enchiridion, 9*l.* 10*s.* (Boone).—Dives and Pauper, printed in 1493 by Pynson, 104*l.* (Pickering).—Dyctes and Sayenges of the Philosophers, printed in 1528 by Wynkyn de Worde, 36*l.* 10*s.* (Dickson).—Crosse his Covert, an autograph unpublished poem, by John Crosse, 16*l.* 5*s.* (Ellis).—Mirrour of Majestie, only one other copy known, 36*l.* (Pickering).—Jenner's Ages of Sinn, 12*l.* 17*s.* 6*d.* (Quaritch).—Whitney's Emblems, a copy apparently on large paper, 10*l.* 5*s.* (Toovey).—Wither's Emblemes, wanting a leaf, 9*l.* (Honor).—Froysart's Chronicles, translated by Lord Berners, and printed by Myddylton and Pynson in 1525, probably the copy which sold in Jadis's sale for 12*l.* 12*s.*, in this produced 95*l.* (Jackson).—Treatise of a Galaunt (in Verse), four leaves only of a poem, supposed to be unique, 7*l.* 2*s.* 6*d.* (Ellis).—Genynges the Priest's Life and Death, 9*l.* 15*s.* (Toovey).—Gorboduc, a Tragedie, by Norton and the Earle of Dorset, printed in 1590 by Alde, 26*l.* 10*s.* (Pickering).—Halle's Chronicle, first issue, 15*l.* 5*s.* (Thorpe).—Hardyng's Chronicle, 27*l.* 10*s.* (Lilly).—Head and Kirkman's English Rogue, 9*l.* 12*s.* (Toovey).—Hercules ses Proesses, Paris, par A. Lotrian, s. a. (purchased for 10*l.* 5*s.* in Heber's sale), 19*l.* 5*s.* (Tross).—Higden's Polychronicon, printed in Southwerke in 1527, by P. Treveris, 30*l.*, although slightly defective.—Holbein, Simulachres de la Mort, first edition, 18*l.* 18*s.* (Ellis).—Holinshed's Chronicles, first edition, 53*l.* (Quaritch).—Holme's Academy of Armory, 15*l.* 5*s.* (Lilly).—Homer's Works, by G. Chapman, 14*l.* (Quaritch).—Hubbocke's Oration, 11*l.* (Boone).—Huon of Bordeaux, wanting title and two leaves at end, supposed to be printed by Pynson, and the only copy known, 81*l.* (Quaritch), having been purchased at the sale of Dr. Bliss for 19*l.*.—Huon of Bordeaux, printed in 1601, MS. title and last leaf, 10*l.* (Boone).—Hylton's Devout Boke, printed in 1506, by Pynson, 23*l.* 10*s.* (Pickering), being the same copy which sold for 4*l.* 4*s.* in the White Knight sale.—James I. Dæmonologie, first edition, 11*l.* (Jackson).—Joe Miller's Jests, first edition, 10*l.* 5*s.* (Lilly).—Grant Kalendarier and Compost des Bergiers, Troyes, 1529, par N. Le Rouge, 20*l.* 10*s.* (Quaritch).—Kylngwyke's Poem on the Lord's Prayer, unpublished MS., 70*l.* (Ellis).—Le Fevre's Hystories of Troye, Englysshed by me, Wylliam Caxton, printed in 1503, by Wynkyn de Worde, 114*l.* (Tross), being the copy purchased for 55*l.* in the Stowe sale.—London's Love to the Royal Prince Henrie, 7*l.* 7*s.* (Lilly).—Lydgate's Churle and the Byrde (in Verse), printed by W. Copland, n. d., 27*l.* (Lilly).—Peele's Merrie Jests, printed by H. Bell, n. d., 10*l.* (Pickering).—Regula et Constitutiones Canonieorum Regularium Congregationis S. Salvatoris, printed on vellum, 15*l.* (Boone).—Scheufelein's Leben Christi, 15*l.* 15*s.* (Quaritch).—Seager's Schoole of Vertue, 19*l.* 5*s.* (Lilly), being the same copy which sold for 7*l.* 10*s.* in May, 1856.—Vienna, a rare Romance of Chivalry, printed by G. Perivall, n. d., 8*l.* 10*s.* (Boone).—Virgil's Æneis, in Scottish Metre, by Gawin Douglas, 26*l.* 10*s.* (Quaritch).



FOURTH ANNUAL EXHIBITION OF OIL PAINTINGS OF THE BRITISH FOREIGN SCHOOLS, IS NOW OPEN AT T. M'LEAN'S NEW GALLERY, 7, MARK LANE, next the Theatre.—Admission, including Catalogues, 1s.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Indian Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION IS OPEN daily, from 10 till 6.—Admission, 1s.; Catalogue, 6d. Gas at dusk. GEORGE L. HALL, Hon. Sec.

## SCIENCE

*Iron and Steel Manufacture.* By Ferdinand Kohn, C.E. (Mackenzie.)

THE present century must be considered as essentially the Iron Age, rather than that period in the history of European civilization to which antiquaries have applied the term. Then iron, evidently produced with difficulty, was used but sparingly; now iron, produced with facility, is employed extensively. Wooden spades edged with iron, a few swords and other weapons, found in the heathen graves—together with a few articles which were probably intended, some for personal ornament, some for domestic use—mark the uncertain iron period of the archaeologist. Iron roads constructed over thousands of miles of country, crossing valleys, spanning rivers, piercing mountains,—iron ships floating by hundreds on the sea,—engines capable of more than Cyclopean labour,—hammers which no Titan could wield,—machines which can weave a tissue or forge a gun,—all proclaim the iron rule of the present day. Iron enters into almost every structure. Our dwellings, our warehouses, our churches, our theatres, are framed of or bolted with iron. The impregnable stone forts of our fathers, having become weak against the force of the iron shot which we can now project against them, we shield with iron plates; while our wooden “men-of-war” are made to “walk the waters” under the burthen of such a sheeting of iron as would have appeared an idle dream to an ancient Vulcan. Every tool required by the manufacturer, every implement employed by the agriculturist, almost every instrument and every utensil necessary in our domestic economy, is of iron, or its offspring, steel. Iron crocks are of ancient date, but iron coffins are the invention of our own day. Pins of iron have a high antiquity, but they were never made in such countless millions as are required by the living race; and pens of iron—the creation of this century—are manufactured in numbers almost equal to the pins. Truly this is the Iron Age!

In these islands alone, 550 blast furnaces are blazing, reducing by their intense heat nearly 12,000,000 tons of iron ore into 4,800,000 tons of metallic iron, which, at its place of production, has a value of about 12,000,000*l.* sterling. Those blast furnaces consume more than 14,000,000 tons of coal; and to convert the pig-iron obtained into bars, rails, and the like, another similar quantity of coal is required. This great iron industry is not confined to this country. In France it is no less active, and it boasts of ironworks which rival those of Dowlais, of Barrow, or of Middlesbrough. The works of Messrs. Schneider & Co., at Le Creusot, the largest in France, have fifty acres under cover. Here are 15 blast furnaces with 27 steam-engines blowing air for them and forging iron besides. At the mines and in these works above 9,500 men are employed. Belgium, Prussia, Austria and Sweden are active in this great race; and America is striving, with earnest and honourable zeal, to overtake Europe in the production of iron from her native ore, with her own coal.

In this volume we have descriptions of nearly all the different ironworks in this country and on the Continent. It is, indeed, a collection of papers “on the manufacture of iron and steel” which appeared originally in *Engineering*; from

which journal they have been reprinted, “revised and enlarged by the author.” It is to be regretted that the author did not adopt some systematic arrangement in the grouping of his papers. We open the book at random: on the two pages before us we have short accounts of—1st, Spiegeleisen; 2nd, The Rachette furnace; 3rd, Sulphur in pig iron; 4th, Lead floating on molten iron; 5th, Blast-furnace slags. This want of arrangement prevails throughout the volume.

Taken separately, most of the papers are good. The Bessemer process, in all its details, is well described; puddling by machinery is carefully considered; the utilization of the waste heat of the furnaces is judiciously examined; and most of the descriptions given of large ironworks at home and abroad are satisfactory. The work is brought up to the latest time, and the Heaton steel-making process has its fair share of attention. The lithographic drawings of machinery, of furnaces, and of the plans of works are well and correctly executed. Notwithstanding the objection to the want of order in its arrangement, the work is full of valuable matter, and cannot fail of being useful to all who desire to become acquainted with the iron and steel manufacture of this and other countries.

## SOCIETIES.

ROYAL.—*March 18.*—Dr. W. A. Miller, Treas. and V.P., in the chair.—The following papers were read:—‘Researches into the Chemical Constitution of Narcotine and of its Products of Decomposition. Parts III. and IV.,’ by Dr. Matthiessen,—‘On the Corrections of Bouvard’s Elements of Jupiter and Saturn (Paris, 1821),’ by Mr. H. Breen,—‘On the Structure of the Red Blood Corpuscle of Oviparous Vertebrata,’ by Mr. W. S. Savory,—and ‘Spectroscopic Observations of the Sun, No. III.,’ by Mr. J. N. Lockyer.

GEOGRAPHICAL.—*March 22.*—Sir Roderick I. Murchison, Bart., M.P., in the chair.—The following new Fellows were elected: Messrs. E. W. Ashbee, C. Atlee, W. Carr, F. Fitch, Col. B. Ford, H. Fawcett, C. Livingstone, Delmar Morgan and A. B. St. Clair.—A paper was read ‘On the Swedish North-Polar Expedition of 1868,’ by A. E. Nordenskiöld. This was stated to be the fourth scientific expedition sent out by Sweden to the Arctic regions since 1858, all fruitful in results to geology and other branches of science. It was commanded by the author and Capt. Fr. W. von Otter, of the Swedish navy; and the means for it were obtained in the first place by private subscription at Gottenburg, the Government afterwards taking it up, and fitting out for the purpose the steamship *Sofia*, strongly built of Swedish iron, and originally intended for the navigation of the Baltic in winter. The Swedish Academy of Sciences appointed a numerous party of scientific men to accompany the expedition, and it started from Gottenburg on the 7th of July. After a thorough exploration of Behring Island on the way, Ice-fjord, in Spitzbergen, was reached on the 31st of July. Already at South Cape ice was met with, and it increased as they approached the “Thousand Isles.” The intention was to pass to the eastward of Spitzbergen, but the ice rendered this impracticable. The geology of Ice-fjord was carefully explored during the stay here, and the important discovery made of post-tertiary strata, containing plant-fragments and shells now found living much further south in Norway. It was estimated that two or three thousand head of walrus are annually slaughtered in Spitzbergen by Norwegian walrus-hunters, showing that there must be a large tract of meadow land free from ice to sustain so large a number of these animals, unless they travel over from Nova Zembla. On the 17th of August the *Sofia* reached King’s Bay, and on the 19th proceeded on her course further northward. Having replenished her coal and landed five of the scientific members at Kobbe Bay to prosecute their researches on land, the vessel proceeded out

to sea for the purpose of taking deep-sea soundings with the Bulldog apparatus, and of ascertaining the practicability of pushing between the ice towards the North Pole. First they endeavoured to penetrate to Greenland along the 8th parallel of latitude, but impenetrable masses of ice trending N.E. and S.W. rendered this impossible. Turning then to N. and N.E. they reached 81° 16' N. lat. Here the ocean was sometimes covered with a thin coating of ice, and the old ice northward was quite impassable, the temperature sinking to 21° Fahrenheit. On the 29th of August the *Sofia* entered Liebbe Bay, in Northern Spitzbergen. The deep-sea soundings revealed the interesting fact that Spitzbergen was connected with Scandinavia by a submarine bank, having a maximum depth of 300 fathoms. North and west of Spitzbergen the sea deepens to 2,000 fathoms and more. At the greatest depths animal life was found. At 2,600 fathoms Foraminifera were brought up. Liebbe Bay was now for the first time explored both in its topography and geology; its climate was mild and calm, whilst out at sea high winds and snow-storms prevailed. After a vain attempt to reach Gillesland, the *Sofia*, on the 16th of September, made a final endeavour to penetrate the ice to the northward, succeeding at length in reaching 81° 42', the highest point probably yet reached by a vessel, Scoresby’s farthest (in 1806) being 81° 30', and Parry’s (in 1827) 81° 6'; but Parry, in sledges on the ice, reached 82° 45'. The ice to the northward of this was broken, but so closely packed that not even a boat could pass forward, and further westward (on the meridian of Greenwich) the limit of this impenetrable ice came down to 79°. At night the vessel lay to beside the larger sheets of ice, but the temperature having sunk to 16° Fahr., the risk was run of finding themselves blocked up in the morning. After returning to Spitzbergen, and leaving letters announcing their intentions, they made another last push for the north on October 1st; but when in lat. 80° all further endeavours were put a stop to by a collision with an ice-block, which opened a large leak in the vessel’s side; with great difficulty they regained the land, the water standing two feet over the cabin floor. The intention of wintering here was then abandoned, and the *Sofia* returned to Norway.—A second paper was read on a journey from Ningpo to Hanchow, by Christopher T. Gardner, containing the result of the author’s examination of ancient Chinese works, monuments and inscriptions, and an account of the favourable effect produced on the Chinese of this district by the intervention of the English during the Taiping rebellion.

ASTRONOMICAL.—*March 12.*—Admiral Manners, President, in the chair.—Col. Addison, C. Barton, Esq., the Rev. R. P. Davies, Lieut.-Gen. Strachan, R.E., and the Rev. W. E. Wall, were elected Fellows of the Society.—The following communications were read:—‘On the Transit of Mercury, 1868,’ by Sir T. Maclear, Mr. Abbott, and Mr. Barneby,—‘Occultations observed at Liverpool,’ by Mr. Joynton,—‘Solar Eclipse, August, 1869,’ by Mr. Hind,—‘Note on the Attraction of Ellipsoids,’ by Mr. Cayley,—‘Meteoritic Shower, November, 1868,’ by Sir T. Maclear,—‘On the Transit of Venus, 1874,’ and ‘Rotation of Mars,’ by Mr. Proctor,—‘On an extensive Train of Sun-spots’ and ‘Improved Mode of Mounting Finders,’ by Mr. Browning,—‘On the Transit of Venus, 1874,’ by Mr. Airy,—‘Personality in the Determination of the Line of Collision in a Transit,’ by Mr. Stone.

LINNEAN.—*March 18.*—G. Bentham, Esq., President, in the chair.—Mr. F. E. Hulme and Dr. J. Leatham were elected Fellows.—Dr. Cobbold exhibited two slices of a Westphalia Ham, which he had received from Dr. Prior. The portions had been transmitted to Dr. Prior by Mr. F. H. Goldney, of Chippenham, who states that the entire ham had been purchased at a grocer’s for 19*s.* The ham was remarkable as swarming with the larvæ of *Tania solium*. Portions of it, weighing only three drachms, contained upwards of thirty of these so-called “measles.” They were



alive, and under the microscope displayed the characteristic hooks, suckers and calcareous corpuscles always found in the *Cysticercus cellulosus*. The meat appeared to have been cured by what is termed in Germany the "Quick Method."—Mr. W. G. Smith exhibited fresh specimens of a new British Peziza, *P. (Discina) macrocalyx*, found by Mr. J. A. Clarke, of Street, Somerset.—The following paper was read: 'Monograph of the British Roses,' by Mr. J. G. Baker, Esq.

METEOROLOGICAL.—March 17.—J. Glaisher, Esq., President, in the chair.—The following papers were read:—'On Comparative Observations of Solar Radiation,' by the Rev. F. W. Stow, M.A.,—'On the Storm of February 12th, 1869,' by Mr. Glaisher. A few additional notes were then read by Mr. Meldrum (of Mauritius) as addenda to his paper read at the last meeting; and these were succeeded by a paper 'On the Meteorology of 1867 and 1868,' by Mr. Glaisher.

SOCIETY OF ARTS.—March 12.—A. Campbell, Esq., M.D., in the chair.—The paper read was, 'On Tea Cultivation in India,' by Mr. C. H. Fielder.

MEETINGS FOR THE ENSUING WEEK.

WED. Society of Arts, 8.—Technical Education in Female Schools, Mr. Davidson.  
THURS. Linnean, 8.—Genus *Dioswellia*, Dr. Birdwood.

FINE ARTS

*History from Marble. Compiled in the Reign of Charles the Second.* By Thomas Dingley, Gent. Vol. II. With an Introduction and Descriptive Table of Contents, by J. G. Nichols. (Camden Society.)

IN November, 1867, we reviewed the first volume of this curious compilation of drawings and records, and briefly stated its nature and scope. The completion of the work demands ampler notice of its contents and an account of that painstaking author who did his best for us and those who are to follow in the study of antiquity and art. As to himself, very little is known beyond the fact that Dingley was a member of the Society of Gray's Inn and was admitted to that association in 1670. His father—another Thomas—was of Southampton, and appears to have removed to London, where the son, who twice refers to the circumstance, went to the then eminent school which was kept, in the Whitefriars, by King Charles's poet-laureate, James Shirley, who took to teaching when his master's fortunes fell. In 1671 Dingley became one of Sir George Downing's (of "Downing Street") suite on the Dutch Embassy, and wrote a "journal" of his travels in the Low Countries, which remains in manuscript, but might be acceptable to modern antiquaries. Later, he journeyed into France and produced an account of the country. He copied English epitaphs wherever he went; and these records have been useful to genealogists. His descriptions refer to the royal Abbey of St. Denis and its tombs, Rouen, Orleans, Fontevault, where he found "the present Lady Abbess to be Mlle. de —, sister to Madame de Montespan, minion and concubine to the present French king, Lewis the Fourteenth." He proceeded through Touraine, by Bourbon and Angers, Nevers, Fontainebleau and Melun, to Paris, to which he devotes a hundred pages of description, which cannot but be of great interest to the student in that wonderfully changed land. In the next year he went into Ireland, and did in a less serviceable fashion what he had done in other countries. A journey in Wales followed.

Dingley sought to keep records of the dead, their arms and tombs. His power of producing such records lay, so far, at least, as we are now concerned, more in the draughtsmanship, which he had painfully acquired, than in his literary

powers, which were of the least pretending order. The book now before us is the result of a journey made in England, and is enriched to an extraordinary extent with drawings of buildings, tombs and arms, which, although often absurdly defective in art-craft and perspective, are, for Dingley's purpose and our own, not unfrequently more valuable than might have been the case had better draughtsmanship been employed upon them. This is true for the same reason that the false perspective of Egyptian artists, in furnishing more than a single view of an object, made their records more acceptable to antiquaries than would have been the case if Pannini had been born three thousand years before his time. These peculiarities of Dingley's workmanship are effectually reproduced in this copy of his work, which is a photo-lithographic fac-simile; so that we have his curt notes in a good seventeenth-century hand. With equal fidelity in reproduction are his queer views of churches and their contents—sculptures, glass, armorials and inscriptions. It is almost supererogatory to point out how great is the value of memoranda made ere the rage for tidiness dashed down countless records of the dead, and while much remained unaltered of the splendour of mediæval art. For example, here is the effigy of Robert Duke of Normandy (Courthose), as it appeared, with the framework of iron which inclosed it, after the place was ravaged, and while the tomb stood in the choir before the high altar of Gloucester Cathedral. It is now in the north apsidal chapel. Probably this fence reproduces the original herse proper to such memorials, and of which a few examples yet remain, as that over the recumbent effigy of the Earl of Warwick in the Beauchamp Chapel, Warwick, at Hurstpierpoint, and elsewhere. So valuable are these representations and records, that it is to be regretted Dingley did not describe other counties in the same thorough and careful mode which he employed for Herefordshire and Wiltshire, which are exceptionally richly illustrated here.

To conclude the scanty notes which time has spared about the man who, while he sought to rescue many names from the sweeping of the great mower's scythe, forgot his own, let it suffice that he lived at Dilwyn, in Herefordshire, and died about May, 1695, at Louvain, while on another foreign journey. In a very strange way a note about him has been rescued from that oblivion which he sought to balk for others. As this shows the value of Mr. Nichols's editorship of this volume, let him give it. We must premise that until the record of the administration of his property was discovered in Doctors' Commons, men thought further facts of the diligent antiquary's career were irrecoverable. This legal document informed the student of his residence and property at Dilwyn. Thus guided, the editor says:—

"On the 9th of July, 1867, I visited the church at Dilwyn in company with my friend the Rev. C. J. Robinson, vicar of the neighbouring parish of Norton Canon, and the parish register was shown to us by the Rev. Dr. Heather, the vicar. We had not then time to pursue any genealogical inquiries; but a remarkable confirmation of Dingley's former residence was presented to our view, in various fragments of his MS., some of them, once portions of the present volume, being stuck upon the first leaf of the book, where they had evidently been placed either by his own hands or those of his friend the contemporary vicar. They relate not only to the monuments and painted glass at Dilwyn, but also to Westley, to Stretford, and Burford."

Of the need of such records as Dingley's, imperfect as they are, being made, it requires but one illustration: this refers to Hereford

Cathedral, where Dr. Rawlinson "reckoned, doubtless from despoiled gravestones, so many as 170 brasses, visibly lost." Of the very matrices thus alluded to only thirteen now exist.

Among the valuable notes on old buildings to be found in this book is a view of the west front of Hereford Cathedral, which fell about eighty years since; also several drawings which represent portions, now destroyed, of old edifices, such as the spires of King's Pion and Fladbury churches. Among the curious memoranda here extracted and preserved (see vol. ii. cccl.) is this, from the churchwarden's book of accounts for Tewkesbury Church: "I find," wrote Dingley, "these Remarks, A° 1518. There is sayd Payd for the Players Geer (for that playes were acted neer and in ye church) six sheepskins for Christ's garments. And in an inventory recorded in the same book, A° Dni 1585, of the same geer, there are mentioned in these very words and order, 8 heads of hair for the Apostles, and ten beards, and a face or vizor for ye Devill."

In rendering the inscription on the tomb of Edward the First, in Westminster Abbey, our artist gives us the now obliterated and little understood words, "Pactum Serva," which ended the legend. Contrary to his frequent practice, Dingley did not show the railings which appear in Dart's engraving, and of which the indents remain on this monument; nor did he represent the co-opernaculum, of which considerable fragments appear in Neale's print of this venerable memorial. On "p. cccxxxvii." we have the original inscription on Chaucer's tomb. Dingley was such a painstaking antiquary that now and then he copied the very forms of the lettering on a tomb: thus with regard to the epitaph of Spenser, we have it letter for letter. On "p. clxxxviii." is a drawing of the old Preaching Cross which erst stood in the centre of the Bishop's Cloisters, Hereford Cathedral. After perusing these notes of items included in Dingley's quaint book, it will be seen that he made a capital *omnium gatherum* of things which he considered interesting; he did not confine his labours to artistic, architectural, or genealogical matters. All was fish in his net: thus, in one place, we have the bill of fare at the installation of Archbishop George Neville, of York, brother of the "Make-king," as Dingley called him, in 1460, a catalogue of good things which would astonish the givers of a modern feast of the kind. We question whether the recent archiepiscopal installation, although of the Primate of all England, produced items in the bill of fare of the luncheon, which approached the magnificence of "3,000 geese, a pipe of Ipcoras, 200 tuns of ale, 80 oxen, 400 deer, 1,004 sheep, 300 veales, 300 porks, 2,300 capons, 2,000 chickens, 4,000 pidgeons, 4,000 coneyes, 4,000 malards and teale, 400 hearnsews." There is not a hawk in the list; but of birds, the pheasants, partridges, woodcocks, plovers, quails, and egrets matched the above. Gargantua, who ate six pilgrims in a salad, and Pantagruel, who covered an army with his tongue, might have sat at this tremendous feast and faced those outlandish items of the bill of fare, which included 8 porpoises, as many seals, 6 wild bulls, 204 bitters, 100 curlews, 200 cranes, and 100 peacocks. The first course began with brawn, ended with "custard plansed (blanched), a *suttlety*"; which it must have been; the second included jelly, venison-cake, and another "*suttlety*"; the third course involved the eating, by hook or by crook, of "blank desire," dates in compost, egrets, larks, roast porpoises, baked quinces—"suttlety" No. 3, and, with wafers and "Hypocras wine plenty," wound up the entertainment. Fancy asking a "dutches" to



a dinner like this; yet my Lord of York induced the Lady Dowager of Suffolk, four Countesses, besides Baronesses and gentlewomen, to be at the table. The mystery of what became of all the victuals is but partly solved by the note of how certain franklins and yeomen, 412 in all, and 400 lords' servants who sat in the gallery were "twice filled and served." This list was printed by Hearne a century ago, but retains its power of amazing men and diners.

It may amuse the reader to think that in the very times while Dingley was diligently passing over land and sea in search of armorials and genealogical memoranda, was written, as we may recall to the editor's memory, in Oldham's version of Boileau, this invective from 'A Satire touching Nobility':—

— Man, fruitful in vanities,  
Did blazoning and armory devise,  
Founded a college for the herald's art,  
And made a language of their terms apart,  
Composed of frightful words, of Chief, and Base,  
Of Chevron, Saltire, Canton, Bend, and Fesse,  
And whatsoever of hideous jargon else  
Mad Guiliam and his barbarous volume fills.

When this sort of verse could be accepted from a well known poet, it was surely time for an army of Dingleys to set to work.

#### FINE-ART GOSSIP.

THE private view of the French Gallery, 120, Pall Mall, will take place on Saturday, the 3rd proximo. This exhibition will be opened to the public on the 5th of that month.

We hear that the Royal Academicians are likely to adhere to their recent determination not to lower the standard of merit for the reception of pictures to the forthcoming Exhibition, notwithstanding the greatly-increased space in the new rooms. This is true wisdom on the part of the R.A.s. We have long felt that what is wanted at the Exhibitions we so thoroughly examine is not more space, but the adoption of a much higher standard of merit ere works of Art are accepted. It is undeniable that no nation has yet turned out eleven hundred works of tolerable design in one year. Why we English should expect to produce this average yearly at the Royal Academy Exhibition is more than we can say. Scores of the miserable things which face us year by year are fortunately seen only by such as ourselves and the old ladies who go conscientiously through the Catalogue, from the first picture over a door to the poor little carved nicknack which often ends the terrible list of annual blunders. Instead of eleven hundred works of Art, four hundred far exceeds the real demand and actual supply. To turn from generalities to a section of this subject, we trust something will be done to mitigate the yearly bust nuisance. The painted portraits are bad enough; but of all the displays this world knows the worst is in those rows of busts. If the Royal Academicians would sternly refuse to show more than two busts and six other "pieces of sculpture," and on no pretences admit painful displays of imbecility in marble or plaster, it would be such a good thing as Sculpture has not known for many a day. Those antipathetic statues, which afflict the sensitive student, are not more worthy of exhibition than their allies, the dolorous busts. There, nevertheless, they have been in scores, and annually marked the incompetence of their producers. So utterly opposed is the majority of these statues to good design that, while essentially imitative and unoriginal in style, their authors have not chosen for them the purest models and noblest orders of sculptural art.

Nearly the whole of the sculptures which have been so long concealed in that dirty wooden shed which masks the portico of the British Museum has been arranged in a hall. We noted this fact some time since, and have now to call public attention to the qualities of the sculptures which are rapidly being brought into public view. Although, of course, by no means first-rate in art, they are not

unworthy of their places, and show very effectively the influence of good models and a sound school.

It is reported that the little picture by Raphael, called 'The Orleans Virgin,' the sale of which, with the Delessert collection, we noted last week at 150,000 francs, was bought for the Duc d'Aumale. The Courtyard of a Dutch Mansion, by De Hooghe, was bought for the National Gallery. Mr. Gambart bought Delaroché's 'St. Cecilia' and other pictures. The Ostade 'Portrait of an Old Woman' was bought for Prince Narischkine; also the 'Dutch Interior,' by the same master.

Mr. G. G. Scott, being engaged in restoring some important parts of Chester Cathedral, surmised that the south aisle of the choir originally ended in an apse. In examining the casing of the present walls, it appeared that the basement courses of the apse, and traces of a central tower or buttress above it, actually exist. Mr. Scott rightly ascribes great interest to this discovery, because nothing of the sort is known to exist in this country, although such elements are not unfrequent on the Continent.

Messrs. Christie, Manson & Woods sold on Saturday last the historical portraits which formed the collection of John Webb, Esq. Of these pictures the following obtained high prices. Unknown, Portrait of Johanna Countess of Abergavenny, in a crimson dress with yellow sleeves, a jewelled head-dress holding a carnation; from the Strawberry Hill and Bernal Collections, 210*l*. (Ayerst).—Lorenzo di Credi, A Gentleman, in a crimson dress trimmed with fur, wearing a black cap, placing a ring on the forefinger of his left hand, 132*l*. (Durlacher).—Mirevelt, Lord Montague, temp. James the First, 79*l*. (same).—Sophonisba Anguisciola, Isabella, second wife of Philip the Second of Spain, in a richly jewelled crimson and black dress, 325*l*. (same).—Zuccherò, Sir Walter Raleigh, in a white dress and doublet, attended by a Page, whole length, 31*l*. (Annot).—Van Somer, Carr, Earl of Somerset, in a black dress, with lace collar and cuffs, his hat on a table, whole length, 62*l*. (Durlacher).—C. Jansen, the Countess of Derby, in a black dress, with laced collar and sleeves, feather fan in her right hand, blue curtain behind, whole length, 95*l*. (King).—Drouais, Madame de Pompadour, whole length, dated 1763 and 1764, 845*l*. (Davis). The Duc de Maine, in the robes of the Order of St. Esprit, 126*l*. (Durlacher).

The second day's sale of the Galerie Delessert, in Paris, dispersed the following pictures by Old Masters: Van der Meulen, Combat of Cavalry, 231*l*.—J. Vernet, A Port in Italy, 357*l*.; An Italian Port, *L'Arc-en-Ciel*, 184*l*.—Van Huysum, A Vase of Flowers, 220*l*.—W. Mieris, A Soldier Drinking, 189*l*.—The Sick Girl, 352*l*.—J. Both, Sunset, 756*l*.—Rubens, Portrait of a Man, 189*l*.; Holy Family, 537*l*.—D. Teniers, The Fish-Market, 6,678*l*.; Interior of a Smoking-Room, or "The White Hat," 466*l*.; The Gastronomist, 378*l*.—G. Terburg, A Young Woman and a Soldier, 1,260*l*.; A Dutch Woman Drinking, 1,890*l*.—C. Netscher, Two Portraits, 987*l*.—A. Van de Velde, Animals on the Banks of a Stream, 420*l*.—J. Wynants, Landscape, the Brook, 2,142*l*.; Landscape, with Pigs, 1,407*l*.; A Grand Landscape, 399*l*.—Jan Steen, "Salus Patriæ suprema Lex esto," 336*l*.—Ruysdael, A Waterfall, 651*l*.; Landscape, 210*l*.; Landscape, 109*l*.—C. A. Canaletti, (1) The Grassi Palace, Venice, and (2) The Church of St. Jeremiah, Venice, 567*l*.—J. Van Ostade, Landscape in Holland, 172*l*.—Valentin, The Denial of St. Peter, 168*l*.—A. Van Ostade, Portrait of a Young Woman, 924*l*.—P. de Hooge (?), Dutch Interior, 6,300*l*.; Court of a Dutch Mansion, 1,764*l*.—C. Netscher, Portraits, 714*l*. The third day's sale comprised the following modern pictures: Bellange, The French Army passing the Island of Lobau, 348*l*.—Wrekenberg, Swedish Landscape, Winter, 480*l*.—St. Jean, Fruit and Flowers, 660*l*.—Meissonier, The Chess-Players, 1,080*l*.; The Amateurs, 1,600*l*.—Bonington, Francis the First and Margaret of Navarre, 1,340*l*.—Mdle. R. Bonheur, Norman Pasture, 620*l*.—P. Delaroché, St. Cecilia, 840*l*.—The Death of Agostino Carracci, 312*l*.—Géricault, A Brewhouse, 392*l*.—Hesse,

The Last Honours of Titian, 312*l*.—Koekoek, View on the Rhine, 320*l*.—The Approach of the Storm, 324*l*.—Baron Leys, The Lace-Shop, 720*l*.—A Woman peeling Apples, 320*l*.—The Spinster, 364*l*.—Verboeckhoven, Shepherds and Sheep, 352*l*.—Cattle in a Field, 220*l*.—Van Schendel, Fish Market at the Hague, 244*l*.—Ommeganck, Cattle drinking, 112*l*.—Schelfont, View of Harlem, Winter, 136*l*.—Brackeler, The Chapelmaster, 184*l*.—Luck, The Domino-Players, 244*l*.—Interior of a Flemish Cabaret, 152*l*.—Bonfond, The Forge, 280*l*.—Pradier, Statue of Phryne, 440*l*., two metres high. The fourth day's sale comprised Dorey, Head of a Young Girl, 106*l*.—Drolling, The Draught of Milk, 134*l*.—C. Vernet, A Post-chaise passing a Ravine, 120*l*.—Baron Gerard, Belisarius, 188*l*. Total, 1,886,330 francs.

#### MUSIC AND THE DRAMA

*Bellini: sa Vie, ses Œuvres.* Par Arthur Pougin. (Hachette & Co.)

THERE was not much to be told concerning Bellini as a man, beyond the facts that he was of a loving and expansive nature, one singularly clear of the bad passions and jealousies which have embittered the lives of so many artists. Although vain as a woman not deeply instructed, he was not altogether without intelligence, as his letters prove. He lived in the lap of pleasure and died of premature exhaustion—his death, in 1835, causing a sorrow only exceeded by that felt in every corner of musical Europe when that greater artist and more complete man, Mendelssohn, was prematurely taken away. These things are fairly set forth by M. Pougin with justifiable admiration, and with a reserve no less justifiable. This book, and the pamphlet by Signor Cicconetti, published at Prato some years ago, contain as much biographical matter as could probably be now collected respecting him.

M. Pougin, as we have more than once had occasion to acknowledge, is an upright and not ungracious musical critic. He has fewer predilections, not to say prejudices, less exaggeration in his praise and blame, than many of the French confraternity. He seems reasonably careful in research. His style is neither inflated nor meagrely bald. His book, in short, as a readable and succinct contribution to the library of musical literature, cannot fail to instruct readers who may have heard 'Norma' and 'La Sonnambula' again and again, without having troubled themselves to consider what are the elements and qualities of universal and permanent popularity which those two operas contain. In some of his judgments M. Pougin may be considered extreme. He remarks on Bellini's want of constructive resource, forgetting, it may be, that Meyerbeer, the idol of Paris (justifiably, as having been so long the mainstay of its Grand Opéra), is liable to precisely the same reproach. Like Bellini, the composer of 'Les Huguenots' made his greatest effects by morsels of declamation and brief melodic phrases. Yet there is no movement in Meyerbeer's operas nobler in conception or more steadily carried out than the *finale* to the first act of 'La Sonnambula,' than the dark scene in the Druids' sacred wood which opens the opera of 'Norma,' than the day-break prelude to 'I Puritani,' or than the quartet, 'A te, O cara,' in the same opera. And if Bellini is to be accused of being childish and timid in his instrumentation, can Meyerbeer be acquitted of being *bizarre*? Either extreme implies a confession of weakness or empiricism. Bellini could be sedate and stately when treating his orchestra, as in the introduction to 'Norma' aforesaid; whereas Meyerbeer could be vulgar and thin, as his mixture of piccolo, bassoon and drum in the "Pif-Paf" song in 'Les



Huguenots' oddly attests. The really great masters of dramatic orchestral effect—such as Gluck (whose picturesque use of his limited forces cannot be overpraised), Mozart (*vide* the inimitable Turkish colour given to his 'Entführung'), Spontini, Cherubini (who, with all his genius, laboured under an incapacity of understanding that proportion without tediousness is an indispensable element of stage effect), and Signor Rossini,—these really great masters, it may be repeated, used the colours of the musical palette, if richly, without extravagance or forced singularity. That which an opposite bad practice has arrived at—Meyerbeer having led the way—we have lived to see, in the operas of Herr Wagner. Bellini and Meyerbeer were both effect-composers (as those who write for the stage should be), but neither had that deep science (depth not excluding variety) which keeps the orchestra in its right place.

One characteristic of Bellini's genius has, we think, been overlooked by M. Pougin. It was distinctly Sicilian; akin to the genius of Meli and Patania and Gaggini, as displayed in the arts of poetry, painting and sculpture; akin to the exquisite softness and richness of the scenery. Seen after Palermo and Monreale, and the country around Partenico and Segeste, the surroundings of Naples even look less comparatively richly coloured, and harsher in their contours. Something of softness must possibly accompany this profusion of lovely tints. Even the Monte Pellegrino is not stern, commanding as are its outlines. Half the way up, the plane-trees are swathed with roses and trumpet-flowers. The cypresses even have not the dismal green of our cemetery tree; and the skies which hang over this delicious corner of the South have a luxury of colour, soft and yet bright, which distances either poet or painter's art to represent in the exquisite fullness of its harmony.

But in Bellini's music, delicious as is its tone, there cannot but be felt a *morbidexma* trenching on effeminacy. A honeyed sweetness, not always clear of languor, is imparted to it by his perpetual use of the *appoggiatura*. This characteristic will be expressly felt on comparing his *cantilenas* with those of Rossini, the vigour of which will make themselves doubly felt by the contrast. There is nothing in Bellini's operas so fresh (to name only one out of a hundred examples) as the opening scenes of 'La Donna del Lago'; nothing so fearfully tragic as the last act of 'Otello'; nothing so awful as the apparition scene in 'Semiramide'; nothing so stirring as the martial movements in 'Guillaume Tell.' Then, further to illustrate the brilliant and versatile superiority of the Pesarese master, we may point to the exquisite grace and gaiety of the elder man's comedy. In this lighter vein, Bellini seems to have been entirely deficient. There is not a bar of merry music by him. Even the final *rondo* in 'La Sonnambula' (his best *cabaletta*) is more intense than joyous. Yet be the statute of limitations ever so wide, ever so stringent, there can be no doubt that Bellini's two best operas, 'Norma' and 'La Sonnambula,' have a hold on the Italian stage which none of Rossini's tragic or sentimental musical dramas have retained. This may be because Rossini trusted too much to his music, and cared too little for his story. 'La Gazza Ladra' is his only serious opera in which the interest of the principal characters is sustained. Gorgeous as is 'Semiramide,' the action and passion languish after the first act; whereas in 'La Sonnambula' and 'Norma' they rise as the drama draws to its close. So long as Italian Opera shall last, an actress will always desire to present herself as *Amina*, or as the impassioned priestess of the Druid wood.

Both characters, it may be recollected, were "created" (as our French neighbours have it) by Pasta; both have been successively sought by Malibran, by Madame Grisi, who, however, resigned the part of *Amina* to the exquisite Persiani; by Mdle. Lind, by Madame Viardot, and by Miss Adelaide Kemble.

While offering disconnected notes in place of a formal review of M. Pougin's book, we cannot but rectify the character of Pasta given by him. He has overstated her natural qualities in crediting her with an extensive and beautiful voice; whereas the organ with which she wrought such marvels was obstinate, limited in compass by nature: a husky *mezzo-soprano*, extended upwards and downwards by her indomitable resolution to command a voice, and in its very best days liable to be out of tune. There is no overstating the power and the passion which animated all her "creations." And she lived in a great epoch. Her successor, whom many persons have preferred to Pasta because of her personal beauty and the superior quality and force of her voice, Madame Grisi, who so long "reigned over us" in England, only "created" one part for herself during her career of a quarter of a century—that of *Elvira*, in Bellini's 'I Puritani.' Her best inspirations, her attitudes even, were merely so many copies of the inspirations wrought by study into the most perfect presentment of Rossini's Assyrian Queen, of Donizetti's *Anna Bolena*, of Bellini's *Amina* and *Norma*, that the stage has ever seen.

#### A BATCH OF PIANOFORTE MUSIC.

*Fête Champêtre*, *Morceau brillant*; *Eventide*; *La Favorita*; *A Midsummer Night's Dream*; by Sydney Smith (Ashdown & Parry). These are four pianoforte pieces, which may be best described as music which is "made to sell." The 'Fête Champêtre' is styled on the title-page a *morceau brillant*, and in the school-girl interpretation of the word it may be considered "brilliant." But the commonplace principal theme is concocted on what has been described as the economical principle of making a melody. The second subject is paltry in the extreme; there is scarcely any variety in the treatment, and what tinsel there may be in the piece is of the cheapest and flimsiest sort. The melody of 'Eventide' is manufactured according to the same economical device. 'La Favorita' is a cleverly and, in some respects, effectively written *fantasia* on Donizetti's opera; but the variations on "Angiol d'amore" are sadly out of character with one of the most plaintive airs in modern opera. 'A Midsummer Night's Dream' is a *paraphrase de concert* of some passages from Mendelssohn's wonderful music. There is some cleverness in the *fantasia*, but there are fidgety changes in the figure of the accompaniment, as in the top line of page 7, which injure the effect of the piece, while the alternately syncopated octave passages, in the last page, are ludicrously misplaced. There is much for Mr. Smith to do before he need improve on Mendelssohn. It may be that to criticize such pieces seriously is to give them unfair prominence. Our excuse must be that Mr. Smith has considerable natural elegance, and as his abilities are certainly above the average, so his compositions should also be.—Not a word can be said in favour of *Robin Adair*, Transcription for Piano by Boyton Smith (Duff & Stewart). The melody is not once given out clearly, and the clumsily deranged variations are ineffective.—In an arrangement of *Ofi in the stilly night*, for the piano, by Édouard de Paris (Duff & Stewart), there is a still more "plentiful lack" of musician-like skill. The utter absence of variety in the harmonies renders the melody fatally monotonous, while the resolution in the second line of page 7 is made with inexcusable suddenness. School pieces such as these, and at their best they can claim no higher purpose, do much harm.—*Der Freischütz*, Transcription par E. L. Hime (Duff & Stewart), is a well-written and effective *fantasia* on Weber's opera.—Still

better is a *Fantaisie sur des motifs d'Obéron*, par E. Sauerbrey (same publishers), for here the author has simply strung together a few gems from the diadem of the fairy king, and has allowed them to shine in their original lustre.—*Outward-bound*, Phantasy for the Pianoforte, by W. S. Rockstro (Chappell), is also a well-constructed piece, the themes "All's well" and "The Mermaid" of the slow and quick movements being first given out simply, and then varied with skill and effect. *O si sic omnes!*

CONCERTS.—Much cannot be said in favour of either of the new works brought forward at Mr. Leslie's Sacred Concert. There is good intention in a 'Sanctus' for double choir by Mr. John C. Ward, but his ambition has "o'erleapt itself and fallen on the other side." He has attempted to individualize each choir, harmonizing the one in the ancient, and the other in the modern style, thereby symbolizing, as he takes pains to point out in a high-flown argument, the "different branches of the universal Church." The result is not happy. From the first bar to the last there is nothing either in the themes or in their treatment to engage the listener's interest, while the incongruity in the styles is throughout unpleasantly obvious. The second novelty, an 'Ave Maria,' for soprano solo and chorus of male voices, by Mr. John Barnett, is, unlike Mr. Ward's composition, gracefully fluent, but, unlike in this respect also, destitute of any intention or meaning. It was not improved by Madame Gilardoni's false singing, but both novelties were, so far as the chorus was concerned, excellently performed. Schubert's psalm, for female voices, "The Lord is my shepherd," was also rendered with a rare discrimination of all beauties of light and shade; and this was the more remarkable inasmuch as ladies are in general less manageable in the orchestra than men. But the male choristers were not to be outdone, and in two numbers from Mendelssohn's strangely-neglected 'Festgesang,' exhibited splendid fullness of tone. All the choral pieces, indeed, in the rich programme were admirably rendered, but the solo singing was unequal. It was unfair to Miss Wynne, for instance, to mate her sweet voice in the "Quis est homo" with that of Miss Wolfe. Mr. Perren deputized creditably for Mr. Sims Reeves, and Mr. Edward Murray, who has been practising in Italy of late, sang M. Gounod's 'Nazareth,' in thoroughly musician-like style.

Each rehearing of 'The Woman of Samaria' deepens our conviction of its high merits. The observation applies of course to all earnest work; but it applies especially to Dr. Bennett's sacred *Cantata*. The calm elevation which is its distinguishing characteristic may itself dispose the student to overlook the separate master-strokes that in their entirety exert so powerful an influence on his mind. Those who know the *Cantata* only from its performance at Birmingham do not know it at all. We cannot call to memory any instance of a work of Art being so much improved by after-thoughts. The two brightest gems—the unaccompanied quartet and the masterly chorus, "Therefore with joy," on which we commented a fortnight ago—have both been added since the Festival performance. The *Cantata* was well rendered at the Crystal Palace, and the occasion was noteworthy for the sudden introduction of a young lady, Miss Marion Severn, who appeared as a substitute for another contralto, and at once made a favourable impression on her own account. The other singers were Madame Rudersdorf, Mr. Cummings, and Mr. Lewis Thomas. It was a graceful thought to give one piece which should be "in memoriam" of the original genius that passed away a fortnight ago. There was little available at short notice, and the second movement from the Symphony 'Harold en Italie' is an essentially characteristic illustration of Berlioz' peculiar talent. The solo viola part—personifying the hero of the symphonic drama—was played with genuine feeling by Mr. Henry Holmes, and the orchestra was equally admirable. It is hinted in the programme that the composer may be fittingly illustrated on some future occasion. We cannot think that M. Berlioz' music will live;



but this consideration makes us more anxious that the powers of an earnest and independent thinker may be publicly made known before all that is left of his intellect shall be hidden by the dust that gathers so quickly on the works of those that are gone. The ardent and appreciative annotator of the Crystal Palace programmes says truly that Hector Berlioz "united in a more eminent degree than any other man of his time the three qualities of composer, conductor, and critic." But is the annotator right in saying that "Berlioz was never married"? We always imagined that Miss Smythson, the English actress, was his first wife, and that when she died he married a second time.

The Monday Popular Concerts were concluded for the season by an entertainment that was advertised to be for the "Director's benefit." The three principal pianists—Madame Arabella Goddard, Madame Schumann and Mr. Halle—all took part in it, playing together Bach's Concerto in D minor, with quintet accompaniment. Herr Joachim (who played superbly), Signor Piatti, Master Arthur Le Jeune and Miss Edith Wynne, all appeared, and the programme was made up of masterpieces. The list of works performed during the past season, the eleventh, shows how wide is the field explored in these valuable concerts. Beethoven has been most frequently performed, next in order comes Mendelssohn, and then Mozart; while Bach, by reason of his green old age, and Schubert, for his fresh youthfulness, follow at a dead heat. Boccherini, Cherubini, Corelli, Dussek, Handel, Haydn, Hummel, Marcello, Molique, Porpora, Schumann, Tartini, Weber and Wölfl, have all been represented. As if to atone for the absence of Spohr from this goodly catalogue, Herr Joachim brought forward at the last concert, not included in the list, two movements by the great violin composer. The increasing popularity of these concerts is the most hopeful sign of the times for English music. We cannot praise too highly the instrumental portions, but we should like to see more variety in the vocal music. Not a word can be said against Schubert's songs, for which the Director shows a laudable partiality. But Schubert wrote some 900; why do we not hear more than about nine! It is true that the vocal music is only intended as a relief to the instrumental. But as the audience is composed to a great extent of the same individuals at every concert, it is a questionable relief to always hear the same song. It is a reproach to singers that their *répertoire* is so much more limited than that of players. A few years ago, a lady, who used constantly to appear at the Monday Popular Concerts, was in the habit of always begging her hearers to "Name the glad day," and in the season that has just closed another lady has been asking as perseveringly, "Ah! why do we love!"

The usual Passion week performances of Handel's 'Messiah' were given on three consecutive evenings: on Monday at Exeter Hall, under Mr. Martin's direction—the singers being Miss Smyth, Miss Palmer, Mr. Sims Reeves and Mr. Lander; on Tuesday at the Oratorio Concerts; and on Wednesday by the Sacred Harmonic Society—M. Sainton conducting in the place of Signor Costa, who is abroad. The peculiarity of the National Choral performance was, that the accommodating conductor again lowered his pitch by a full half-tone, in deference to Mr. Reeves. This gentleman also sang at Mr. Barnby's performance with Madame Sherrington and Miss Julia Elton, who need no other notice. Miss Annie Sinclair, inasmuch as she was strange to us, merits a word of encouragement. Her voice is of pleasant quality, and she sang the little assigned to her with good taste. Chorus and orchestra are still wanting in the delicacy promised by innuendo when the oratorio concerts were first announced.

Madame Schumann has given two recitals of pianoforte music. Beethoven's two *Sonatas*, 'Les Adieux' and the *Appassionata*, were the most important pieces, and Robert Schumann's 'Carnaval' and 'Waldscenen' the most interesting.

On St. Patrick's evening Miss Berry-Greening gave an Irish ballad concert.

DRURY LANE.—Our first-formed estimate of Mr. King's powers has been strengthened by his second appearance. Mr. King has command of pathos, but is deficient in poetic appreciation and destitute of passion. His resources are considerable, and include grace of bearing and refinement of elocution rare upon the stage. From ranting he is altogether free, and his motions and gestures are unstaggy. In the less tragic parts of Hamlet he is intelligent and happy. The advice to the players could scarcely have been better given than he gave it, and his manner of conducting the interview with Rosencrantz and Guildenstern in which he urges them to play upon the recorder was excellent. In his behaviour to Ophelia Mr. King was too demonstratively tender. To the height of the grander passages of the play he never rose. His conception of Hamlet was commonplace; his interpretation was sometimes intelligent, and always inoffensive. Is the task of endeavouring to reform the most absurd stage abuses hopeless? Again and again flagrant errors are pointed out, but they are never corrected. Two pieces of stage business in 'Hamlet' should at once be changed. When Hamlet, in his mother's chamber, sees the Ghost and looks fixedly in its direction, no portion of his terror is ever communicated to her. Not once does she look, as assuredly she must, to see what so strongly moves him. On the contrary, each successive representative of the Queen persists in looking soothingly in Hamlet's face, and endeavouring to appease his passion. How wrong this is, how false to nature, needs no demonstration. Again, when Ophelia in her madness sings snatches of wild song, now melancholy, now gay, one of these is always so sung as to be converted into a most improper libel upon the singer. The verse thus delivered is that commencing

Then up he rose and don'd his clothes.

A sudden change from laughter to sadness in the rendering of the last two lines of this suggests an explanation concerning the cause of Ophelia's madness and death which nothing in Shakespeare justifies. It is psychologically false moreover. Ophelia's verses show the phases of her mind, over which thoughts sombre and gay succeed each other quick as clouds and sunshine over an April sky. None of her utterances have a directly personal reference to her own condition.

OLYMPIC.—'The Thirst of Gold' at the Olympic is an old play with an altered title. It was originally produced, in 1853, at the Adelphi, and was one of those pieces which helped to build up the reputation for melo-drama once enjoyed by that house. Its heroine, who in childhood was exposed upon an ice-field, which in the period of thaw melted and engulfed her father and mother, was rescued and trained by Indians, and lived to be the means of bringing to justice an evil-doer, to whose crimes the death of her parents was attributable. This part in the hands of Madame Celeste was exceedingly popular. Either the taste for this class of pieces has passed away, or we have now no actors equal to the task of rendering them attractive. 'The Thirst of Gold' goes flatly enough at present. Miss Furtado is quite unequal to the part of the heroine. Other parts, formerly played by Mr. R. Keeley, Mr. Selby, and Mr. B. Webster, are now filled by Mr. J. G. Taylor, Mr. Horace Wigan, and Mr. Neville.

M. SARDOU'S NEW DRAMA.—'Patrie,' the new drama by M. Victorien Sardou, which on account of its supposed resemblance to the 'Famille des Gueux' of M. Claretie was once the subject of a sharp literary skirmish, has been produced at the Porte St.-Martin. It is a powerful drama, tragic in termination, and altogether unlike the works upon which M. Sardou's reputation rests. The scene is Brussels in the year 1583, when, aided by the Council of Blood, Alva, after the execution of Counts Egmont and Horn, is accomplishing the feat, of which he afterwards boasted, of bringing 18,000 heretics to the scaffold. Conspiracies are rife, and one of these, in which the Prince of Orange is concerned, promises success. One of the conspirators, the Count de Rysoor, is married to a Spanish woman, whose infidelity he has discovered. He upbraids and threatens her, and she in revenge

discloses the plot to the Duke. But her husband is not the only victim of her treachery, for to her horror she discovers that her lover, Capt. Karloo, is also compromised. By urgent appeals she succeeds in obtaining the life of one of the prisoners. When the conspirators are led to execution Karloo receives from an unknown source a pardon, which, as it makes his former associates regard him with suspicion, he is loth to accept. But the Count, though he has discovered in Karloo the lover of his wife, urges him to use it, in order to execute vengeance upon the unknown traitor to whom their arrest is due. Of this personage all that is known is that he is the same who has obtained the release. Breaking forth from the procession of those passing to execution, Karloo meets the Countess, who with a cry of love springs to his arms and pleads with him to use the pardon she has obtained and to share her flight. His answer is to take her to the window and make her watch the executions then in progress. Her entreaties and appeals are vain. He slays her with the same knife with which, to avoid the torture, the Count had committed suicide, then takes his place in the ranks of his friends awaiting their turn at the gibbet, and shares their fate.—Madame de Fargueil was admirable in her representation of the Countess; Dumaine as Rysoor, and Berton as Karloo were also excellent. The drama was a complete success.

#### MUSICAL AND DRAMATIC GOSSIP.

THE forebodings which we ventured to express as to the opera-coalition have been in part verified, even sooner than we anticipated. Mdle. Nilsson has written to express her surprise at seeing her name advertised in the prospectus of the Covent Garden Opera. She publishes a letter, in which she reminds Mr. Mapleson that she is engaged only to him, and only for Her Majesty's Theatre. The principal reason assigned for her refusal to come, "the numerous artistes, some of whom have claims to parts specified in her engagement," is precisely that which we gave to account for our want of faith in the fulfilment of the managerial promises. Mdle. Nilsson also states, on the authority of the publisher, that the negotiations for securing 'Hamlet' have been broken off. We do not profess to think that M. Thomas's opera is a serious loss, but with it goes the only novelty of the season. If the opera is ever played here, M. Faure, whose impersonation of Hamlet is masterly in the extreme, in a histrionic as well as in a vocal sense, must of necessity be engaged. Meanwhile, the novelty announced for Tuesday, the opening night, is 'Norma.' The caste, including Mdles. Tietjens and Sinico, Signori Mongini and Foli, will be as new as the opera. This will be the third successive year that the season will open with Bellini's worn-out work.

Among the reports to which the coalition-scheme has given rise, is one to the effect that there is to be an Italian *opera buffa* at the Lyceum. The names of the *entrepreneur* and of the conductor—both well known in London—are mentioned; but as nothing is, we believe, settled as yet, we do not feel justified in repeating them. There is also a rumour current of yet another speculation in embryo, having Italian opera for its purpose.

Schubert's Ninth Symphony, in c, Niels Gade's overture, 'The Highlands,' and Mendelssohn's Concerto in D minor, are the chief features of to-day's Crystal Palace concert.

On Monday, Mrs. Stirling will appear at the Queen's Theatre in a drama, by Mr. Tom Taylor, entitled 'Won by a Neck.' On the same evening, a new drama, by Mr. H. J. Byron, entitled 'Minnie; or, Leonard's Love,' will be played at the Holborn.

Mrs. Hermann Vezin will shortly appear at the Holborn Theatre.

A season of French plays will commence at the St. James's Theatre on the 26th of April.

The appointment of Librarian to the Conservatoire de Musique, held by Hector Berlioz, has been given to M. Félicien David. The composer of 'Le Désert' is also the foremost candidate for the vacant chair in the Académie des Beaux Arts. The predecessors of Berlioz in the same *fautcuil* were



Berton and Adolphe Adam. The neglect of his works, of which Berlioz complained all through his life, pursued him even to his tomb. At the moment when, at his funeral, the organ was about to play the septuor from 'Les Troyens,' an indiscreet leader of sax horns struck up a march which silenced the deceased composer's strains. He was even denied the small gratification of hearing that the opera just mentioned, which failed in Paris, had pleased in Russia; for the telegram announcing the success of 'Les Troyens' in Moscow came when, although still living, he was beyond the reach of human sympathy.

'Les Désœuvrés,' by M. Méris, produced at the Théâtre Déjazet, is a three-act comedy in verse. Like 'Les Idées de Madame Audray' and many similar productions, it is rather a satire upon the manners of the time than a regular comedy. The name Méris is a *nom de plume*, supposed to hide a well-known professor of the University of Paris.

At the Théâtre Beaumarchais, a new melodrama, entitled 'Les Fils du Bourreau,' and a *Folie Vaudeville*, by M. Amédée de Jallais, 'Fleur des Spahis,' are the latest novelties.

'Un Crime dans une Valise,' vaudeville, by MM. Félix Savard and Victor Colod, has been produced at the Folies Dramatiques.

A pension of 2,000 francs has been awarded to Mlle. Virginie Déjazet, the Ninon de l'Enclos of the French stage.

A new theatre has been commenced in Paris, in the Avenue de Fontainebleau, close to the Barrière des Gobelins.

M. Chaalons d'Argé, who has died in Paris, aged seventy-eight, has been for many years Keeper of the Records des Beaux-Arts de la Maison de l'Empereur. He was author of a few romances and dramas, none of which were particularly successful, and of a critical history of the 'Théâtres de Paris.' He was Secretary-General of the Odéon for some years. In 1829, he founded the *Journal des Comédiens*, which, with a changed title, is still in existence.

## MISCELLANEA

*Sack and Lime.*—Your readers may remember a little discussion on this head, in which I referred to the example of Greek wines. As an illustration of the state of affairs, I give a translation of an advertisement in a Smyrna paper,—"Old pure wines, without water and without lime, guaranteed for their superiority." The reference is to a respectable shopkeeper, who was the chief bookseller during the Crimean war. HYDE CLARKE.

*Passage in 'Macbeth.'*—

MACBETH. If thou speak'st false,  
Upon the next tree shalt thou hang alive,  
Till famine cling thee: if thy speech be sooth,  
I care not if thou dost for me as much.

Act v. sc. 5, ll. 38-41.

The word "cling" in the above passage has sorely troubled Shakspeare's commentators. Even Mr. Dyce, the last exponent, says, in his Glossary, that he "suspects" the meaning to be, &c. Of course, contextual definitions have been supplied in plenty, and proposals made to oust the troublesome verb from the text and foist some other in its place. Luckily, the latter has not been done; for, by comparing the following extract from Guy Meege's 'French and English Dictionary,' edit. 1688, it will be seen that the word is right, and that Shakspeare only made use of a recognized form of speech: "Clung with hunger=*maigre, sec, élané, comme une personne affamée.*" This, I submit, places the meaning of the word beyond all doubt or cavil.

EDWARD VILES.

*Crooked Coins.*—Can you or any of your readers refer me to the origin of the superstition relating to a crooked sixpence? The following extracts attest its early date: "He sent to him his servant secretly the night before his departure to Newbury, with a *bowed* groat in token of his good heart toward him."—1562, *Foxe's Martyrs*, v. iii., p. 519. "Also when she had *bowed* a piece of silver to a saint for the health of her child, they diswaded her from the same and said," &c.—1684, *Foxe*, v. ii., p. 21. Was there any supposed virtue in a "bent"

biscuit? "That oblation was an handfull of corne . . . or a *bowed* piece of bread (which we call a cracknell) baked in an oven or in a frying-pan."—1592, *Bullinger's Decades*, p. 369. Cotgrave gives *playable=pliable, bowable, bendable*; and Peacock, translating the breviary hymn "*Crux fidelis terras*," &c., uses the word *bowable* as equivalent to propitious (*pronus*): "Thou which barist the Lord, make the patroun . . . for to be to us inclineable, or boweable or redi to heere us."—Ab. 1449, *Repressor*, p. 200.

ROBERT W. GRIFFITH.

*Beggars.*—Cotgrave in 1611, under "Vie," quotes two lines of an old song, which I should be glad of a reference to:—"Il n'est vie que de coquins; and Il n'est vie que de coquins quand ils ont assemblé leurs bribes. *Pro.* Our country Fiddlers haue a song which begins thus:—

Of all occupations a beggar is the best,  
For when he is wearie, he may lay him downe and rest, &c."

Mr. Chappell, in his excellent 'Popular Music,' I. 231, notices a similar song in the Roxburghe Collection, I. 250:—

Of all the trades that ever I see,  
There is none with the blacksmith's compared may be, &c.  
but I do not see the Country Fiddlers' Song in his Index.

*Childer and Kye.*—These plurals are used in Cumberland; but I have never met with either *brether* or *gayt*. *Kye* is constantly used all over the county, but *childer* is not quite so common. In West Cumberland, near the Solway Frith, it is nearly always used. It is less common in the centre, and disappears altogether in the north-east, where it is replaced by the Scotch *bairns*. It is most frequently used in the vocative case, in calling to children. The singular *child* is rare in the dialect: *ba'rn* is the word used. J. N. H.

*The Divining Rod.*—The curious practice of using the divining rod for finding water is not yet extinct. I have ascertained the following remarkable facts (?) from one who believes in its efficacy. The rod must be made of the forked bough of some tree whose fruit contains a stone, as the plum or cherry, &c. The "diviner" walks over the ground holding the forked branch by the stouter end, in front of him, horizontally; if he pass over any piece of ground under which a spring exists, the ends of the rod will "irresistibly" turn down. It requires a peculiarly constituted person to divine; and, very naturally, half-witted persons are more successful than others! and it is best used after a hearty dinner. I am referred to "Animal Magnetism" for the explanation of this, but find none. One gentleman told me of a well thus discovered, and another trustworthy witness knew an Irish minister who charitably walked forty miles to find water for the inhabitants of a village,—for a consideration. Can some gentleman wise in *folk-lore* throw a little more light on this subject?

GALAHAD G.

*The Name of Liverpool.*—The etymology of this word has been a standing puzzle to antiquaries and philologists. In the various speculations the tendency of language to change one sound for another seems not to have been considered. It is characteristic of many languages to prefer the sound *l* to its sister *r*; in early English we have Hal for Harry; Sally for Sarah; Molly for Mary; "lather" for "rather." Now, a marshy and extensive pool branching from the river (the Mersey), and running through what is now the centre of the town, was, apparently, the marked feature of the district; and to describe this pool the object of the differing names found in the oldest references. From the contiguity of the pool to the river, no description could be more applicable than "the river-pool," which, by the substitution of the easier *l* for *r*, might thus become "*Liverpool*." To trace Liverpool from "Lyrpwl" to the Celtic "Llŷr-pwll," appears a needless effort of ingenuity, for Liverpool is pronounced "Lerpul" to this day in the Lancashire dialect. THOS. CLEGG.

TO CORRESPONDENTS.—J. P. P.—J. W. P.—M. D.—C. E.—L. M. B.—D. K.—S. P. O.—received.

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2. The amount paid under Claims by death was 100,883l., being the smallest since 1860, whilst the expenses of management and all other outgoings were even less than for many years past.
3. On the other hand, the Income was raised to 219,769l., notwithstanding that its increase was retarded by abatements of premium which did not take effect in the previous year, and by the cessation of interest on the large sum paid as Bonus in 1867.
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For the benefit of persons not familiar with the rarer works of our older writers, it should be premised that the first of these three tracts does not use civility and incivility in their modern sense; but sets forth the ways of those two kinds of existence which are now-a-days called town life and country life. A man of the town, the anonymous author states very forcibly all that could be urged against, and rather weakly all that could be pleaded in behalf of the "county society" of our Elizabethan ancestors; and whilst meting out something less than bare justice to the rural squires who in Good Queen Bess's days abhorred Pope and Spaniard, and curled their lips disdainfully at Italianized Englishmen, he demonstrates that the ways of London courtiers are superior in dignity, politeness and simplicity to the wasteful and ostentatious usages of their country cousins. His views are thrown into a dialogue, the interlocutors of which are Vincent and Valentine, "both men of more than common capacity, and (haply) somewhat learned"; of whom it is announced, "Vincent had been brought up in the country; Valentine's education and life was in courts and cities." Of the many points on which Valentine insists to the credit of the town, perhaps the most noteworthy is the comparative simplicity which he attributes to men of the court; and from the terms in which this plea is urged, the reader sees that Elizabethan London was no less influential in abolishing the cumbrous and worn-out pomps of mediæval society than Brummell's May Fair was effective in luring our aristocracy at the opening of the present century to exchange their coaches and four and mounted escorts for the unattended chariots and modest broughams to which Major Pendennis was never thoroughly reconciled.

Whilst the rural aristocracy of Elizabethan England—the nobles and knights and other landed gentry who habitually resided on their estates, and seldom showed themselves at court—persisted in keeping open house, and squandering their means on regiments of useless servants, the aristocracy who lived chiefly in town maintained fewer menials, and were more studious of comfort and refinement than eager to win the applause of vulgar gazers by wasteful hospitalities and embarrassing retinues. The

rural magnate impoverished himself by keeping in his pay and livery a strong force of gentle serving-men, who were never required to sully their hands and lower their pride by menial labour. "Besides them," Vincent admits reluctantly, after noticing the gentlemen's gentlemen who sucked the blood of every home-loving and court-shunning Elizabethan noble, "we have sub-serving men (as I may call them), seldom in sight: as bakers, brewers, chamberlains, wardrobers, falconers, hunters, horse-keepers, lackeys, and (for the most part) a natural fool or jester to make us sport: also a cook, with a scullion or two, laundresses, hinds and hogherds, with some other silly slaves, as I know not how to name them." To which statement Valentine answers:—"I thought I had known all the retinue of a nobleman's or gentleman's house. But now I find I do not, for it seemeth a whole army or camp; and yet (shall I tell you truly what I think) this last number, though it be least, is the more necessary sorts of servants, because these serve necessity, and the other superfluity, or (I may call it) ambition."

Having thus extolled the civil life for its simplicity, moderation and reasonableness, Valentine urges that, out of care for their children's well-being, parents should live in London, where they can procure the best teachers for their boys and girls, whereas the children of countrymen are for the most part poorly trained by incompetent tutors and dull chaplains. Even on the score of health Valentine gives the preference to London, averring that the mortality of rural districts is, on the average, quite as high as that of the metropolis. Vincent is reminded that a man may live at Court and yet avoid the smoke, and noise, and darkness of the interior parts of the city. "The manner," says Valentine, showing that the Elizabethan Londoner of aristocratic degree enjoyed the rural pleasantness of a suburban villa quite as much as any merchant of our own time enjoys his cottage at Hornsey or his house at Putney, "of the most gentlemen and noblemen also is to house themselves (if possible they may) in the suburbs of the city, because most commonly the air there being somewhat at large, the place is healthy, and through the distance from the body of the town, the noise not much; and so consequently quiet."

No less than fathers of our own time, the territorial gentlemen of Elizabethan England were often at a loss how to provide for their younger sons—how to furnish them with means for careers of gentlemanly idleness—or to put them off in ways of life in which they could "find for themselves" without loss of caste. None of them dreamed of dividing the ancestral land, the maintenance of which in its entirety was requisite for the preservation of the family's name and dignity. The eldest son took the estate, subject when it was a good one to the payment of annuities to the younger sons, who subsisted as they best could on their modest pensions and such small additions as they could make to their means by constant or irregular service in honourable vocations. But what were the employments to which a younger son might with due regard to his self-respect have recourse for subsistence or enlargement of his private means? Vincent puts this question to his town friend, who answers decidedly, "The chief and only professions whereby a gentleman should receive advancement or commendation are Arms and Learning, for in these two only should he exercise himself." Further explaining himself, Valentine states the appropriate employments of

impecunious gentry to be "Art, Industry, and Service," i.e., military service, the arts of the three liberal professions, and such industries as required in their followers more than common sagacity and culture, and were not tainted with base mechanical drudgery. "Husbandry, tillage, grazing, merchandise, buying and selling, with such other trades (as countrymen use)" are declared to be "unmeet for a gentleman." That many scions of gentle houses, however, earned their livings in these pursuits Valentine admits in a tone of commiseration for the "many poor younger brethren" who had sunk to be ploughmen and hedgers. But their degradation is used as an argument why younger sons, to avoid like humiliation, should bestir themselves to achieve success by learning or martial gallantry. Hence it appears that the youth of gentle lineage might become what is now-a-days termed a professional man. After studying in the Inns of Court for the law, the most honourable of the three liberal professions in the opinion of Elizabethan society, he might seek clients in Westminster Hall and on Circuit; or, having qualified himself at the universities, he might practise advocacy in the Ecclesiastical Courts. Though the social status of the Elizabethan clergy, by reason of the religious dissensions of the Commonwealth and the insecurity of the new settlement of the Church, was by no means so prosperous and aristocratic as that of our existing priesthood, a young gentleman might enter holy orders, and take his chance of winning a deanery and bishopric. He might also adopt the comparatively young profession of physic, and, either as a surgeon or member of King Henry's college of doctors, alleviate the sufferings of the sick. He might be a soldier by land or sea, or busy himself in the higher departments of commerce, and become the imitator or rival of Sir Thomas Gresham. Petty trade was, of course, beneath his notice; but the dealings which might put him on the council of a city company, or exalt him to the Lord Mayor's seat, were transactions to which a man with a pedigree and a coat of arms might condescend.

There was also another vocation deemed especially honourable in Elizabethan England, combining as it did the lustre of arms, the glory of adventure, and the wealth of commerce. In the days of Froisher, Hawkins, Drake, Humphrey Gilbert, no employment was more honourable than that of the merchant-adventurer—the seaman-trader, who, whilst seeking emolument from commerce with lands beyond seas, discovered new countries, enlarged naval science, and raised his people's reputation for valour by capturing Spanish galleons and clearing the Main of pirates. All the respect now-a-days rendered to successful financiers, all the honour accorded in existing society to geographical explorers or brilliant officers of the army or navy, and all the homage paid to our chiefs of literature, were concentrated on the adventurous captains of their own trading-vessels, who, whilst enriching themselves, brought wealth and glory to their native land. Of the dignity of this vocation, which combined the noble qualities of "art, industry and service," Valentine speaks with enthusiasm:—"These reasons may, methinks, move you to hope well of industry; but to confirm you, I will recite the names of some few, whose industry hath not only gained themselves glory, but also their country infinite good. How say you to Columbus and Vesputius, whose industry discovered the west part of the world; from whence the King of Spain fetcheth yearly great treasure? Also what do you think



of Magellanus, that sailed about the world : yea, to come nearer to your knowledge, do you not think that Master Frobisher, by his industry, and late travel, shall profit his country and honour himself? Yes, surely, and a number of others, who though they have not performed such notable matters, yet have they won themselves reputation, and mean to live, some more and some less, according to their virtue and fortune." In Elizabethan England, the man who had made his voyage to the New World enjoyed the prestige that formerly attached to thethane who had crossed the Channel or braved the storms of the German Ocean. Any Englishman of to-day, sensitive for the gentility of his descent, who can trace through a line of educated and well-reputed ancestors up to a progenitor who held his own amongst the merchant-adventurers of the sixteenth and seventeenth centuries, may rest content with his ancestral honours, for he possesses a pedigree which no herald, knowing aught of the higher part of what Chesterfield called "a contemptible art," would presume to mention with disrespect.

The younger sons of to-day, who delight to watch, from the club-windows of Pall Mall and St. James's Street, the quality driving to drawing-rooms and levees at the Palace, may perhaps learn with more surprise than satisfaction that the superb Jeameses of the carriage foot-boards are the official successors of the younger sons of mediæval England. But, though painful to relate, it is true that the social precursors of the landless gentlemen at the windows were the official precursors of the lackeys upon whom Thackeray poured an excess of pungent satire. In modern England the liveried menial is always taken from the working-classes, and is a person whose gentility is never disputed, because it is never for an instant asserted or imagined; but in feudal times every aristocratic household contained, in addition to its army of male sub-servitors and mechanical drudges, a numerous staff of gentle serving-men, who waited at their master's table, wore his livery, and in their gorgeous dresses attended him in public, without sacrificing their right to be esteemed gentlemen. They were his body-guard on journeys, the principal features of his pomp at home; they rode with him in the chase, played with him at tennis or racket, and served him on bended knee at table. Their service was deemed honourable; their plush was a mark of distinction rather than of humiliation. This kind of servitude prevailed throughout all the ranks of the titled and untitled nobility,—the children of nobles rendering in the household of their sovereign just such services as were rendered to their parents by the sons of inferior nobles. "Amongst what sort of people," says the author of 'The Servingman's Comfort,' "should this servingman be sought for? Even the Duke's son preferred page to the Prince, the Earl's second son attendant upon the Duke, the Knight's second son the Earl's servant, the Esquire's son to wear the Knight's livery, and the gentleman's son the Esquire's serving-man. Yes, I know, at this day, gentlemen younger brothers that wear their elder brother's blue coat and badge, attending him with as reverend regard and dutiful obedience as if he were their prince or sovereign." The younger brother who looks regretfully back to the feudal period, as a time when inferior people were taught to know their proper places and did not presume to claim natural or conventional equality with their betters, should set an example of true mediæval lowliness by donning his elder brother's livery and waiting at his table when he entertains the county.

It is difficult to realize all the conditions and

incidents of this obsolete kind of domestic service at a time when the nobleman's household contains no gentle servants, with the exception of a governess and tutor, a secretary and confidential steward, and when these servants would think their employer mad if he were to suggest that they should wear his livery. At Court, the ancient usage still survives in maids of honour (born of the proudest families of the land), the great officers of the royal household, and the bodies of gentlemen-ushers and gentlemen-pensioners and court pages, whose uniforms are the liveries of their service; but these honourable servitors are not servants in the sense in which the feudal occupants of their places were serving-men and serving-women. The gentle serving-men of old time discharged certain functions that never devolve now-a-days on any usher, pensioner, or page at court. Like our modern lackeys, they were men of good presence, and could "well and decently wear their garments, and chiefly their livery coats." They were skilful carvers, who could "carve very evenly at your table, so as to unlance a coney, to raise a capon, to tromp a crane, and so likewise handle all other dishes." Agile and athletic men, they could "wrestle and leap well, run and dance." They were the best horsemen in the country, and could aid their masters alike dextrously with hand and tongue. "There are also of those," insists Vincent, the defender of rural usages, "that can shoot in long-bows, cross-bows, or hand-gun: yea, there wanteth not some that are both so wise, and of so good audacity, as they can, and do (for lack of better company) entertain their master with table-talk, be it his pleasure to speak either of hawks or hounds, fishing or fowling, sowing or grafting, ditching or hedging, the dearth or cheapness of grain, or any such matters whereof gentlemen commonly speak in the country, be it either of pleasure or profit, these good fellows know somewhat in all." The brightest of them knew the rules of every game at dice and cards, could act in interludes, drink deeply for hours at a sitting without getting drunk, sing songs, make jests more pungent than those of professional fools, and on winter evenings, for the entertainment of august company, "read in divers pleasant books and good authors: as 'Sir Guy of Warwick,' 'The Four Sons of Aymon,' 'The Ship of Fools,' 'The Budget of Demands,' 'The Hundred Merry Tales,' 'The Book of Riddles,' and many other excellent writers both witty and pleasant." Yet further, a model serving-gentleman could in his master's absence play the part of host to visitors.

In pre-Elizabethan times these superior serving-men were always of gentle lineage; but the age that reformed our Church and gave novel directions to philosophy, that discovered new lands, created the modern drama, and re-arranged society in all its grades,—struck at the gentle serving-man's prosperity and eventually put him out of existence. Even in the heyday of its career the service had its drawbacks. So long as the younger son in livery kept his figure and calves, his health and animation, he led a jolly life; but in his old age, or on the wane of his powers, he was usually dismissed, and he deemed himself fortunate if together with his dismissal he obtained from his former employer the lease of a farm on easy terms, or a small pension. "A young serving-man, an old beggar," was a current proverb, reflecting on the usual indigence of the gentle servant's old age. The reformers, however, of Elizabeth's reign were bent on effecting the extinction of his order. For this purpose aristocratic householders were in-

structed that gentle serving-men were insolent fellows, not worth their salt, and that a landed gentleman, instead of retaining a score of such costly creatures, had better content himself with a third of that number of upper servitors, and select them from a lowlier grade,—from amongst the sons of yeomen or tenant farmers. The author of 'The Civil and Uncivil Life,' holding the gentle servitors in disdain, and wishing to lower their class in social opinion, represents that even in his day "they were commonly the sons of some honest yeomen or farmers of the country." But the author of 'A Health to the Gentlemanly Profession of Servingmen; or, the Servingman's Comfort,' points with lamentation to this growing practice amongst the nobility of giving their wages and livery to the sons of husbandmen, and stigmatizes it as a new policy engendered by love of money, and a desire to get servants at less than their proper wages. This preferment of yeomen's and farmers' sons to posts hitherto filled by men of gentle birth had lowered the status and repute of the gentlemanly profession, and driven from its ranks many persons of rare worth and accomplishments.

No protests could check the tide of reformation; and the gentlemanly profession of serving-men lost its gentlemen, who, banished from the halls and kitchens of wealthy patrons, applied to worthier industries, and in these later generations have found shelter in the Circumlocution Offices. But should financial reform eject them from their new homes and forbid them to serve their country with re-nibbed quills, it is possible that, goaded by hard necessity and inspired by poetic admiration of feudal usages, our younger sons will retrieve the honour of plush, and return to domestic service under conditions compatible with the maintenance of their self-respect.

*Hans Breitmann's Christmas; with other Ballads.* By Charles G. Leland. (Trübner & Co.)

*Hans Breitmann as a Politician.* By Charles G. Leland. (Same publishers.)

*Hans Breitmann's Ballads.* By Charles G. Leland. (Hotten.)

Mr. Trübner, to whom we were indebted for that last real addition to our store of American humour, 'Hans Breitmann's Barty,' has provided us with a second and a third series of these curious and merry pieces of extravagance. But before proceeding to the needful exhibition of these humours, we have to draw attention to an exhibition nearer home, which is hardly less amusing than the worthy Deutscher's performance at the Ford.

'Hans Breitmann's Barty,' which was published by Messrs. Trübner & Co., with the authority of Mr. Leland, in November last, has been reprinted by Mr. J. C. Hotten, in a six-penny edition, together with a fragment of a new ballad which, Mr. Hotten says, he has printed "for the first time." Mr. Hotten seems to fancy that this fragment is a complete ballad. It would almost appear as if he did not know that this part of a ballad was printed in an American journal as part of a ballad, with a statement that the sequel would follow in due time. The poem, of which this fragment is a part, is of some importance in the Breitmann series; since it is a long poem, and one of the drollest in the collection. This whimsy is written on the new craze of the velocipede, which Breitmann calls a "philosope," and runs to nearly 300 lines. Mr. Hotten's fragment extends to ninety-six lines in all; so that, in fact, he gives one chapter as a book, one act as a play.

Mr. Trübner, as we learn from his notes,



has given the second part of this ballad from Mr. Leland's *manuscript*. But this comical omission is not the funniest in Mr. Hotten's reprint. One of Mr. Leland's best things is 'Hans Breitmann as a Politician.' This burlesque is contained in three cantos, each canto devoted to a peculiar part in the great business of a popular election in the United States. The first canto shows, in the first place, how members are "nominated"; in the second place, it describes a "committee of instruction"; in the third place, it gives Mr. Hiram Twine's explanation of being "Sound on the Goose." The second canto tells how Breitmann and Schmit were "reported to be log-rolling"; how they held a "mass meeting," and what Breitmann said in his great speech. The third canto shows "the vast intellectual superiority of Germans over Americans," and also how Mr. Hiram Twine "played off on Schmit." Of these three cantos, Mr. Hotten's reprint gives but one,—the first!

Hans Breitmann is not a writer of English who can be safely left to himself. He must be explained a little; Mr. Hotten has undertaken to explain him; and the explanations here given of Pennsylvanian German is, indeed, a "caution" to philologists. On the first page we have a note to the word "Frau."

I fell in luf mit a 'Merican frau, says the great bummer, and Mr. Hotten is good enough to say that "frau" is German, and that it means "wife," which in this case it does not mean. In the very next stanza this "frau" is called

Der pootiest Fräulein in der hause.

Two pages farther on we read—

Did make demselfe to house;

and we are told in a note that "to house" is an "Americanism for at home." Nothing of the kind. "Zu hause" is a Germanism for "at home"; and "to house" is not an American form of expression. "Schlog on der Kopf," we are told, is a rendering of the German phrase, Schlagen an der Kopf (meaning, struck on the head), which is not a German phrase at all. The real German is *Schlagen auf den Kopf*. When we come to Breitmann as a turner, we find "lie-derlich apfel chor" explained as "apple-of-our-eye choral society"! Herrlich is not "gallant"; a Kneiperei, which Mr. Hotten misprints Kneiperie, is not a "beer-house"; Knasterbart is not a "nasty boy." We might go through this text from preface to finis, and find it all alike. One point only seems to be worth an additional note.

Mr. Hotten chooses to correct his author's French:—

Nom de gare! Can it be,

Dat he spooke of de teadmen com down to de sea!

says Breitmann, in this reprint of his words. Mr. Hotten explains that "nom de gare" is "nom de guerre": Fr. fighting-name, nickname, but here used mistakenly for an oath." This is kindly meant, no doubt; but the kindness is actually wasted on a blunder introduced by Mr. Hotten into the American writer's text. Hans Breitmann wrote "nom de garce"; *garce* being an old French word for something quite different from a railway-station, as the editor of a Slang Dictionary ought to know.

This perversion of the text reminds us that the text generally suffers very much in the hands of Mr. Hotten's printers.

Der Breitmann own drei Houser, mit a weinhandler in a stohr,

ought to be "mit a weinhandle"; a wine-business, not a wine-merchant. Hundsfoot should be Hundsfoott—a person, not a thing. Mr. Hotten's explanation of this term is absurdly wrong.

It is a comfort to escape from this verbal criticism to the humourist himself. Very few

men have so suddenly leapt into fame as Mr. Leland, who is a hardworking man of letters living in Philadelphia, a good linguist, an eloquent speaker, and a strong writer of the ordinary English sort. In the 'Breitmann Ballads' he struck a vein of virgin gold; and in this line he is not likely to find his equal. Breitmann is a real creation of the comic muse; a figure as distinct as Homer Wildburrr, as Hosea Biglow. Comparisons with Lowell are not to be avoided, when a reader comes to the political cantos; and it is a great thing to say for an author who has only been known in England half-a-year, that he need not shrink from his place by the side of that strong and dainty humourist.

In this manner Breitmann and his friend "go to the country":—

Dere's nodings in dis worlde so pad, ash all oov us may learn,  
Boot may shange from dark to lighthood, if loock should dake a doorn;

So it hopenet mit Breitmann, who in spite of sin und Schmit,  
Gontrifed ad shoost dis yooncture do make a glucky hit.

Dey hat sendet out some placakarts to de Deutsche burgers all,  
(N.B.—Dish ish not mean placakarts, boot de pills dey shtick on de vall),

To say dat a Massenversammlung—or a meeding of all de masses—

Wouldt be held in de Arbeiter-Halle, to consist of de Sharmar classes.

Now dey gife de brinting of de pills to a new gekommene man,  
Who dinked dat Demokratisch vas de same ash Repoo-blican:

Gott Himmel weiss where he'd hid himself on dish free Coloompian shore

Dat he scaped de naturalizationids, und hadn't found out before.

Boot to dis Deutsche brinter, de only tiffence he Between Republicanish und Demokratisch did see,  
Vas dat von vash two ledders longer; so he dook shoost vot seem pat

To make de poster handsome—likewise a liddle fat.

Schmit, the opponent of Breitmann, says the German, has no chance, and has been sent down by the enemy to make confusion only. Then Hiram Twine, the friend of Breitmann, sets a rumour going that Schmit has sold the fight to Breitmann, which the Yankees believe:—

For dey mostly dinked id de naturelest ding as efer couldt pefall,  
For to sheat von's own gonstituents is de pest mofe in de came,

Und dey nefer sooposed a Dootchman hafe de sense to do de same.

Breitmann calls a meeting, and makes his "great speech":—

Denn Breitmann vent los at dem: "He could nichts vell express

De rapdure dat besqueezed his hearts—de wonnevol hop-piness—

To meed in freundtlich council und glasp de hand of dose Who had peen mit most oonreason und unkindtly galled his foes.

"Berhaps o'er all dis shmlin' eart'—he would say it dere und denn—

Soosh shpeddagles couldt nod pe seen of soosh imbardial men,

So tefoid of base sospicion, so apofe all betty dricks, Ash to gome und liden vairy to a voe in poledicks;

"Dat ish to say, a so-galled voe—for he feeled id in his soul

Dat de *principles* vitch mofed dem vere de same oopon de whole;

But he lack a vord to exbress dem in manners oppor-tunes—"

Here a veller in de gallery gry oud, onkindly, "Shpoons!"

Und dere der Breitmann goppied him: "If shpoons our modifes pe,

Dere's nod a man before oos who lossed a shpoon by me: Far rader had I gife you all a shpoons to eaten mit,

Und I hope to ged a ladle for mein friendt, der Mishder Schmit."

Dis fetch das Hans Like doonder—it raise der tyfel's dust, Und for sefen lefen minudes dey ooplouped on a bust;

Und de blokes dat dinked of hedgin' saw a ring as round as O;

So dey boked each oder in de rips und said, "I doid you so!"

For dis d'fusion to de ladle vas as glear ash city milk, Und drawd it on de beoples so vine ash fossen silk,

Dat Hans und Schmit vere rollin' locks, und de locks vere ready cut;

Only Breitmann hafe de liddle end, und Schmitsy dake de butt!

Denn Breitmann he crack onward: "If any 'lightened man

Vill seeken in his Bibel, he'll find dat a publican Is a barty ash sells lager; und de ding is fery blain, Dat a re-publican ish von who sells id 'gain und 'gain.

"Now since dat I sells lager, I gant agreeen mit de Dem-prance principles

I hear dishtripudet to Schmit; Boot dis I dells you vairy, und no one to teseife—

If I were Schmit, I'd piefen shoost vot der Schmit peliefe.

"And to mine Sharmar liperal friendts, I might men-tion in dis shpot,

Dat I hear an confoundet rumor dat der Schmit peliefe in Gott;

Und also dat he coes to shoorsch—mit a brayer-book for salfadion:

I vould not for die welt say dings to hoort his repudation..

"Und noding is more likly dat it all a shlander pe, So also de rumor dat when young he shtoody divinity: I myself, ash a publican, moost be a sinner py fate,

Und in dis sense I denounce mineself ash Republi-candi-date!

"Und dat ve may meed in gommom, I deklare here in dis hall—

Und I sheavrs mineself to holt to it, votefer may pefall—Dat any man who gifes me his fote—votefer his boledics pe—

Shall *always* pe regarlet ash bolidigal friendt py me."

(Dis vunderful condescension pring down dremtentous applause,

Und dose who catch de nodion gife most derrple hooraws; Eshpecially some Amerigans ash vas shtanding near de door,

Und who in all deir leben long nefer heard so moosh sense before.)

"Dese ish de principles I holt, und does in vitch I run: Dey ish fixed firm und immutaple ash de course of de ternal sun;

Boot if you ton't approve of dem—blease nodice vot I say—

I shall only pe too happy to alder dem right afay.

"Und undo my Demogratich friendts I vould fery glearly shtate—

Since dis useless mit oop-gecleared minds to hafe a long depate—

Dat dere's no man in de cidy dat sells besser liquor ash I, Und I shtand de treadts *free-gradis* vhenefor mine friendts ish try,

*Ad finem*—in de ende—I moost mendion do you all, Dat a dootzen parrels of lager bier ish a-goming to dis hall:

Dere ish none of mine own barty here, bot we'll do mitout deir helfs:

Und I kess, on de whole, 'twill pe shoost so goot if ve trink it all ourselfs."

The language is a little difficult in parts, but by the help of Mr. Trübner's glossaries all the difficulties may be got over, with little trouble and much amusement.

Since the above was in type we have received a communication from Messrs. Trübner & Co. on the subject of Mr. Hotten's reprint, from which we learn that Mr. Hotten's edition is wholly unauthorized by Mr. Leland.

*Formation of Christendom.* Part Second. By T. W. Allies. (Longmans & Co.)

*The Age of the Martyrs; or, the First Three Centuries of the Work of the Church, &c.* By J. D. Jenkins, B.D. (Parker.)

THE early history of the Church has been examined and discussed with great ability, learning and ingenuity by various scholars, since Mosheim on the continent, and Milner in England, wrote upon it. A new epoch commenced when Gieseler and Neander entered upon the subject, each in his own manner. Since then much fresh light has been thrown upon it by Hase, Niedner, and Baur, whose labours were aided by monographs and articles proceeding from different hands, some as separate publications, others inserted in journals. Other German writers have contributed less to the advancement of the general subject, though they are the authors of popular and well-digested books; such as Kurtz and Schaff.

The first work whose title is given above takes its stand on a Romanizing basis. All is surveyed from the point of view which a Roman Catholic naturally adopts. The first chapter, treating of 'The Gods of the Nations when Christ appeared,' surveys polytheism at the time when Christ appeared, painting it in the



blackest colours. The next chapters, entitled 'The First and the Second Man,' 'The Second Man verified in History,' are saturated with dogmatic and mystic theology, thoroughly Roman; chapters ten, eleven, and twelve treat of the three ages of the martyr church; while the last two are occupied with 'The Christian Church and the Greek Philosophy.' A fit opportunity occurs in the three chapters on the persecutions of the Church for showing the writer's acquaintance with the results of historical criticism, or a desire to apply that criticism himself. But nothing of the kind appears. The best portion of the volume is the concluding one, in which Greek philosophy is treated in connexion with Christianity. Here Mr. Allies condescends to use the great work of the Protestant Zeller.

The volume can only satisfy such as have adopted the same dogmatic creed as the author's, and who hold up before their mind's eye an abstract thing they call *the Church*, which they idealize. The reader may expect to find historical errors repeated, legends recited as though they were true, and statements put forth with an air of simplicity which have not the shadow of a foundation. The ablest ecclesiastical historians of recent times have all written in vain, as far as Mr. Allies is concerned, except the Roman Catholic Döllinger.

We must remind the respected author that there is an absence of proof for the assumed facts that Peter founded the Roman Church, or that he was ever in Rome at all; that he and Paul suffered there together in the last year of Nero; that the seven epistles extant in Ignatius's name are authentic; for the story of this bishop's journey from Antioch to Rome, and his death in the amphitheatre there (a mere legend, since he died as a martyr at Antioch, A.D. 115); that before the death of St. John, in a large number of cities throughout the Roman empire a bishop existed, with a council around him of priests as well as ministering deacons; that St. Paul suffered death at Rome in his second captivity, having been released from a first. Nor is it clear that Christ conferred on Peter that primacy in the Church which Mr. Allies and his fellow-religionists assert; or that there is an unbroken succession of those who exercised the primacy from the beginning. His succession of men, of doctrines, and of institutions in the Church cannot be traced to their origin in the apostles by any process of legitimate logic; and it is a bare assumption that Peter, at the head of the apostles, established "seven great rites" in the Church. In the absence of philosophical reflection, historic criticism, or acquaintance with the results of modern investigation, a less dogmatic spirit would be more becoming. When our author writes thus—

"Take again the doctrine of the Real Presence, upon which infidelity falls as being a proof charge of human credulity, on which faith and love rest as the sovereign gift of God. The recorded words of our Lord Himself express it distinctly and emphatically; further words of His in the sixth chapter of S. John allude to it with equal force, and S. Paul repeatedly refers to it. But this is not enough for the solicitude with which the Holy Spirit has guarded it against all attack. As the great central rite of Christian worship it is presented day after day, in myriads of churches, from age to age, to the eyes and hearts of men. The act in which Christians assemble, in which they offer up at once their repentance and their requests, their thanksgivings and their praises, to Him who has formed them into one Body, lives upon this truth. And further, the order of men which is the backbone of the Church, the great Christian priesthood, made by our Lord in instituting the rite and conferring the gift, exists for its continuance. Against such a truth, defended with such bulwarks, both

infidelity and heresy dash themselves with impotent rage in vain."

—we feel that "the formation of Christendom" is a subject requiring abilities, learning, judgment and impartiality to which Mr. Allies can lay no claim. He has attempted the performance of an arduous task, and signally failed.

The second book resembles a part of the first, with which it runs parallel. The manner and spirit of it are similar, no separation being made between legend and history. The breath of historical criticism is continually kept at a distance, and all is accepted that tends to glorify those who belonged to "the Church," or to throw discredit on such as dissented from any of the prevalent dogmas. The work is written in an inflated and vicious style. It reads like the production of a man who thinks in one language, such as the Welsh, and writes in another. Altogether, it is a poor performance, characterized by credulity, by devotion to what is called "the Catholic Church," which amounts to an ecclesiastical machinery embodying the prevailing dogmas of the majority of professing Christians, and by an unintelligent apprehension of early Church history.

*Our Life in Japan.* By R. Mounteney Jephson and Edward Pennell Elmhirst, 9th Regiment. With Illustrations from Photographs. (Chapman & Hall.)

ALTHOUGH this book discourses chiefly of those sports which Englishmen love, and which, when they engage in them, are much the same everywhere, yet it is not devoid of information about Japan. It is to those parts of it which add something to our knowledge of the Japanese that we shall direct attention, rather than to the, it must be owned, very amusing chapters in which is told how the young gentlemen of the "Holy Boys," as they style their regiment, "rode, shot, ate, drank, and generally made merry." The Japanese horses are ugly, and rather more vicious, if possible, than the stallions of other countries; but they rise well at their jumps, and can be trained into very decent hunters. The style of country about Yokohama would certainly strike a Leicestershire man as peculiar, and drop-leaps of from ten to thirteen feet pitch would surprise him at first, as would rice-fields, where he would have to dismount; but, with these drawbacks, fox-hunting in Japan and at home are not so very much unlike. All that need be said is, that there is no better school for war than the hunting-field, and that it is a good thing that our young English officers find so much pleasure in a sport that makes them fearless and skilful riders, gives them a good eye for country, and keeps their nerves well braced and their frames healthy and vigorous. Shooting and swimming are no less useful occupations; and, in short, the more our soldiers practise out-of-door amusements in which the muscles are exercised the better.

To turn now to the Japanese. It must be admitted that there are the makings of a very noble people in these dwellers in the "Land of the Rising Sun," as they love to term their country. Their courage is of the highest order, and their powers of endurance surpass anything we read of in the old classic stories. Take the following passage from the book before us as evidence of the heroism with which the Nippon meets death:—

"Never had it been our luck before, and we trust it may never be again, to behold a creature in God's image reduced to such a state. With a skin blanched, parched, and shrivelled; features worn and distorted; eyeballs glazed and sunk; his cheek-bones appearing to be forcing themselves out, and his withered arms hanging nerveless at his side,

the wretched being strove hard to bear himself bravely, and to behave at the last as became one of his race. As he passed, his eye lit on our party, and he called out, with a scornful laugh, for 'the foreigners to come and see how a Nippon could die.' Assuredly, among the Japanese there still survives, in much of its native purity, that courage which moved the old Romans and the Spartans to bear up against the most trying sufferings and most killing hardships. The spirit that filled the breast of the noble defenders of the pass of Marathon could not have been altogether wanting in those two-and-twenty yakonins of high blood who but the other day kept the bridge of Osaca against the entire armies of the Princes Chiosiu and Satsuma, and gave their beleaguered sovereign time to escape. Before the bridge was captured, not even the one, as at Marathon, was left. They all fell, and with their wounds in front. A year in a Japanese prison—a year of torture and starvation—had brought what was said to have been once a fine, powerful man, to the repulsive and wasted form now before us; yet his heart had not died out, nor his pluck deserted him, and he could still hurl defiance at his hated persecutors."

Apropos of this we must say that it seems to us questionable whether British officers should attend executions in Eastern countries unless called by duty, as when the criminal suffers for the murder of a European. Such attendance seems to us still more objectionable when the visitors are appealed to as if to sanction the proceedings, as seems to have been done in the instance just given. But when tortures which disgrace humanity are inflicted, it seems to us surprising that Englishmen should be found among the spectators. Yet that such is the case we learn from the volume before us:—

"It was in the same great city that some of 'ours' witnessed, in the year 1865, the cruel and barbarous fate awarded to the rebel chief Mowung, whom, after they had claimed and obtained him from the English Acting Governor of Hong-Kong as a pirate, the mandarins resolved to punish as a traitor, for the lead he had taken in the revolution of the north. Accordingly, he was condemned to suffer the 'execution of twenty-one cuts,' by which, before the last stroke lets out together his quivering bowels and his life, each of the previous twenty severs a fresh portion of flesh and muscle from the wretched sufferer. With superhuman command of self, the unhappy Mowung bore silently the slow and deliberate slicing off—first of his cheeks, then of his breasts, the muscles of upper and lower arms, the calves of his legs, &c., care being taken throughout to avoid touching any immediately vital part. Once only he murmured an entreaty that he might be killed outright—a request of course unheeded by men who took a savage pleasure in skilfully torturing their victim."

The Japanese are brave and also patriotic. It is their fanatical love of their country which leads them to the barbarous attacks on foreigners for which they have incurred such infamy amongst Europeans. But ignorance and prejudice have had much to do with these assassinations, and there is good reason to hope that, when the Japanese have become acquainted with the real character of Englishmen, we shall hear no more of these murders. Thus at p. 196 of this volume we read that one of the Kioto assassins before his death "repeatedly expressed the greatest sorrow and contrition for his crime, not in any hopes of reprieve, but because, he said, he had learned how kind and good the *tojins* (foreigners) were; and had he known this, instead of believing, as he had been taught, that they were more devils than human beings, he would never have made an attempt on their lives."

No people have greater natural mechanical talent and general aptitude for learning than the Japanese: none are more eager to learn. At page 181 our authors have given us an amusing picture of a party of Japanese on board "the P.



and O." steamer on their way to Europe, all with note-books in hand, and busily employed in asking questions and recording the answers. They are very impressionable, or, rather, to use the only word strong enough, combustible, inasmuch that the performance of a sensational drama amongst them would be a dangerous experiment. Our authors witnessed a play in which a woman who had been unfaithful to her husband was sentenced to execution. The actress played her part so well—showed such terror, and pleaded for her life so naturally—that the whole audience rose in a fury and demanded her release with yells and shrieks. No sooner was the mock execution stopped, than they were for wreaking their vengeance on the executioner, and when he fled they still displayed such excitement that it was thought prudent for the Europeans present to decamp, lest the unreasoning multitude should turn upon them. The life of a tragedian would hardly be safe with an audience that would certainly go far beyond the honest tars at Portsmouth, who descended from the gallery to the rescue of Desdemona, but would have contented themselves with giving Othello a sound drubbing. Comedy would be decidedly a better line than tragedy in Japan—the more so as the people have a keen sense of the ridiculous, and "the slightest pretext for a laugh is seized on by them with avidity." "They themselves never think of going beyond a certain point, and know exactly how far a joke ought to be carried." They are a joyous people, and enter into all kinds of amusement with a zest. We have seen that their acting is inimitable; their juggling, we know, is excellent; but even their childish games are carried on in a way not to be equalled by us. Kite-flying is with them a science. Our authors went in for this game, but could make nothing of it, even with the aid of "the Commanding Royal Engineer, the barrack-master, and a host of subalterns." The refractory kite would do nothing until it was put in the hands of the Japanese grooms, when it soared aloft in a moment. Even at battledore and shuttlecock, our countrymen, so far from retrieving their laurels, were again distanced. Thus we read:—

"Another amusement resorted to later in the season is battledore and shuttlecock. The patrons, or rather patronesses, of this noble game are generally the young girls. It is played with a diminutive shuttlecock—a small piece of wood not much bigger than a pea, with one single feather stuck in it—and a flat piece of wood, about a foot and a half long, splaying outwards from the handle, for a battledore. The players stand in a circle, and after the shuttlecock has been once started, any one trying to hit it, and missing it, receives a smart slap from all the players with their wooden battledores. We have sometimes joined in the game when passing a noisy little knot of moonies; and the way in which they visited on us any mistake on our part has recalled forcibly painful reminiscences of the days of our childhood."

It is satisfactory to find that, physically at least, Englishmen are superior to the people of the far Eastern land. Wrestling is a national sport in Japan as in England, and the Japanese, with their usual impulsiveness, will strip themselves to the skin to reward a successful champion, and shower their garments as well as their purses upon him. Imagine the astonishment of one of our athletes at such encouragement, and the surprise with which he would see volleys of jackets and breeches reaching him together with the plaudits of his admirers. The Japanese wrestle well, but were obliged to succumb to the prowess of our countrymen, "the Holy Boys." The contest is thus narrated:—

"Now they are up and at work; the native shouting lustily, and endeavouring, while he con-

trives to ward off his opponent's first attempt at getting a grip, to knock him over by sudden rushes. In one of these his tough head comes in contact with the Child's nose, causing him to see stars painfully, and slightly raising his dander. From this kind of 'butting' the ears of a professional wrestler will be found, on examination, to be battered down to shapeless masses of gristle. For some while the Englishman is baffled in all his efforts to grapple with advantage—the slippery, greasy flesh offering nothing tangible to his grasp; however, he has got wind and condition on his side, and can afford to bide his time. At last he gets within his adversary's guard, and succeeds in slipping his arms round the bulky waist he can just clasp. At first this seems likely to avail him but little; for his enormous opponent raises him clean off his legs, and the unfortunate Child remains hugged in unsavoury embrace up to the portly stomach. Still, his long legs are free; and he resists all attempts to put him down, though compressed as in the arms of a bear. 'The fellow certainly did squeeze me precious hard,' he said afterwards, 'but I wouldn't have minded that, if he hadn't smelt so strong of his infernal oil.' Once set down again, he adopts the offensive in his turn; and pressing his chin on the other's chest, throws all his strength into a haul at the backbone. Now does the metal forged by good beef and beer tell against the soft untempered stuff induced by rice and *saki*. To his astonishment he feels the huge back gradually yield to his pressure; and a slight twist with the heel is all that is required to bring the weighty champion to the ground, to the surprise of his own party and the delight of the military."

'Our Life in Japan' is just the book to be read on a summer day by a real idler, stretched out on the green sward, with a fragrant weed for a companion. To such readers we commend it.

*The Origin of the Seasons, considered from a Geological Point of View.* By Samuel Mossman. With a Map and Diagrams. (Blackwood & Sons.)

THE perusal of this book inclines us to think favourably of the author's literary diligence, but not quite so favourably of his scientific discipline. We have here before us a somewhat original volume, of no less than 472 pages, which shows careful reading and compilation, but no true mastery.

The subject itself is strictly scientific, and demands closer attention than superficial readers will give to it. Hence the difficulty of rendering it popular, although every body talks about the seasons and the weather unscientifically. "Notwithstanding," says the author, "the many evidences in astronomy and geology that the reign of the seasons has been of recent origin in the physical history of the earth, it seems to be a foregone conclusion, almost universally entertained, that they have existed from all time. It is the purpose of the following essay to advance an opposite theory, as the basis of a better explanation of the varied phenomena connected with the past and present history of the seasons." "Having resided for many years in different parts of the south hemisphere, the author made it his study to compare its physical aspect with what had come under his observation in the north hemisphere, from the far east to the western confines of Europe. It has occurred to him that if their disparities were brought forward in prominent contrast, much valuable information might be elicited for the benefit of individuals and communities as well as science."

The volume contains three divisions—Part I. being upon the Land, Part II. the Sea, and Part III. the Air. In the first part a number of terrestrial topics are briefly considered, chiefly relating to physical geography and geology. Some of these—as, for instance, the Pyramidal Form of Continents—are sustained by quotations from

Humboldt's 'Cosmos' and similar standard works. The author adds occasionally speculations of his own, such as those upon the Probable Pyramidal Form of the Moon, the Probability of the Pyramidal Form being a General Law in Nature, and the Unequal Poise in the Earth's Axis of Rotation. In connexion with the latter subject, the author regards the incalculable power exercised by the earth's subterranean forces as having effected its equilibrium, and thinks that the preponderance of land in the northern hemisphere, and the central volcanic action which elevated these regions, formed the primary motive power in the earlier epochs of the earth's geological history that caused the inclination of its axis, thereby displacing the equatorial plane from the plane of its orbit, and producing the vicissitudes of the seasons that did not previously exist. As a purely speculative opinion, this theory may claim attention, and it is probable enough that from geological causes astronomical effects may have resulted.

Plainly such a view does not strictly coincide with Sir C. Lyell's doctrine of uniformity of change; but Mr. Mossman thinks that his own theory, combined with that of Lyell, affords a better solution of difficulties. The chapters on the Extinct Tropical Epoch in Europe continue and expand the same subject.

Continued stress is laid upon the idea that the variations in the obliquities of the planetary ecliptics may have arisen, not as astronomers generally suggest, from external perturbations in the planetary system, but from internal action in each planet. Had this obliquity been at a uniform angle throughout the planetary sphere, then some great general law might have originated and controlled it; but as this divergence ranges in round numbers from 3° in Jupiter to 75° in Mercury, we are justified, according to Mr. Mossman, in inferring that it supports the theory of internal causes for the obliquity of ecliptics generally.

In his eighth chapter, 'On the Epoch of the Seasons,' the author enters more fully into the practical branch of his subject, and after stating the direct or secondary causes producing the seasons properly defined, shows that the diminution of obliquity is ignored by writers on the seasons, and affirms that many astronomical problems are open to solution by geology. He thinks that the Fauna and Flora of the seasons are the results of contracted energy, and that the seasons and their natural history are the children of our mother Earth begotten at an advanced period of her existence; and he turns round in every direction for a few minutes to the reader's view his favourite fancy that the seasons are of comparatively recent geological origin, and are among the latest efforts of Nature to diversify the surface of the earth, and vary the atmospheric changes of the year. If the reader of the book does not believe all this, it will be more for want of proof than of repetition and verbal illustration. No one can charge the author with lack of industry and ingenuity.

From its nature much of the discussion is unattractive, except to geologists and astronomers; while here and there a question is started of wider interest, as, for example, the inquiry whether the seasons have passed their climax. Mr. Mossman concludes that they are on the decline. The tendency of such diminution is to equalize the temperature throughout the year, causing a lower standard during the summer and an extension of the winter into spring, though the thermometer may not fall to so low a degree as it formerly fell. We are now witnessing the downward course of the seasons towards an ultimate



destruction of them as four distinct periods of the year. As a consequence, predictions and forecasts of weather are becoming increasingly difficult; and we add as our own inference, that when Macaulay's New Zealander is musing on the ruins of London he will probably read Thomson's 'Seasons,' as we now read Homer, and require an explanatory commentary. He may then wonder how we of the present age ever sympathized with that antique invocation commencing—

Come, gentle Spring! ethereal mildness, come.

In Part II., 'On the Sea,' we have to sail over three chapters on the 'Primeval Sea,' 'On the Physical Condition of the Sea and its Inhabitants,' and 'On the Vegetation and Currents of the Sea.' When we ascend into the aerial regions in Part III. we have in like manner to breathe the Primeval Atmosphere, and to consider the various differences between the vegetation and climates of the northern and southern hemispheres. Speaking after Irish fashion, Mr. Mossman seems quite at home when he gets abroad, and in China and Australia he is as observant and seasonable as any British subject can be. In either of those countries he is always ready to speak "a word in season," and many words about the seasons. He tells us that the trade-winds are vestiges of primeval currents of rotation, and adds various scraps of information on matters not exactly germane to the season, but at the same time all more or less interesting. He quite carries us with him in his observations on the importance of geological deductions to the body politic, and we close the volume with thanks to him for an honest and laborious book, which we can conscientiously commend for the qualities already named. We sincerely hope the author will not be discouraged if his work does not attract so much attention as he may expect. We can readily estimate his great pains, and also we fear his small profits. For ourselves, we heartily wish him a perpetual spring, and hope he may not have to sing—

Now is the winter of our discontent.

If unluckily he should have thus to sing, let him comfort himself with his own theory that all the seasons are merging into one, and that the degree of winter cold will never again be so severe as it has been.

It is a serious impediment to readers of this book to find no index and no full analytical table of contents. Once lose your place, and you may be an hour in recovering it amongst so many pages.

#### NEW NOVELS.

*Under Lock and Key.* By T. W. Speight. 3 vols. (Tinsley Brothers.)

WE do not in the least doubt Mr. Speight's word when he tells us that the whole plan of his story was sketched out before the first lines of 'The Moonstone' were published. It is unfortunate for him that Mr. Wilkie Collins and he should, at almost the same time, have hit on the idea of making a wondrous diamond figure as the keystone of a plot; and it is doubly unfortunate for Mr. Speight that his plot should bear no comparison with that of Mr. Wilkie Collins. We find a great deal of mystery in 'Under Lock and Key,' but it is needless mystery, and it leads to nothing. There is no trace of that ingenuity which so often reconciles us to improbabilities, and which makes us content to be blindfold so long as the author wishes. Mr. Speight scarcely excites our curiosity. He goes through the most elaborate processes of ciphers, secret passages, and spies upon spies,—he tells us of secret marriages, desertions, unknown parentages, and capricious

will; but he never interests us in his story, or makes us care what becomes of his characters. When the mad old lady, who had a mad old husband, and had suffered for years from a provision in his will which might have been set aside at once, flings away the great green diamond, we wish she had thrown away Mr. Speight's manuscript with it. Almost the only part of the novel on which we can congratulate Mr. Speight is the ending, which releases him from his vow of abstinence from 'The Moonstone.' Yet there are one or two touches bestowed on the character of Janet Holme which are not wasted, and Sister Agnes would be lovable but for the halo of exaggeration which surrounds her.

It is when the great green diamond is brought on the stage that Mr. Speight's story becomes most unnatural. The diamond is in the possession of a Russian *émigré*, whose name is Platzoff, and who is connected with all the secret societies, after the manner of Count Fosco. He is so attached to this diamond, and so firmly resolved to keep its existence a secret, that he consigns it to a hiding-place, and will only describe this in cipher. The cipher falls into the hands of a certain Capt. Ducie, and he sends it to a friend, whose skill equals that of Edgar Poe. Unluckily the cipher breaks off at the vital point, and Capt. Ducie would have been baffled had not Platzoff himself gratified his curiosity. That is to say, the owner of a diamond, who is too cautious to write about it except in a difficult cipher, calmly shows it to a man staying in his house, and then puts himself so soundly asleep by smoking opium, that the Captain can carry out all his projects. This is what Mr. Speight calls being "under lock and key." The way in which Capt. Ducie is in his turn defrauded of the diamond is more cleverly managed; and his final chase of the mulatto, who was Platzoff's servant, and was left for dead at the same time that his master succumbed to heart complaint, opium, and a still stronger narcotic, is told with force and some picturesqueness. But the connexion of Capt. Ducie with the heroine, and of the diamond itself, after its many vicissitudes, with the heroine's family, adds a further element of exaggeration. No artistic or necessary link joins these two independent branches of the story. The mystery of Janet Holme's parentage is solved in an arbitrary manner by the identification of Capt. Ducie as her father. The diamond, which had belonged to Janet Holme's uncle, and had been stolen from him by Platzoff, from Platzoff by Capt. Ducie, is recovered from Capt. Ducie by a trick, and comes back to its first owners. But it would in every way be more satisfactory if

The knave who tricked the tricker,  
And then himself was tricked,

had not been instrumental in defrauding his wife's relations, and was not driven to commit suicide by their reprisals. If Mr. Speight had been writing anything but a sensational novel, he would have seen this objection. But he has been so anxious to make the parts of the story dovetail neatly, that he does not care at what price this neatness is purchased.

*The Braemar Highlands; their Tales, Traditions and History.* By Elizabeth Taylor. (Edinburgh, Nimmo.)

NEXT to being in the Braemar Highlands when there is no fog, mist, rain or any other Highland unpleasantness, the most agreeable thing for those who take an interest in the locality and its associations, must be in reading this volume by Elizabeth Taylor. The reader may walk or ride through them in thought

by aid of the picturesque descriptions here given, and may learn a great deal of various families and all the Macs who have belonged to the soil since their first forbears trod the heath. He may, further, listen to all the curious old-world legends that belong, or do not belong to them; for some of them are claimed in a dozen other parts of the globe. With this, there is no lack of real and stirring history. The story of the two rebellions of '15 and '45 are briefly but very agreeably narrated.

There is an uncommon pleasure in finding ourselves here among people who still believe in fairies,—believe that the fairies were not only existent of old, but are to be found in their pretty bodily presence, intent on good, on frolic or on mischief at the very moment of this present writing. The railroad runs not far from Braemar; but the roar of the engine has no more disturbed the elves than the scream of the steam-whistle through the tunnel beneath the Lurley Craig has frightened away that rather strong-minded siren of the Rhine. "People may say what they like," remarks a yet living person in Braemar; "but I have seen the fairies with my ain een"! It all depends on what sort of eyes they are, and whether they wore toddy spectacles when they beheld the children of glamour.

With regard to legend, we fear that William Tell must go into retirement as a mere imitation. The same story, with other heroes, was known in various localities long before Switzerland had a name or a story. Here it turns up in Braemar, in the days of Malcolm Canmore. The Scottish hero of the story is a M'Leod, who killed the king's favourite hound, which had savagely attacked him. But killing a king's dog was next to killing its master; so M'Leod must be hanged, and King Kenneth and his Court had a holiday to see the sight. Ultimately, M'Leod was to be pardoned, on these conditions: he was to be placed on one side the Dee, his wife holding their child in her arms on the other, with something on his head, at which M'Leod was to shoot,—if successfully, he would save his neck; if not, gallows and short shrift were to be his doom. The archer looked grimly as he contemplated the distance; and when we read that the wife and child beyond the river "were placed on *Tomghainmheine*," we cannot dispute the fact; but we feel that it must have added to the difficulties.

What followed partakes only in part of the old story. M'Leod hit the mark, but the King observed he had a second arrow; and Mac remarked that it was intended for His Majesty if the first arrow had injured the little son. Thencefrom the story is new. King Malcolm swears he is a bold fellow—a *hardy* chiel. The epithet stuck to him; and the MacHardys of this day are descendants of the William Tell Macleod of the olden time, c. 1060 A.D. The Braemar folk appeal to dates,—1060 against 1307,—to show their priority of possession of the real Simon Pure:—"all others are counterfeit."

The famous Braemar gatherings have ample record awarded them; and it is worthy of notice that the oldest traditionary custom connected with them has come to an end, we may say, in Her Majesty's presence. The Highland gatherings commenced with the one summoned by Malcolm Canmore, who "wanted to establish a sort of post system by means of foot-runners." Prizes were here gained by the first men in races to the summit of Kenneth's Craig. The first winner was a Macgregor, who is said to have reached the summit in what is called "the incredible space of three minutes." In these degenerate days, however, it has been



done in less than six minutes and a half,—a fact which we state on Her Majesty's authority.

Our readers hardly need to be reminded of the Queen's account of the Gathering in September, 1850. The lunch, the drive "with the children," and the meeting with the Duffs, Farquharsons, Leedeses, and "Capt. Forbes, with forty of his men, who had come over from Strathdon." The Royal author records the incidents and the games, the putting the stone, the throwing the hammer and caber, and then the great race to the top of Kenneth's Craig. "We were all much pleased to see our gillie Duncan, who is an active, good-looking young man, win. He was far before the others the whole way. It is a fearful exertion. Eighteen or nineteen started; and it looked very pretty to see them run off in their different coloured kilts, with their white shirts (the jackets or doublets had been taken off for all the games) emerging gradually at the edge of it and crowning the hill. . . One of our keepers (the victor in the race), like many others, spit blood after running up that steep hill in this short space of time, and has never been so well since. The running up the hill has, consequently, been discontinued." In former years, it would seem that the victors sometimes paid for their triumph with their lives, and seldom without serious injury. The traditionary race for admission to the royal foot-post was run eight centuries ago, in presence of the king of such part of Scotland as chose to acknowledge him. The last race, for honour, was run, in the Queen's presence, in 1850; and she has recorded the fact that, on account of the suffering with which triumph was secured, this portion of the sports at the Highland Gathering came then and there to an end.

Among the records of the Rebellion, as far as Braemar is connected therewith, there is none stronger or more amusing than the story of "Colonel Anne." This lady was the daughter of Moorcauld and the wife of M'Intosh, and she took the Stuart side in opposition to both spouse and sire. Colonel Anne rode in tartan trowsers, a military cap on her brow, sword at her side, and pistols in her holsters. Three hundred gallant fellows followed her; and they all figured in the battle of Falkirk. It must have been a delicious sight for this virago (in the true and complimentary meaning of that word) to see her own husband brought in by her own men as a prisoner. They would have made capital actors. They only recognized one another officially. Colonel Anne touched her cap to the prisoner and saluted him with "Your servant, Captain!" Capt. M'Intosh saluted in like manner and returned "Your servant, Colonel!" The "Colonel" and Captain, of course, dined together, as was usual in such circumstances. One may suppose that they had a merry night of it, if they only kept clear of politics and passed the bottle as became true fellows in arms.

The heroines of the book afford the most amusing illustrations of Highland life. There is one who, being beset by a scampish suitor, hired lads of the district to stone him whenever he attempted to approach her cottage. "She thought mair o' hersel' than ha'e the name o' a licht character like him coming about her." We are sorry that the author adds, "It is very different now. Yet still in the scale of morals they are much in advance of Lowland districts."

NEW POETRY.

*Phædra, and other Poems*, (Hotten) is the title of the most ambitious of a little pile of verse-books which now lies before us. It is

written by Mr. Henry Martin, who possesses considerable poetic perception of the tragic qualities of that subject which is afforded by the terrible legend of Phædra and her step-son. Whether it be through timidity of thought or incertitude of literary power, the author's presentation of the theme is too often blurred in outline, overloaded with words that weaken without elucidating his text, and errs in an excess of circumstantiality, which gives nothing of form or colour to his purpose. For such a subject, we desire treatment which recalls antique sculpture in producing that which is exhaustive without the look of labour; severe, yet wealthy in action and expression; energetic in vitality, varied, pathetic with humanity, and, however common, dignified. Mr. Martin gives a description of Theseus' wife, which is aptly ushered in by an account of the unmarried condition of the hero. This description is by no means without merit in parts, and yet a picture which seems to us no likeness of Phædra. Of this the best portion tells of the Greek queen's hair:—

Her hair hung clust'ring half-way down her back,  
Too lazy to assume a curl, and yet  
Too proud to lie straight; glowing with the warmth  
Of midday sun, it with its glist'ning killed  
Their hearts who gazed upon its treach'rous hue.

After this, Mr. Martin descends to a barber's ideal of a complexion which is "pearly white," with

Lips and teeth, like rose-lily fair,  
Kissing each other.

It is pleasing when the author proceeds to deal with the wedded lives of Theseus and his mate, and more than pleasing when an appeal is made to Aphrodite, and the goddess is rebuked for the wildness of the passion with which she inspired Phædra for Hippolytus; yet, even in the part which follows this and opens with the wife's prayer to the greater gods, these tremendous agencies are addressed in a style which is at once too poor for the theme and prosaic. The poem rises in force as it continues in a long supplication to Venus by the love-tortured woman, who tempts the youth with the lusciousness of her evil beauty, of which the word-picture is richly coloured, without coarseness. The writer sinks again in telling of the contest in the mind of Hippolytus, at sight of which Phædra first scolds him like an angry mother-in-law, and next, adjures him as grossly as a courtesan might. At the end she hangs herself, with a most impotent conclusion in verse.

'Ad Helenam'—one of the "other poems" by Mr. Martin—is short and ardent enough to please those who like poetry with plenty of fancy and colour. 'Caro et Spiritus,'—a love argument, or rather discourse, between the Eros and Anteros of a soul,—is, on the whole, the best poem in the book. 'In Memoriam—Adah Isaacs Menken' addresses the person in question in terms which, to us at least, are novel. Thus:—

Thou, sweet, the whilom pole-star of thy race.

Again:—

Thou 'st been thy country's angel.

We read with amazement how "blood-dripped stars" and other "expectant orbs," and "golden spheres" to boot, hailed the "advent" of Miss Menken to a place which does not seem to be in this world of ours. Surely, this is painful fooling.

Mr. R. W. Baddeley's *Cassandra, and other Poems* (Bell & Daldy). 'Cassandra' is what may be called a Greekish dramatic poem, or rather series of speeches in that form of verse which is reputed as Greek: a form, by-the-by, which we never read without thinking of the witty reply to the question why Early English architecture is most frequently adopted for modern buildings. The answer was, "It bears starving

better than any other." Greekish versifiers introduce their gods and heroes with similes and metaphors, put classical allusions into the mouths of antique personages, and fill in their works with touches of landscape à la Tennyson. Mr. Baddeley does better than the greater number of his fellows; for his landscapes are superior to the common style of theirs, and his personages have more of vitality than ordinary. His poem opens with a speech by Cassandra, before the woe came upon her. Paris enters, and discourses to his sister after the fashion of a Trojan young man about town who was blasé. Cassandra scolds him, and he retaliates by saying that he will give her some advice, which, however, he does not; but instead starts, or says he shall start, on his voyage to Greece. Then the damsel sings, and Coræbus enters and tries to begin a flirtation with her, which she declines to continue, notwithstanding his gross flattery, and bids him look after Polyxena, his betrothed. They discourse in similitudes of landscapes; for, as Dryden wrote of Tasso's, these similitudes never depart from the woods; and truly, according to the old French saying, sometimes one cannot see the wood for the trees, so deeply is the sense of many modern poetasters hidden in their verbiage. Priam enters and talks more landscapes, ending by telling of Paris's return with Helen. Vaticinatory Cassandra enters, and, before the Trojans, sings landscapes about fountains, sunlight, clouds, mountains, gossamers, rivers, seas, forests, plains, snows (Samothracian, of course), streams (Scamander, to wit), Ida and Troy; to say nothing of "landscapes with figures," including bees, the cicada, moths, bathers, slaves, boys with lutes and girls with bracelets, including atmospheric phenomena, such as thunder, "blazes," and tempests in general; ending with a prognostication of

The track that was made, for our sighs,  
O'er the sheen of the violet waters  
By the voyage of the violet eyes!

This poetical way of describing the travels of Helen and their significance is received with "general laughter" by the Trojans, who must have thought their Princess's long-winded panoramic song a superfluity, because they had already consented, in the most affable manner, to Priam's wish that Helen should be sent home again. Cassandra becomes more panoramic, more meteorologically prophetic, and concludes with what we take to be meant for an earthquake: thus,—

Where Ilium once was there shall be  
A ruin burnt out, and a blister  
Of plain betwixt highland and sea.

Act i. concludes with the wedding of Polyxena. Act. ii, with Ida for its scene, introduces Cene, "lorn of Paris," and woful Cassandra. Afterwards, in obeying the former, his sister appears dragging the now short-winded Paris up the slopes of Ida. Bitterly does the fat Prince grumble at their steepness. Sharper than the edges of the shale which wound his toes is the tongue of Cassandra, as she goads him on, until at last, they come upon the corpse of Cene. Struck with a rascal's repentance, Paris receives humbly those words of Cassandra which we shall quote here, because they give a fine picture of what is seen and prophesied on the side of Ida looking over Troy besieged:—

O Paris, Paris, ruin at thy feet  
Wrought by thee lies; and far below yon gorge,  
When blue Scamander broadens through the bowers,  
A dim fore-knowledge tells me there will soon  
Another ruin lie, of Ilium.  
And every spear that wounds a Trojan now  
Thy hand here flung it, thine has lit the fire  
That dimly blazes in my second sight;  
And roaring grows and flings out longer arms,  
And, to a pyramid soaring, removes Troy,  
And sinking when its brief fierce reign is done,  
Gives back not what it took, long porticoes,  
The busy mart, the palace, where the feast



Sounds from within; the solemn marble shrines—  
Up to which the white garments glittering go—  
A city splendid, opulent and gay,  
In terrace upon terrace rising o'er  
The blue plain where not even my wings reach home.  
Gives back not this great glory which it took.  
But where Troy was, some ashes and few stones  
And that which shall be to all future times  
A wonder and a pity and a fame!

Mr. Baddeley's "other poems" comprise some humorous examples of his powers; among them are several which are well worth reading, as 'The Rector's Apology,' which is better than 'The Bull at Bala.' Thanking our author for these and the better parts of 'Cassandra,' we hope he may live to regard the mass of his verses with something like the serio-comic pathos of 'Only a Woman's Hair,' and that 'Cassandra' may not seem to him more absurd than the fat "Mrs. T." of that genial little poem.

Having known a man who not only wrote a five-act play, but who read to us a sort of variorum edition of it, we are thankful that we do not know Mr. Walter Goalen, who has written *Gideon, a Poem in Seven Books* (Edinburgh, Grant). It is true, 'Gideon' might have been in twelve books, according to the rule for "thundering epics," among which this is one; or it might have been in twenty-four cantos, like Lucien Bonaparte's 'Charlemagne,' the last, as we believe, of such portents—at which, on a book-stall, we shuddered the other day. Mr. Walter Goalen is, we are sure, too good a fellow to publish anything like three times as many cantos as 'Gideon' contains of books. We judge him to be a good fellow, not only from the evidence of his ambitious text, but on account of his dedicating it to his parents "in love and gratitude." May he be satisfied with their love and applause is our wish.

The best mode of reviewing *Iona, and other Sonnets*, by Wade Robinson (Dublin, Moffatt & Co.), will be to quote one of the sonnets:—

ECHO.

I heard the voice of Echo, timid maid,  
Whose bower is silence, whence she lightly breaks  
To breathe along the valleys and the lakes  
A momentary music. I delayed  
Among the groves she haunts to catch her tone,  
And as I sat and listened, still I found  
It was her wont to take each flying sound  
And charge it with a sweetness all her own.  
It may be possible in human life,  
I said, to do as Echo in this grove,  
To take the various sounds of pain and strife  
And melt them in the liquid notes of love.  
Is it not possible? I answered, "Yes"  
And Echo from her covert murmured, "Yes."

*Minor Chords* (Bell & Daldy), by Sophia May Eckley, comprises some poems that are readable, with others that are less worthy of study. Among the former are 'Châteaulaudrin,' a poem which fairly records the fate of a Breton town of that name which was drowned on the bursting of a lake in 1773; 'Euterpe' is likewise good, although with a very different theme; 'My Lute,' though good, is less excellent than the above named; 'Grave Roses' tempts us to quote it, because it is short and pathetic:—

A hundred years have swept this grave,  
And only roses left in trust!  
But loving hands that planted them  
Have long since crumbled into dust.  
None are left this grave to garnish,  
Nor bid fair Summer's roses blow;  
Only this lone one drops her petals  
O'er the grave, like Memory's snow.  
Busy snow-flakes! Death's December,  
May Heaven's perennial Spring be theirs!  
Only to us a wintry churchyard,  
A lingering rose, and half-breathed prayers.

Among the "octaves" of Miss Eckley, 'Whispers at Fontainebleau' is worthy to be ranked with the above; also 'The Statue by the Sea,' a weird legend, well told. When the author next reads Hood's 'Haunted House' she may with profit turn to her own 'Deserted Chateau of Miromenil.' These are the best examples to

which we can refer: many of the others are "moonshiny."

Mr. C. W. Parnell is a small bard, whose *Poems* may well come next from the pile. They were "Printed at Christchurch, for the Author." His verses lack character,—they had better lack even grammar.—*Poems from Manxland*, by Elizabeth Cookson (Stock), exhibit considerable power of versifying and much richness of fancy. Dealing with the weird legends of the Isle of Man, they convey something of the melancholy which informs the history of the place. 'Howstrake,' which was suggested by the aspect of an ancient building, is imaginative and pathetic. 'Cutlar MacCulloch' is another of the same class, but treats of the incursion by the Gallowegian chieftain of that name upon Manxland, and does so with grim humour and a wild spirit. Some of the minor poems in the volume, which are not derived from Manx subjects, are pretty and readable. — *Carols of Cockayne*, by Henry S. Leigh (Hotten), is illustrated with vignettes and sketches on wood, which are not without spirit, although they are trivial. The 'Carols' have, as the author tells us, already made their appearance in various periodicals. They are lively even to "fastness," and varied in their themes, jaunty in humour and pleasantly put together. Among the gayer of those which aim at gaiety, 'A Nursery Legend' of a boy who preferred studying "Bradshaw" and the Almanacks to learning Watts's Hymns and Pinnock's Catechisms, is the most nonsensical and aptest to the writer's aim. 'Cupid's Mamma' is in the same vein. The fun which is expressed by the copious employment of slang terms is not sufficient to justify the writer's frequent use of such terms. As a collection of "fast" poems we feel some diffidence in reviewing 'Carols of Cockayne'; while we are incapable of enjoying the sprightly verses, we cannot doubt that many may be more fortunate: to these we commend the book.

*Historical Notes on the Royal Arsenal at Woolwich.* By Lieut. G. E. Grover, R.E. (R.A. Institution.)

"My wife away down with Jane and Mr. Hewer to Woolwich, in order to a little syre and to lie there to-night, and so to gather May-dew to-morrow morning, which Mrs. Turner hath taught her is the only thing in the world to wash her face with." So wrote Mr. Pepys on the 28th of May, 1667; and within a few days of that date the first works in the Royal Arsenal commenced. On the 13th of June Prince Rupert was requested by the King to go down to Woolwich and direct the works and batteries which were being raised for the security of the river. Sixty pieces of ordnance were mounted behind a parapet on the river wall; and the walk in rear was called "Prince Rupert's Walk." The Prince also gave his name to a tower which long stood near the present pattern-room of the Royal Laboratory, and the earliest associations of the Royal Arsenal are connected with that brave and dashing leader. But it was not called the Royal Arsenal in those days; and the first specific name it appears to have received was that of the Tower Place, the water boundary of which the Board of Ordnance in 1681 acknowledged itself liable to repair. In the last quarter of the seventeenth century the guns and stores from Deptford were moved here, a laboratory was built, and butts were set up for the proof of guns.

Early in the next century the name Tower Place seems to have dropped into disuse, and to have been superseded by that of the Warren,

by which title the ground in which the Tower Place was situated had probably long been known. From the year 1738 forward the Woolwich Warren is constantly named in plans, in documents, and in accounts. There exists a plan of it in 1748, showing barracks, a foundry for brass cannon, a laboratory, a Royal Academy, Prince Rupert's Walk, and even a storekeeper's orchard; but in June, 1805, the Ordnance Board signified to the Commandant of Artillery at Woolwich that the Warren was in future to be called the Royal Arsenal, for His Majesty had noticed on a recent visit how little appropriate the name was to the place.

Lieut. Grover has exploded an old tradition which has long held ground, and been promulgated by the *Quarterly Review*, of the manner in which the gun-foundry at Woolwich was established. The story goes that a young Swiss named Schalch, travelling in England as a journeyman founder in 1716, attended a great casting at the Moorfields foundry, and noticing a dampness of the moulds, warned the surveyor of ordnance that there would be an accident, persuading him to leave the building. It is said that after this Schalch was advertised for in the newspapers, and having appeared before the Government, was intrusted with the selection of a site for a new gun-foundry, and that he chose the Woolwich Warren. Lieut. Grover, however, not only shows that there is no such advertisement, and no notice of such an event in the journals of the time, but has taken the trouble to trace the real course of events. There was a sad explosion at Moorfields on the night of the 10th May, and seventeen persons were horribly burnt. The clerk of the ordnance, the master-founder and his son were killed, and General Borgard was among the injured. But there is no mention of Schalch, either in the *Mercurius Politicus*, or in General Borgard's MS. autobiography, which both relate the event. On the 19th of June estimates were ordered for building a foundry for the Government at the Tower Place, that it might no longer be dependent on Mr. Bagley's foundry at Moorfields. On the 10th of July an advertisement appeared, calling on "founders desirous to cast brass ordnance to give in their proposals forthwith"; a month later it was ordered that if the results of inquiry proved satisfactory, Mr. Schalch should be employed at 5*l.* a day; and on the 5th of October, the Board having heard from the Minister at Brussels that Mr. Schalch "bears a good character at Doway, and was an able founder," he was ordered to be employed in the Royal Foundry at Woolwich. He served in that capacity for sixty years, and five of his descendants held commissions in the Royal Regiment of Artillery.

The Arsenal of Woolwich, which had covered but forty-two acres up to the beginning of the last century, now covers more than 333 acres. Returns issued to Parliament a few days since show a capital sunk there in land, buildings and machinery of three quarters of a million sterling, and an expenditure of a million and three quarters within its walls in the year lately closed. Whether it is a pleasanter place now than it was two hundred years ago may be left an open question. If rabbits no longer burrow, and May-dew can no longer be gathered there, it is at least safer for the Queen's lieges than in the days when Mr. Pepys was obliged to have "three or four to guard him" from Woolwich to Ratcliff when he walked that way at night, after he had eaten a cold pullet. How heartily we can rejoice that his charming Diary was not cut short on the 30th of June, 1664, when he wrote as follows:—"By water to Woolwich, and walked back by water from



Woolwich to Greenwich all alone; saw a man that had a cudgell in his hand, and though he told me he laboured in the King's Yard, and many other good arguments that he is an honest man, yet, God forgive me! I did doubt he might knock me on the head behind with his club. But I got safe home."

Lient. Grover has gleaned much interesting information about the earlier days of the Arsenal, and has laid the records of the Tower and many other original sources of information under contribution; and we only regret that his modesty should have compelled him to condense into a most unpretending pamphlet matter of which he might have made a very pleasant and popular little volume. It is a cheerful sign of the improved military education of the day to find historical research taking its place as the amusement of the leisure hours of a hard-worked officer of engineers.

*The Fifth Letter of Hernan Cortés to the Emperor Charles the Fifth; containing an Account of his Expedition to Honduras.* Translated from the original Spanish by Don Pascual de Gayangos. (Printed for the Hakluyt Society.)

*Cartas y Relaciones de Hernan Cortés al Emperador Carlos Vº.* Colegidas é ilustradas por Don Pascual de Gayangos. (Paris.)

WHILE our continental neighbours assert that "Englishmen originate nothing," they do admit that the idiosyncrasy of England's race is "daring." Bearing in mind that Raleigh was a great reader, and comparing dates, who shall say that this "cynosure of 'ship captains'" was not influenced by the perusal of 'Gómara's Life of Cortés'? who shall say that the epigrammatic word-painting of the polished priest did not fire that poetical and adventurous spirit, whose first failure with Gilbert in 1578 did but whet his appetite for further ventures in the track of Cortés? Kindred thought is found in their very words. Raleigh, when sent to Ireland, to keep him out of harm's way, declared "I should disdain it as much as to keep sheep." When Cortés first pressed the soil of New Spain, Medina indicated a spot upon which he might build his house, and apportioned lands for him to "subdue with spade and hoe." "I came not here to cultivate the ground as a labourer, but to seek gold," were the words of the future conqueror of Mexico. The first edition of Gómara's book bears date Zaragoza, 1552, the year of Raleigh's birth; the black letter English translation, by Thomas Nicholas, 1578. Mr. Edwards says, "It may now suffice to remark that it is in connexion with this ineffectual voyage of 1579,—ineffectual, yet big with vast results,—that Raleigh's name first appears in the Council book: he and his brother are charged in Her Majesty's name to remain on land, and to surcease proceeding in their enterprise. This order bears date 28th of May, 1579. Raleigh was then at Dartmouth; his proceedings had given rise to an active correspondence between the Court at Whitehall and the authorities on the coast. *Spaniards were complaining of him almost as loudly in 1579 as afterwards in 1617.*" Thomas Nicholas, in his dedication to Sir Francis Walsingham of the 'Pleasant Historie of the Conquest of the West India, now called New Spayne, most delectable to reade, translated out of the Spanishe tongue, by T. N., Anno 1578,' states, "I was credibly informed that this delectable and worthie Historie is a most true and just reporte of matter paste in effect, which is a mirrour and an excellent president for all

such as shall take in hande to governe new discoveries, for here they shall behold how Glorie, Renowne, and perfite Felicitie is not gotten but with great paynes, travaille, perill, and daunger of life. Here they shall see the wisdom, curtesie, valour, and pollicie of worthy Capitaynes, yea, and the faithful hartes whiche they ought to bear unto their Princes' service; and where it was supposed that the golden metall had his beginning and place in the East and West India neare unto the hot Zoane, it is now approved by the venturous traveller Martin Frobisher, Esquire, yea, and also through the great paynes, procurement and firste motion of the worshipfull M. Mychaell Locke, merchant, that the same golden metall dothe also lie incorporate in the bowells of the Nor West parties environned with admirable towers, pillars, and pynacles of rockes, stone, and ice." Raleigh may have known all this from the original in his school-days, but the circulation of Nicholas's translation would have tempted the many to aid.

"Notwithstanding the diligent labours of Bernal Diaz, Gómara, Herrera, and Solis, and their more modern followers Lorenzana, Navarrete, and Prescott, materials for the life of Hernan Cortés still remain open to historical investigation—much in the Spanish archives, much in various publications. Even the letters or 'Relaciones' to Charles the Fifth announcing the progress of his discoveries and conquests, must be sought for in separate volumes not easily accessible to the student."

So writes Don Pascual de Gayangos, in his introduction to the 'Letters and Relations of Hernan Cortés.' This goodly octavo of 600 pages contains a collection of valuable documents, all more or less illustrative of Cortés' expeditions, a few printed before *in extenso*, but now carefully collated with the originals, the greater portion, however, new to the press. A goodly mass of historical material bearing upon the life and actions of that black-eyed, restless, roguish-looking "Extremaduran hero," who planned, and with a handful of resolute men carried into effect an "expedition" into the heart of an unknown land, and which is related so modestly and graphically in the so-called "Fifth Letter to the Emperor." The Second, Third, and Fourth Letters, or "Relations" of Cortés, have been translated by Mr. Folsom, and were published in New York in 1843; the First Letter is supposed to have been lost or destroyed, but the events it should have described were supplied by the 'Justicia y Regimiento of Vera Cruz,' under date 10th July, 1519. The facts would probably be the same, but it is much to be regretted that the original document has never been discovered. Of the Fifth Letter, a copy *in extenso* will be found in Señor Gayangos's work.

Señor Gayangos is a veritable literary Proteus; for, in addition to his Spanish work, he has translated into faultless English this same fifth letter of Cortés, but, unfortunately for the world at large, it is printed for the Hakluyt Society, and only available to the members of that body. Señor Gayangos, in a short but admirable introduction, observes, "With a handful of men, with no other assistance but that of a small compass and of a very imperfect map, furnished him by the natives of Tabasco, marking the principal places visited by Indian traders in their wanderings over those wild regions, with such guides as from time to time he could pick up on his journey—Cortés traversed that broad and level tract which forms the base of Yucatan, and spreads from the Coatzacoalco river to the head of the gulf called by the Spaniards of those times Golfo de las Hibueras, and now known as Bay of Honduras; thus performing one of the longest and most

perilous marches ever attempted in ancient or modern times." Cortés firmly believed in a strait which should connect the two seas, and in writing to the Emperor he says, "Most of all do I exult in the tidings lately brought me of the Great Ocean; for in it, as cosmographers and those learned men who know most about the Indies inform me, are scattered innumerable isles teeming with gold and pearls, abounding in precious stones, as well as in spices, and where, I feel confident, many wonderful secrets and admirable things may be discovered." Again, in 1524, he wrote: "Your Majesty may be assured that, knowing as I do how much you have at heart the discovery of this great mystery of the seas, I shall postpone all interests and projects of my own, some of them of the highest moment, for the fulfilment of this great object."

What return the recluse of Yusté made him, for all his labour, and a long life spent in the aggrandizement of his kingdom, the reader will find in that memorable letter dated from Valladolid, on the 3rd of February, 1544, and given by Prescott in the Appendix to his 'History of Mexico.'

Speaking of a halt made at a village near Çagoatan, Cortés in his fifth letter writes:—

"We found on our arrival that all the Indians who had accompanied the Spaniard had also taken flight, notwithstanding I spoke to them in mild terms and treated them well, distributing among them some of the trifles I had with me, and thanking them for the pains they had taken in opening the road. I had told them that my coming to those parts was by the command of your Majesty, and for no other purpose than to teach them how to believe in and worship an only God, creator and maker of all things, and acknowledge your Majesty as supreme lord of the land."

Again:—

"The sermon and conference over, I again spoke to the chief, and told him about your Majesty's greatness, and how he and all living creatures were the natural subjects and vassals of your Imperial Highness, and bound to your service. In my opinion, most Catholic Majesty, since the time I entered into these transactions I have always had many powerful rivals and enemies; yet, however strong their iniquity and malice, they have never been sufficiently strong to darken the notoriety of my services and my constant fidelity."

Those who have occasion to consult Spanish manuscripts in the British Museum will be pleased to know that Señor Gayangos is at work upon a Calendar which, when printed, will render that Noah's Ark of documents readily available to those desirous of consulting them. No man so fit for the task could be appointed.

#### OUR LIBRARY TABLE.

*Index to the Native and Scientific Names of Indian and other Eastern Economic Plants and Products.* Prepared under the Authority of the Secretary of State for India in Council by J. Forbes Watson, M.A. (India Museum.)

WE very much regret that the native names in this Index have not been given in two forms: first, in the form in which they occur in the works from which the Index has been compiled; and secondly, in the correct form according to the orthography accepted among scholars. Had this been done, a number of barbarous corruptions of the same word, instead of being written down separately, and so occupying great space and confusing the reader, might have been all put together with one interpretation. Take, for instance, the word Seesoo, which occurs in various corrupt forms no less than fifteen times, and is written Seesoo, See-Soow, Seessoo, Seesum, Sheeshum, Shisham, Sishum, Sisowwa, Sissou, Sissu. Now, surely it would have been better to have put all these names together, with the authorities in which they occur, the corresponding botanical term,



and the proper mode of writing the native word. We certainly have never seen a book which proved more incontestably the ridiculous folly of continuing to write native names without any regular standard of authority. By doubling the consonants wrongly, and putting *oo* for *u*, and *ee* for *i*, and by various other ingenious blunders, the printing in this book is exactly doubled. Besides this, single words are divided into three or four, and compound words and separate words are written together. Thus Sita Phal ("Sita's fruit") is in one place spelt Sita-fal, by which ingenious blunder a letter is given to the Hindustani which does not exist in it, namely *f* for *ph*. Again, instead of writing Asl Nilofar Hindi, the barbarous Ussul-Nee-lo-Fir-Hindee is given, which contains four more letters, and with the help of the hyphens takes up double the room. We trust that this will be altered in the next edition, and that a word or two of explanation as to the kind of plant spoken of will be added for the benefit of the unscientific reader.

*Street's Indian and Colonial Mercantile Directory for 1869.* (Street).

THIS excellent directory ought to be in the hands of every one *en route* for India or the colonies. The principal heads under which it is arranged are India, Ceylon, China, Japan, Eastern Archipelago, Mauritius, Australia, New Zealand, Tasmania, South Africa, Sierra Leone, St. Helena, Canada, British Columbia, Brazil, Argentine Republic, Chili, West Indies, Mediterranean, and eleven principal towns in the United Kingdom. Under each of these heads will be found the extent, population, principal towns, principal products, trade returns, steam communication, coins, weights and measures, and customs tariff of the place. These are followed by a trade and street directory, with a classified list of professions. We have looked through the volume, and can conscientiously say that it is an invaluable book to the trader and the traveller.

*English Reprints.—Master Hugh Latimer, ex-Bishop of Worcester: Seven Sermons before Edward VI. on each Friday in Lent, 1549.* Carefully edited by Edward Arber. (Murray & Son.)

CONTINUING his editorial labours, Mr. Arber puts before his readers in a single volume the seven Lenten sermons which Hugh Latimer preached before Edward the Sixth at Westminster, either from the out-door pulpit in the Privy Garden, or from a temporary pulpit placed in the banquetting-room of the royal palace. Of the out-door pulpit from which Latimer preached to Henry the Eighth's Court in 1534 John Stow says: "The 7 of March, being Wednesday, was a pulpit set up in the King's priule garden at Westminster, and therein doctor Latimer preached before the King, where he mought be heard of more than four times so manie people as could have stood in the King's chappell: and this was the first sermon preached there." That the sixth sermon of the present series of discourses was delivered in the banquetting hall we know from the characteristic passage in which the preacher reproves the noisy restlessness which pervaded the English congregations of the earlier generation of the Reform period, scarcely less than the English congregations of Catholic times, whom Barclay, in the 'Ship of Fools,' lashed with his satiric whip for their irreverential habit of walking incessantly to and fro, and gossiping about their worldly affairs during divine service. "The people," says Latimer, "came to here ye word of God, thei hard him with silence. I remember nowe a saying of Sayncte Christostome, and peradventure it myght come here after in better place, but yet I wyl take it, whiles it commeth to my mind. The saying is this, Et loquentem eum audierunt in silentio, seriem locutionis non interruptum. They harde hym (sayeth he) in silence, not interruptyng the order of his preaching. He meanes, they hard him quietly, without any shouelynge of feete, or walkynge vp and downe. Suerly it is an yl mysorder, that folke shalbe walkynge vp and downe in the sermon tyme (as I have sene in this place thys Lente), and there shalbe suche bussynge and bussynge in the

preacher's eare, that it maketh him often times to forget hys matter. O, let vs consider the Kynge's Maiestyes goodnes. Thys place was prepared for banketyng of the bodye, and hys Maiestye hath made it a place for the comforte of the soule, and to haue the worde of God preached in it, shewynge hereby that he would haue all hys subiectes at it, if it myghte be possible. Consider what the Kynge's Maiestye hath done for you, he alloweth you all to heare wyth him. Consider where ye be, fyrst ye oughte to haue a reuerence to Godd's word, and thoghe it be preached by pore men, yet it is the same worde that oure Sauoure spake." Commenting on these words, the editor remarks, "from which it would seem that the assembly met within doors, in a banquetting room of the palace"; but it by no means follows that all the sermons were delivered under the cover of a weather-tight roof. It is probable that, after the fashion of King Henry's days, the palace congregation assembled on fine days in the Privy Garden for the convenience of the multitude who thronged to hear the famous preacher, but when the inclemency of the weather forbade an open-air meeting the discourse for the day was delivered in the largest reception-chamber of the royal dwelling. In the times when Latimer's auditors were thus accommodated at Westminster, the Paul's sermons were delivered either in the open air from the cross pulpit, when the weather was fine, or under the covering of "the shrouds," when rain or snow, raw winds or searching fog would have deterred the Londoners from joining an out-door congregation.

*A Treatise on Composition Deeds under the Bankruptcy Act of 1861, as altered by the Bankruptcy Amendment Act, 1868. With Forms.* By George Morley Wetherfield, Solicitor. (Amer.)

SINCE the passing of the Bankruptcy Act of 1861, no less than 35,000 creditor deeds have been registered, and these deeds have given to our law Courts a larger amount of occupation than has arisen under any other act of our legislature, except "the Winding-up Act," which must still hold precedence in legal estimation as the veritable goose that lays the golden eggs. Under the legal decisions, the Act of 1861 was declared to enact many things which it never can have intended. The most remarkable decisions (although clearly inevitable under the terms of the Act) were those which declared that in computing the creditors assenting and the value of their debts, creditors holding security were to be counted, and their debts valued at the full amount. The effect of course was, that it was possible that creditors holding full security, and therefore having no interest in the arrangement, might out-vote all the unsecured creditors, whose interests were really at stake. Another defect of the Act of 1861 was, that it did not require a formal proof of the debts of the assenting creditors, and those who are conversant with the state of commercial morality in the present day will not feel surprise that it was not difficult for a dishonest debtor to find, amongst his friends, persons ready to assume the position of creditors for the purpose of setting up a fraudulent arrangement-deed. To cure these two defects is the principal object of the Bankruptcy Act of the last session. It enacts that no person shall be reckoned as a creditor who has not proved his debt by affidavit or declaration in manner to be prescribed by General Orders, and that, for the purposes of the deed, the amount due to a secured creditor, after deducting the value of his security, shall alone be reckoned. These are valuable amendments, and there are others of minor importance. Mr. Wetherfield has set forth the clauses of the Act of 1861 which relate to compositions with creditors, the Act of 1868, and the General Orders issued under the new Act. He has also given a fair general view of the state of the law as to these deeds of arrangement, and has added some forms of document of this nature. He has supplied a book which, no doubt, will prove useful; but we would suggest whether a little book consisting of 130 pages, by no means closely printed, and containing about fifty pages of copies of public documents, is not rather dearly charged at three shillings and sixpence.

*Legends of St. Augustine, St. Anthony and St. Cuthbert, painted on the Back of the Stalls in Carlisle Cathedral.* (Carlisle, Thurnam & Sons.)

THIS work comprises an introduction and series of explanatory notes on the subjects of the pictures by "C. G. V. Harcourt," who edits the volume. The drawings which have supplied the illustrations now before us were copied by the anastatical process from the transcripts by Mr. Nutter, of the legends of the first-named two saints, and from those which were made by Lady Frances Harcourt from the series which refers to the saint of Durham. As to St. Augustine, there are twenty-two drawings of incidents in his life, forming a very comprehensive and interesting biography of the great saint, who is not to be confounded with the Apostle of the English, as he is called, who introduced to this island the Western mode of Christianity, and dispossessed the Eastern form, which, ere his time, was in vogue here. This Saint Augustine of the Carlisle pictures is the great Doctor of the Church, son of St. Monica, and founder of the order which bears his name. The drawings before us are very rough and rude in execution—so much so as to call for more than common observation ere it is possible to decide the date of the execution of the originals. As to their origin, the editor gives valuable information when he quotes the observation of Mr. Purday, who discovered the initials of Prior Gondibour stencilled on the background of one of the Augustinian pictures. The lack of character in the execution of these transcripts reduces the value of the book; but as a series of illustrations of the lives of three popular saints, from a source which is not sufficiently studied, they have considerable claims to the attention of archaeologists.

At the request of several teachers *The Child's Latin Accidence* extracted from Dr. Kennedy's *Child's Latin Primer* (Longmans & Co.) has been published. It is adapted to the 'Public School Latin Primer, and contains a little syntax in addition to the accidence.—*A German Grammar: a Companion to Dr. Ahn's German Method*, by H. W. Just (Longmans & Co.), is of a similar compass, and may be advantageously used in connexion with any German reader or exercise book, the declensions and conjugations being well exemplified.

We have on our table *The Rights and Liberties of the Church viewed in relation to the Present Controversy*, by the Rev. S. Kettlewell, M.A. (Skeffington).—*The Victorious Life*, by Henry T. Edwards, B.A. (Smith & Elder).—*Things New and Old*, Sermons preached at St. Paul's and St. Pancras, by W. Weldon Champneys, M.A. (Kitts).—*The Prophet Isaiah*, Chapters I.—XXXIII., from the German of H. Ewald, by O. Glover, B.D. (Cambridge, Deighton).—*Immortality*, Four Sermons preached before the University of Cambridge, being the Hulsean Lectures for 1868, by J. J. Stewart Perowne, B.D. (Cambridge, Deighton).—*The Presence of Christ*, by the Rev. Anthony W. Thorold, M.A. (Strahan).—*Short Poems of Sacred Travel*, Miscellaneous and 'In Memoriam,' by William Griffiths, M.A. (Provost).—*The Great Epoch predicted by the Prophets; or, the Approaching Conflicts and Revolutions in Church and State throughout the World, preparatory to the Reign of the Saints for a Thousand Years*; being an Exposition and Computation of all the Prophetic Dates from the Creation of the World, but chiefly of those which Terminate in the Present Generation, by the Author of 'The Great Year Predicted by Daniel and St. John' (Longmans).—*Life and Writings of Joseph Mazzini*. Vol. V., Autobiographical and Political (Smith & Elder). New editions of *An Inquiry into the Principles of the Distribution of Wealth most conducive to Human Happiness*, by William Thompson (Ward & Lock).—*Rustic Songs and Wayside Musings*, by James R. Withers (Darton).—*A Practical Course of Military Surveying, including the Principles of Topographical Drawing*, by Capt. Lendy; with an Atlas of Fifty Plates, mostly by Major Petley (Atchley).—*Elementary Geometry*, Books I., II., III., by J. M. Wilson, M.A. (Macmillan).—and *A Short Sketch about Washing Linen; with Practical Hints to Young Wives and Mothers* (Booth).



LIST OF NEW BOOKS.

Allen's Four Discourses of Chrysostom, 8vo. 3/6 cl.  
Barry's Elisha, or the Galilee in Israel, 12mo. 2/1 imp.  
Bible's English and French Idioms, 12mo. 2/6 cl.  
Breaking a Butterfly, by Author of 'Guy Livingstone,' 3 vols. 31/6  
Bright's Speeches on Public Affairs (Hotten), 16mo. 1/4 swd.  
Brown's Book of Landed Estate, royal 8vo. 31/ hf. bd.  
Burnley's Idioms, and other Poems, 6/ cl.  
Carew's Bills of Costs for Grants of Probate, 4to. 5/ cl.  
Catulli, Tibulli, Propertii, Poemata Selecta, by Wratisslaw, 3/6 cl.  
Challin's Principles of Pure and Applied (calculation), 8vo. 15/ cl.  
Chronicles of Great Britain and Ireland, Vol. 2, royal 8vo. 10/  
Crooke's and Robrie's Metaphysics, Vol. 2, 8vo. 38/ cl.  
Devotional Aids for the Sick, 12mo. 2/1 imp  
Fenn on English and Foreign Funds, re-written by Nash, 8vo. 25/  
Harrison's Athletic Training and Health, 6/2 imp  
Homer's Odyssey, tr. into Dramatic Verse, by Bage Wither, 10/ cl.  
Horace's Odes, tr. into English Verse by Yardley, 4to. 6/ cl.  
Kellie's Miscellaneous Poems, 12mo. 6/ cl.  
Le Robinson Suisse, traduit par Suchau, 6/3 cl.  
Lyttton's Ernest Maltravers, 12mo. 2/6 bds.  
Marsden's Treatment of Certain Forms of Cancer, 8vo. 6/6 cl.  
Neale's Via Fidelium, being Litanies, Stations, &c., 18mo. 1/6  
Reilly's Map of the Vespeline, &c. 7/6 in case.  
Scott's Life, by Lockhart, Vol. 4, 12mo. 1/6 hf. bd.  
Smith's (J. Denham) Life in Christ, 16mo. 1/6 cl.  
Squires's Pharmacopœias of Seventeen London Hospitals, fcp. 5/  
Theocritus, tr. into English Verse, by Calverley, cr. 8vo. 7/6 cl.  
Webster's Complete English Dictionary, by Goodrich, 4to. 31/6 cl.

'NEW AMERICA.'

St. James's Terrace, April 1, 1869.

THE public references made to my book 'New America,' first by Mr. Ball, in the House of Commons, and still more recently by the American Ambassador at Newcastle, require from me a word of explanation.

I never meant to offer my pictures of the Mormons and Free Lovers as samples of American religious life. Quite otherwise. I described them as *disturbing forces* in that religious life. The key-note of 'New America' is given in the Preface, in these words :

"The men who planted these Free States—doing the noblest work that England has achieved in history—were spurred into their course by two great passions : a large love of liberty ; a deep sense of religion ; and, in our great plantation, liberty and religion exercise a power over the forms of social and domestic life unknown at home. *In the heart of solid societies and conservative churches we find the most singular doctrines, the most audacious experiments ; and it is only after seeing what kind of forces are at work within them, that we can adequately admire the strength of these societies and churches.*"

I have seen too much of the work effected by the American religious societies—not in the United States only, but in Syria and Egypt—not to hold those societies in the highest respect. Of course the facts recorded in my book are public property, and every one is free to draw from them his own conclusion. My conclusions are no secret. They are stated in my preface, and Mr. Reverdy Johnson is clearly entitled to say, as he said at Newcastle, that "nothing in Mr. Dixon's book justified the inference" that the free religious life of America is a failure.

W. HEFORTH DIXON.

FOSSIL PLANTS.

Dublin, March 29, 1869.

IN your last week's issue attention is directed to an identification of some of the plant remains from miocene deposits at Bovey Tracey, Devonshire, with species from Greenland, described by Dr. Heer. Allusion is also made to the discovery of fossil plant beds in a railway cutting through basalt, in the county of Antrim, and of a paper on the subject read before the Geological Society in January last. As the paper referred to, from which the information respecting the kind of plants collected was derived, was communicated by me, perhaps I may be allowed to offer a few remarks in addition.

Considerable interest attaches to this discovery of the remains of dicotyledonous plants in beds interstratified with the basalt of the north-east of Ireland, both in relation to similar deposits ascribed to a corresponding geological period on the opposite coast of Scotland, and as affording an indication of the climatal condition and character of vegetation which prevailed over the Continent of Europe, and extended nearly to the Arctic Circle, at the time of the volcanic eruption of molten rock, to which we owe the picturesque basaltic columns of the Giant's Causeway and those of the Island of Staffa.

In the year 1851 the Duke of Argyll communicated to the Geological Society a description of

the occurrence of "Tertiary Leaf-Beds" in the Island of Mull, to which was appended a note by Prof. Edward Forbes on these vegetable remains from Ardun Head, several of which, he remarked, resembled fossil plants from Croatia, described by Dr. Unger—an opinion which has since been confirmed by Prof. Heer.

This discovery in the Hebrides of three bands of shales and clay, containing leaves of dicotyledonous plants, interstratified with basalt and volcanic ash or tuff, led to the conclusion that a similar age might reasonably be assigned to the more widely spread basaltic district of the neighbouring coast of Ireland. It was, therefore, with considerable satisfaction a confirmation of this opinion was obtained during the progress of the Geological Survey in the neighbourhood of Antrim, in 1867, by the late Mr. George V. Du Noyer, District Surveyor. That gentleman—whose death, whilst apparently in the full vigour of health, from an epidemic fever, contracted whilst resident in Antrim, remains a great loss to the Survey—immediately observed a correspondence between some of the beds at Mull, described by the Duke of Argyll, and the strata exposed in a cutting through basalt on the Northern Counties Railway, seven miles east of Antrim, and soon afterwards the requisite evidence was obtained by his discovery of a layer of fossil plants in red clay, immediately over a deposit which had been worked for iron ore.

A collection of these plant remains was made, and a preliminary notice on them communicated by me to the Geological Society, as already observed. The result of my examination proved the existence of coniferous plants, including *Pinus*, *Sequoia*, and *Cupressites*, with leaves resembling *Rhamnus*, of the *Buckthorn* order, beech, oak, and probably some of the *Oleaceæ*, or olives, as well as sedges or grass-like plants, accompanied by a few very small elytræ, or wing-cases of beetles, resembling some of the smaller weevils. A more detailed account of this assemblage is, however, intended to be given in the publications of the Survey ; and as I am about to make a visit to the place, additional forms will no doubt be procured.

W. HELLIER BAILY, Acting Palæontologist to the Geological Survey of Ireland.

DISCOVERY IN THE SPECTRUM.

Tunbridge Wells, March 31, 1869.

IN reply to the note from Prof. Church, published in the *Athenæum* of the 27th of March, referring to the Spectrum shown by me at the Soirée of the Royal Society, I must say that I entirely deny that he "interpreted its appearance in the same way as" I have, in the paper to which he refers (*Intellectual Observer*, vol. ix, p. 291), the existence of which was quite unknown to me until a few weeks ago. I willingly admit that he was the first to observe the absorption bands in some zircons ; but not that he was the first even to suggest that they were due to a new element. After describing how some zircons give bands and some do not, he merely said, that "from this observation I am induced to hazard the conjecture that it may be, after all, the presence of Svanberg's norium which determines the difference." I maintain that I was the first, not merely to suggest, but to prove by my blow-pipe methods, that the bands are due to a new earth, and to give it a special name, *jargonid*. An account of my observations was printed as early as the 12th of February, and freely given away at the *soirée* on the 6th of March ; and the name I had proposed and the facts I had shown were duly noticed in some of the London papers of the 8th and 10th, and far more completely in the *Chemical News* of the 13th. The first time that Prof. Church publicly suggested the existence of an element "for which a new name may have to be coined," was in the *Chemical News* of the 13th of March, in which he acknowledged that I had attributed the bands to a new element ; but in neither of his published papers does he describe any facts which prove that they might not, after all, be due to norium or several other substances previously known.

H. C. SORBY.

UNAUTHORIZED PUBLICATION.

60, Paternoster Row, March 30, 1869.

You were kind enough to give a hearty welcome to 'Hans Breitmann's Barty' at the time we first introduced it to this country, and the popularity which it speedily gained has, we regret to say, led to the publication of an unauthorized version by another publisher. We simply call attention to this, as it exhibits another instance of the evils arising from the absence of a copyright law between England and America. By request of Mr. Leland we published these ballads of his, and brought them out at a price which, considering their merits, was very moderate, but which at the same time enabled us to guarantee him some pecuniary reward. It was, therefore, disappointing to find that after we had rendered the first series popular, another should step in with an edition at half the price, and thereby attempt to frustrate our good intentions to the author and entirely to deprive him of any profit from his work. But another, and perhaps more important, feature is comprised in this matter. On the cover of the unauthorized edition is printed "Both series complete," which, with admirable density, conveys to the public two distinctly wrong impressions in three words. The term "*both series*" would indicate that these ballads were complete in two series, and the purchaser would infer that he had got the entire collection ; whereas we have already issued three series, and expect to issue a fourth during the author's visit to this country. Then with regard to the term "*complete*," in neither of these so-called series is this the case. In the first appears 'Schnitzler's Philosopher,' but only six verses, a mere fragment, as the poem really consists of forty-two verses, as in our authorized edition. The second series (which is also called complete) is comprised of 'Hans Breitmann in Politics,' and here we find only the first part or canto of thirty verses, whereas the poem is composed in three parts or one hundred verses. While, therefore, this second series seems cheap to the public, it is really *pro rata* half as much again as our authorized edition. The fact is, that in neither instance was it possible for any other but ourselves to give these ballads complete, as the concluding and larger portions came to us direct from the author's hands.

We regret to trouble you with this letter, but we think that the facts adduced not only prove that the author and publisher suffer by the want of a copyright law between the two countries, but that the public may also be materially misled in their purchases, and become possessed of editions of American works which they afterwards find incomplete, and therefore in a measure useless.

TRÜBNER & Co.

THE HABITATION OF ABRAM.

March 19, 1869.

A curious fact has just been brought to my knowledge, which induces me to refer to the subject of a controversy carried on, during the year 1862, in the columns of the *Athenæum*.

Without at all intending to revive that controversy, it is necessary for me to remind your readers, in explanation of what I am about to communicate, that the point I then contended for was this : In consequence of the Hebrew expression, *Aram Naharaim* (Gen. xxiv. 10), having been translated "Mesopotamia," instead of "Aram of the Two Rivers,"—or it might even be "Mesopotamia of Aram,"—Harran, the residence of Terah and his family, whence the patriarch Abraham was called to go into the land of Canaan, has universally, though erroneously, been supposed to have been within the extensive region between the two rivers Tigris and Euphrates—the Mesopotamia of *Asshur* and *Nimrod* (Gen. x. 11), that is to say, *Assyria* ; whereas that place really is within the smaller Mesopotamia of *Aram*, or *Syria*, between the "Abana and Pharpar, rivers of Damascus" (2 Kings, v. 12).

The correction of this most important error in Biblical geography was first enunciated in my work, 'Origines Biblicæ,' published as long ago as 1834. It did not meet with favour, as at that time



it was not known that there existed any place of the name of Harran within this lesser Mesopotamia of Aram. But in 1852 the Rev. J. L. Porter visited and described a village called Harran, in the plain of Damascus, fourteen miles east of that city, situated precisely where I had said, eighteen years previously, it ought to be; and nine years after this, namely, in December, 1861, my wife and I undertook a journey to this Harran near Damascus, whence we travelled over Mount Gilead into Palestine, of which journey an account is given in her work, 'Jacob's Flight, or a Pilgrimage to Harran, and thence, in the Patriarch's Footsteps, into the Promised Land,' published in the beginning of 1865.

As is mentioned in that work, we found at Harran an ancient well, answering in all respects to the requirements of the one at which Abraham's servant, Eliezer, met Rebekah, and near it two stone troughs, which may have served for watering cattle; and, as the well was without any name, we took on ourselves to style it "Rebekah's Well."

Such being the case, I have now to relate that, within the last few days, my attention has been directed to a letter, in the *Record* newspaper of the 17th of February, from Mr. Macgregor, the navigator of the Rob Roy canoe, giving an account of a visit made by him to Harran in December of last year, in which is the following passage: "Dr. Beke considers that this is the Harran where Abram dwelt. They showed us a very curious well, called Abraham's well. It is six feet to the water; and I never met with stones and cistern more worn than those."

There cannot be any reasonable doubt that the well at Harran thus shown to Mr. Macgregor is the one discovered by my wife and me; and as, when we were there, "we could not learn that any history or tradition was attached either to the well or to the troughs," as is expressly recorded in page 121 of Mrs. Beke's work, it follows that the name of "Abraham's Well" has been given to our "Rebekah's Well" by the inhabitants of the place since the time of our visit, only seven years ago!

This fact demonstrates how easily a local legend—or "tradition," as it soon gets called—may be originated; and, consequently, how devoid of real value such legends or traditions are in themselves. That this village of Harran, near Damascus, is the true residence of Terah and his descendants, as likewise the birthplace of Eliezer of Damascus, Abram's steward, who was "born in his house," I believe I have proved; and that the well discovered by us, and now shown to Mr. Macgregor, may be the one "without the city," at which Eliezer met Rebekah, is not an unreasonable supposition. Still, this affords no warrant for our absolutely asserting it to be the identical well; and the fact that the people of Harran have now chosen to call it "Abraham's Well" does not in the slightest degree help to establish its identity; nor does it, indeed, at all strengthen my arguments in favour of this being really the Harran at which the patriarch resided.

But there is a point connected with the subject that deserves consideration. The residence of the patriarch Abraham somewhere in the immediate vicinity of Damascus, appears to have been held there in continual remembrance. The Jewish historian Josephus cites with approbation the statement of Nicolaus of Damascus, a writer of the time of Augustus Caesar, that "Abram reigned in Damascus, being a foreigner, who came with an army out of the land above Babylon, called the land of the Chaldeans. But after not a long time he got him up, and removed from that country also with his people, and went into the land then called the land of Canaan." And he adds, "The name of Abram is even still famous in the country of Damascus, and there is shown there a village, named, after him, the Habitation of Abram."

According to the existing local tradition, this village is Berzeh, situate at the foot of the mountains, about three miles north of Damascus, where Abraham is said not only to have lived, but also to have died and been buried; numerous pilgrims visiting, in the month of March yearly, this *Makam Ibrahim*, "the sanctuary of Abraham," as it is called. Of course, such a "tradition" is not at all

affected by the fact that Abraham was buried, with Sarah his wife, "in the cave of the field of Machpelah, before Mamre: the same is Hebron in the land of Canaan."

Now, my opinion, which is recorded in page 87 of my wife's book, is, that the inhabitants of Damascus, at some period or other, removed Abraham's place of residence—ingeniously made by them the place also of his death and burial—from the east to the north side of the city, in order that they might perform their pilgrimages to it without molestation from the wild Arab tribes that infest the plain country about Harran; and in support of this opinion I may cite the analogous case of the change of site of St. Paul's miraculous vision and conversion.

That event is stated (Acts ix. 3) to have occurred on the Apostle's journey from Jerusalem, "when he came near to Damascus." The spot must, therefore, have been on the high-road, which approaches the latter city from the south and south-west; and, accordingly, a tradition as old as the time of the Crusades, placed the site of the miracle, not without a fair show of reason, at about ten miles south of the city, near a village named Kaukab, where the first view is obtained of Damascus. Nevertheless, the monks of the Latin convent at Damascus point out the spot as being at the east end of the city, near the Christian burying-ground!

It has been alleged—I am writing from rough notes made some time ago, and cannot now refer to the authorities for what I am saying—that the monks have recently made this change for the convenience of pilgrims. But Ludovico di Varthema, who travelled to Damascus more than three centuries and a half ago, expressly states that he visited the site of the miracle, and describes it as being "without the city, about a mile from one of the gates thereof, where they bury all the Christians who die within the said city"—just where it is at the present day; so that the shifting of the scene of St. Paul's vision must be anything but a recent event.

Be this as it may, I consider that a precisely similar change of place has been effected with respect to the "Habitation of Abram." Now that the patriarch's name has again become associated with Harran, it would not, however, be at all surprising if this place were ere long to resume the appellation to which it is assuredly entitled.

In the *Athenæum* for March 18 it is announced that Mr. Emanuel Deutsch, of the British Museum, is gone on a journey to Egypt and Palestine, in connexion with the important work on the Talmud on which he has long been engaged. It is to be hoped that he will extend his peregrinations to Damascus and Harran.

CHARLES BEKE.

#### MUSICAL INSTRUMENTS.

54, Addison Road, March 27, 1869.

I submit to you a short account of my collection of antiquated musical instruments, since I have reason to believe that such a collection may be of some interest to others besides musical readers.

Among the lutes there is one resembling the figure of the "old English lute," given by Thomas Mace in his 'Musicks Monument,' London, 1676. It has a double neck, and only thirteen strings. Thomas Mace says, "The theorboe is no other than that which we call'd the old English lute." On the theorbo used on the Continent, however, the neck for the bass strings was much longer than it is on the present specimen. Still more interesting is another lute, which has attained the venerable age of 450 years. It is the work of Laux Maler, a German, who lived in Bologna about 1415, and who may be considered as the Amati of the old lute-makers. At the time when Thomas Mace wrote his book before mentioned, the lutes of Laux Maler were in high repute, and, "pittifull old, batter'd, crack'd things" as they were, they fetched as much as 100*l.* a piece. My specimen is in a sound state of preservation; nothing has been altered on it, except the tuning-pegs—brass and ivory screws having been substituted for the original pegs. This contrivance, as well as a painting of flowers on the sound-board, is probably not older than about a hundred years. The cracks on

its pear-shaped body have been carefully mended, and, in my opinion, rather contribute to its dignity, like the wrinkles of a venerable grandsire. Its tone is remarkably fine.

One of the most popular instruments in domestic circles about three hundred years ago was the cithara, also mentioned by the old writers as *cittern* and *cythorn*. It must be remembered that the name of cithar was formerly applied to various stringed instruments, but especially to such as had wire strings which were twanged with a *plectrum*, usually made of a quill or a piece of whalebone. My collection contains several of these instruments. One is a fine specimen of the cithar which was commonly found in barbers' shops and in gay houses. It is ornamented with inlaid ivory, mother-of-pearl, coloured woods, &c. Another, the *cithara bijuga*, has, as its name implies, a double neck. It evidently dates from the sixteenth century, and belonged formerly to a museum of antiquities at Vienna. There are on it seventeen wire strings, eight of which are placed near the finger-board; and the others, which extend to the longer neck, serving for the bass notes, run at the side of the finger-board. I know of only one other specimen of this instrument equally well preserved, which is in the museum of the Germanic Society at Nürnberg. A third cithar in the collection I would notice, because I think it likely that it represents the "poliphant" of Queen Elizabeth. Playford, in his 'Introduction to the Art of Descant,' London, 1683, while extolling the musical accomplishments of Queen Elizabeth, remarks, "I have been informed by an ancient musician and her servant that she did often recreate herself on an excellent instrument called the poliphant, not much unlike a lute, but strung with wire." I have not succeeded in finding trustworthy information respecting this poliphant, (polyphon?) but I should not be surprised to learn that it was the kind of cithar just noticed. Another curious instrument with wire strings admired by our ancestors was the pandore. The name is probably known to many of your readers, but the construction of the instrument seems to be now scarcely clear to musicians. As far as I have been able to ascertain, there were three differently shaped instruments in use in England called by very much the same name, viz., the Italian pandura, the English pandore (both of which are represented in my collection), and the bandoer, which is recorded to have been invented about the year 1560 by one John Rose, a citizen of London, "living in Bride-well," but which is, in reality, only a pandura with some modifications in shape. The gittern, which by recent musicians has not unfrequently been mistaken for the cittern, had catgut strings like the guitar. Mine has ten strings, which produce five different tones, as each tone has two strings in unison. The mandoline, one of the handsomest instruments of the collection, is not very scarce, neither can I assign to it a high age. On the other hand, my mandola, exactly like the mandoline in shape, but of the size of a large lute, I consider an especially interesting acquisition, on account of its scarcity. My dulcimer, mounted with wire strings, which are struck with two little hammers, cannot claim a high age; but it is of the old stamp, and may be regarded as a faithful representation of the dulcimer mentioned in the Bible. I need hardly add, that the translators of the Bible, unacquainted with the musical instruments mentioned in the original text, adopted for them the names of those in use at their time which appeared to them to correspond most nearly with those of the Hebrews and Greeks.

I pass over my viola da gamba ("viol-de-gam-boys," as Sir Toby Belch calls it), and several others musically not less interesting, to my clavicord. This instrument, the precursor of the pianoforte, has not the "jacks and crowquills" of the harpsichord, spinet, and virginal, but is provided instead with so-called *tangents*, i. e., little iron pins, which press under its brass strings when the keys are struck. It is well known that Sebastian Bach, and other great composers who lived before the invention of the pianoforte, wrote for the clavicord many of their admirable fugues, giges and sarabandes. Its tone, though but weak, is impressive, and really very pleasant and soothing; at least, I must say that I



have often thoroughly enjoyed playing in the evening on the clavichord the old precious 'Suites' by Bach and other great masters of the periwig age as they were intended to be played. The pitch of this instrument is more than a "whole tone" below that of our present pianoforte; and this reminds me to moot a question which, considering that the pianoforte has now-a-days become a necessary article of household furniture, may not be inopportune. One of the principal causes of the high prices of a good pianoforte is said to be the power required for resisting the enormous tension of the strings, which on the largest instruments amounts to about sixteen tons. Now, if the recently proposed lower pitch should be adopted, we ought to buy our pianofortes cheaper than hitherto; and this is a by no means unimportant recommendation, in addition to others often advanced and very manifest, for the adoption of a lower pitch. But to return to the old instruments.

The musical reader will naturally ask, "How do they sound? Might they still be made effective in our present state of the art?" Allow me, therefore, to say a few words on these musically important questions. It is generally, and in my opinion very justly, admitted that in no other branch of the art of music has greater progress been made during the last century than in the construction of musical instruments. Nevertheless, I cannot help thinking that we have also lost something here which might with advantage be restored. Our various instruments, by being more and more perfected, are becoming too much alike in quality of sound, or in that character of tone which Prof. Tyndall, in his 'Lectures on Sound,' calls "clang-tint." Every musical composer knows how much more suitable one *clang-tint* is for the expression of a certain emotion than another. The old instruments, imperfect though they were in many respects, possessed this variety of *clang-tint* to a high degree. Neither were they on this account less capable of expression than our modern ones. As regards beauty in appearance, they were superior. Indeed, we have now scarcely a musical instrument which can be called beautiful. The old lutes and cithers are not only elegant in shape, but are also often very tastefully ornamented with carvings and with designs in marqueterie and painting. In confirmation of this opinion, I may also point to the musical instruments exhibited in the South Kensington Museum. There are at present about 150 instruments in the Museum, most of which are from foreign countries and are still in use; but there are also some fine specimens of antiquated ones among them, and several of these are of high interest—as, for instance, the precious Italian spinet, ornamented with jewels, of the year 1577, and Handel's harpsichord, recently presented by Messrs. Broadwood. A descriptive catalogue of this collection will shortly be published, as well as photographs of the most interesting instruments in the Museum.

Most kinds of the musical instruments in use at the time of Queen Elizabeth were evidently introduced into Northern Europe from Italy and Spain. It would, however, now be futile to search in these countries for fine specimens; they are more likely to be met with in Paris and London. Signor Mario has procured several in London for his Museum of Antiquities at Florence. I have purchased most of mine from M. Chanoit, in Wardour Street. It gives me pleasure to mention his name here, especially as my acknowledgment of his assistance may be useful to other collectors as well as to M. Chanoit. Unimpaired specimens of these antiquated instruments are, indeed, now rarely met with; as a rule, they have been altered in the course of time to fit them to modern requirements. I should think, however, that well-preserved relics of this kind may still be stowed away in the lumber-rooms of old mansions. Perhaps this letter may have the effect of rescuing a few from oblivion. Are there not in some of the cathedrals store-rooms containing relics of articles which were used in religious performances before the time of the Reformation? Surely some such objects must have escaped demolition by religious enthusiasts. Among these relics may possibly be found the *regals*—a portable organ, which was used by the Roman Catholics in religious processions. There could be now no better place for

the preservation of any such antiquities than the South Kensington Museum. CARL ENGEL.

## OUR WEEKLY GOSSIP.

WE understand that the Admiralty have sanctioned a repetition of the dredging expedition, by Dr. Carpenter and Prof. Wyville Thomson, to the north-west of the Farøe Isles, during the coming summer. It will be more prolonged and better furnished than that of last year; and as the Porcupine surveying ship is named for the cruise, we may hope that certain important questions involved in the investigation will be settled. These are, the temperature of the sea at all depths from surface to bottom, the density at different depths, the existence and extent of currents, whether on or below the surface, and whether any and what relation exists between the currents and the sea-bottom. Does a warm current in the North Atlantic throw down globigerina mud, and nothing else,—and are there really great deposits of chalk now in process of formation? If the expedition should bring home answers to all these questions, in addition to a good collection of up-dredged marine animals, its cost need not be complained of even by a Chancellor of the Exchequer bent on rigorous economy.

The Senate of the University of London have just passed several regulations with regard to examinations for its degrees, among which are some to the following effect. The degree of B.A. given by other Universities will no longer be considered equivalent to the B.A. degree of this University as a qualification for its higher degrees. No degrees in Arts given by other Universities in the United Kingdom will any longer be accepted in lieu of the matriculation examination. Nor will any degree be taken as equivalent to the matriculation examination unless the examination for it embraces substantially the same subjects as the matriculation examination. Subject to this last condition, the Senate may, as they think fit, accept the degrees of Universities out of the United Kingdom instead of the matriculation examination; the English language and literature being taken as equivalent to Greek in the case of Indian Universities. They are also empowered to take into consideration the case of any candidate injuriously affected by the present regulations.

Englishmen know so little of early Scotch poetry and prose that we are pleased to see the Clarendon Press announcement of a text-book in their school series, containing specimens of Scotch literature from the fourteenth century. We hope for a good piece of Rauf Coilze, or Ralph Collier, in it, for the "Tail!" matches well our John de Reeve.

At the last meeting of the Royal Society a paper was read by Mr. W. S. Savory, 'On the Structure of the Red Blood Corpuscle of Oviparous Vertebrata,' which goes far to overturn the conclusions accepted and held by many physiologists. They have maintained that between the red blood corpuscle of mammalia and that of other vertebrate classes a fundamental distinction existed; the distinction being a nucleus in the red corpuscle of the oviparous vertebrata. Mr. Savory shows that this nucleus has no existence, that the appearance which has been mistaken for a nucleus is merely a change which the blood undergoes after death, and by being kept too long before it is put under the microscope for examination. And he describes a method by which the formation of the so-called nuclei can be observed, and their fictitious character detected. Assuming that this view is well founded, it follows, to quote Mr. Savory's words, "that the red corpuscle of all vertebrata is, in its natural state, structureless."

A limited edition of Watson's 'Choice Collection of Comic and Serious Scots Poems,' 1706, 1709, 1711, is announced by Maurice Ogle & Co., Glasgow. The book is to be reproduced in fac-simile,—10 copies on large paper and 150 on small.

A fresh impression of those most fantastic 'Figures de l'Invention de Maistre François Rabelais,' entitled 'Les Songes Drôlatiques de Pantagruel,' is about to appear in Paris, published by R. Breton. The cuts are to be on wood, by H. Flegel, of Leipzig.

We have received from the architect of Her Majesty's Theatre a paper containing some details which may have interest even for the general reader. The modern rapidity of building is here singularly illustrated. The works were not commenced till last June, and the theatre must be finished in time to be opened next week. The interior of the building is cleared of the scaffolding, the ceiling decorated, and the box-fronts fixed. The auditorium, to use the now fashionable word, is rather smaller than that of the old theatre, the distance from the stage to the boxes opposite being shortened by ten feet. This we take to be an advantage. The stage, on the other hand, has nearly double the area of its predecessor. It is seventy feet in height, and has a clear space of ninety feet by fifty-two. It is constructed in such a manner that the entire floor is movable, and the scenery will be worked, not from the sides, but exclusively from above and below. There are four complete tiers of boxes and one half-tier, and the boxes are raised in height. Sensible precautions have been taken against the constantly imminent danger to theatres, fire-proof staircases being constructed from top to bottom of the building, the number of exits being increased from four to nine. An ingenious innovation has been introduced in the "float," the flame from the burners being directed downwards at an angle of forty-five degrees, so that the heat may be conveyed through flues out of the house, and all danger obviated of the performers' dresses catching fire. We give these technical details on the authority of Mr. Charles Lee, the architect; but we shall take an early opportunity of looking at the new house from an artistic point of view.

It is with much regret that we hear of the gradual destruction of the ancient encampment of Bower Walis, or Bur-Wals, at the foot of the Clifton suspension bridge, for the sake of the limestone used in its construction. This remarkable monument consists of a large oval space, formerly enclosed, and fortified with ditch, embankment and stockade. The destruction, already commenced, has laid bare the structure of the embankment, which is shown to have been formed with much skill. The centre is constructed of limestone and timber, and bears signs that the lime was calcined by the burning of the timber. This central core was banked up on either side with loose stones, and the top and slopes were calcined in the same manner. It is most vexatious that an ancient monument of this nature, generally considered to be of British origin, and to have been afterwards used by the Romans, should be thus destroyed for the mere trifling value of the limestone; and we earnestly hope that the Leigh Woods Building Company will pause when they know what regret such a course will cause among all lovers of our national antiquities.

In consequence of Sir John Lubbock's appeal on the late destruction of the Great Tol-maen, the Council of the Ethnological Society have appointed a Committee to investigate the pre-historic monuments of these islands, and the measures to be taken for their preservation. It includes Sir John Lubbock, Prof. Huxley, Col. Lane Fox, Mr. Hyde Clarke, Mr. John Evans, Mr. Thomas Wright, Dr. Thurnam, Mr. H. G. Bohn, Mr. Blackmore, and Mr. A. W. Franks. The same Society has in the press the first number of an ethnological journal.

The Debrett series of handbooks has been completed by the publication of 'The Illustrated House of Commons and the Judicial Bench': a book which has been carefully compiled and printed by Mr. Mears. The list of recorders and judges of county courts is useful. A list of county magistrates might be added with advantage to such a volume. It is often a matter of importance to be able to find the nearest justice of the peace.

Examinations now beset every path of life. According to the new Pharmacy Act, which came into operation at the beginning of this year, no one can commence business as a chemist and druggist in Great Britain without being registered as such, after examination. To obtain the subordinate title of chemist and druggist, it will be necessary to pass a minor examination in prescriptions, prac-



tical dispensing, pharmacy, materia medica, botany and chemistry. The candidate must be able to read prescriptions without abbreviation, translate them into English, and give both a literal and idiomatic rendering of the Latin directions for use. He must also possess a knowledge of the elementary structure of plants, their names, the orders to which they belong, the countries from which they are obtained, and the preparations into which they enter. In the major examination, which confers the higher title of pharmaceutical chemist, with exemption from serving on juries, all the above subjects are carried further. The candidate must translate English prescriptions into Latin, detect errors in Latin prescriptions, know when a dose is unusually large, be acquainted with the means of detecting poisons and the antidotes to be given, be able to distinguish spurious from genuine drugs, and show a familiarity with the laws of chemical combination, and both the Linnean and the Natural system of botany.

Our English dispute about Euclid begins to attract attention in Italy. MM. Brioschi and Cremona, two eminent mathematicians, and both of great power in the new forms of geometry, have addressed a joint letter to the editor of the *Giornale di Matematiche* of Naples. To Mr. Wilson's declaration before the Mathematical Society of London that Euclid is antiquated, artificial, unscientific, and ill adapted for a text-book, they reply that this statement is of an *audacia che non può non aver destato sorpresa negli stessi membri della dotta Società*. These defects are undiscovered in Italy; but the sagacious writers hint that the practice so common in England of studying Euclid by rote may lead to consequences which Mr. Wilson charges on Euclid himself: to which they add, *Ma da noi non si fa così, grazie a Dio*. They quote an English mathematician who is for Euclid revised, but not for Euclid disfigured.

The Council of the Holbein Society have announced that the first issue of their fac-simile reprints of Holbein's 'Dance of Death,' i.e. 'Les simulachres et Historiées faces de la Mort, ayant elegamment pourtraictes que artificiellement imaginées. A. Lyon, Soubz l'escu de Coloigne, MDXXXVIII,' will be issued on the 1st of May to the subscribers; and will be followed by Holbein's 'Figures for the Old Testament,' Latin and French, i.e. 'Icones Historiarum Veteris Testamenti, Ad vivum expressæ,' &c., with an exposition in French, 'Lvgdvni, Apud Ioannem Frellonum, 1547.' The Society, as we mentioned some time ago, proposes to issue a series of photographic reprints of rare books in which art and literature were united, accompanied by such notes and remarks as will suffice to place the reader in closer correspondence with the works themselves. Already the number of members amounts to more than 250, so that the society may be said to be fairly established. The issue is limited to 500 copies, and should the subscribers approach this number, the council promise the issue of a third volume for the year's subscription of one guinea.

We mentioned a few months since the report drawn up by Col. Strachey on the Weights and Measures of India, with a view to the introduction of a uniform standard for the whole empire. We now learn that the Indian Government has resolved on making a cautious beginning with the weights, taking the kilogramme as the standard, that weight being almost identical with the seer (2½ lb.), a weight much in favour among the natives. The new weights will first be used in all public departments, and at railway stations; and this teaching by example will perhaps effect the object desired more readily than attempts at coercion.

In recent shipping news from New York a fact is mentioned which may be recommended to the notice of the advocates of women's rights, and the enterprising theorists who hold that woman is 'undeveloped man.' The ship Chieftains sailed from Calcutta for New York. When five weeks out, the captain was incapacitated, and confined to his berth by fever. His wife, Mrs. Maguire, thereupon took command of the vessel, and brought her safely into port. On a former occasion, under

somewhat similar circumstances, a similar feat was accomplished by this enterprising captainess, who has sailed the sea for twenty years, and is evidently well acquainted with the working of a ship.

In the year 1811—memorable for earthquakes as well as the comet—the Mississippi valley was rudely shaken and cracked during several months. In some places the inhabitants felled trees at right angles to the cracks, and seated themselves thereon as a measure of safety. The recent earthquakes on the Pacific coast have stimulated American ingenuity in another way, and the San Franciscans are now trying to devise a way of building houses that will resist an earthquake. One notion is to erect a framed wooden house, and build brick walls outside. The brick walls may fall, but the wooden structure will stand. Another notion is, to brace brick walls well together with iron ties and girders. Examples of what can be done, to keep ruptured houses from falling by straps, bars and bolts of iron, may be seen in our 'Black Country,' where, by reason of the ever-extending mines, the ground is always 'creeping' and sinking. It is clear that some sort of tough, pliable building-material would fetch a good price now in California; and we shall perhaps hear before long that some enterprising Yankee is prepared to supply any quantity of silicated straw slabs, or of petrified paper, warranted earthquake-proof, if but one story high.

M. H. Michelant, of the Manuscript Department in the Imperial Library of Paris, has just issued a very handsome edition of a MS. romance which should interest our Arthur-students here, 'Meraguis de Portleguez,' a romance of the Round Table, by Rauld de Houdenc, a *trouvère* of the thirteenth century, who, with Chrestien de Troyes, was celebrated for writing 'le *biau français*.' 'Meraguis' belongs to the later cycle of Arthurian romance, after that of Walter Map, De Borron, &c., and its leading personages are unknown to the earlier cycle, though it introduces Gawain, Kay, Arthur, &c., in the course of the story. M. Michelant has edited the book admirably, and has, in a most interesting way, shown that Rauld de Houdenc is also the author of another Perceval Romance, 'La Vengeance de Raguidel,' which authorship M. Mussafia had before only conjectured. The edition of 'Meraguis' has some very pretty initials and head-pieces from the Vienna MS., from which it is mainly printed, and does credit to its printer and publisher as well as to its editor. We shall be happy to see as many more Round Table romances from the same hands as they can manage to give us.

Our Correspondent at Naples writes:—"Reports of shocks of earthquake have been circulating for the last fortnight in Naples, and though all have eagerly listened to them,—as who does not to anything out of the regular course of things!—few have given credit to such reports. On the 22nd March, however, Prof. Palmieri, our great authority in such matters, published the following notice: 'The seismograph of the Observatory on Vesuvius continues to register shocks of some considerable violence, which, without having any resemblance to those that mark an immediate eruption, are yet an indication of earthquakes taking place in some part of Italy, or on the neighbouring coast of the Mediterranean. Of some of these shocks I have already received information, but I believe that there are others yet unreported to me. The very fine sand which, falling over us, was considered by me as coming from remote countries, appears indeed to have come from Africa, as the shower has been more copious in Sicily, and on the Coast of Calabria.' Thus far Prof. Palmieri reports; but during the last three weeks the meteorological disturbances have been continued and more violent, so as to astonish even the oldest inhabitant. Tempests have raged from every quarter of the compass. Snow has visited us from the north, and sand from the deserts of Africa—the post and telegraph have each been interrupted—and the damage to the shipping has been most serious. All nature appears to have been plunged into a revolution, the struggles of which are not yet over. Since writing the above, another communication from Prof. Palmieri has been published to this

effect: 'On the night of the 24th–25th a fresh shower of sand, impalpable and yellow in colour, fell over the city. The wind, which was in the south-east (Sirocco), travelled at its greatest velocity at 800 metres a minute, as was registered by my electro-magnetic anemograph. The barometer, too, was very low at the time, standing at the *specola* of the University, which is 57 metres above the level of the sea, at 637 metres. From south-east the wind veered round to the east, and afterwards to the north, threatening great danger to navigation on the northern coasts of Sicily. The rapidity with which the changes of wind occur, lead me to believe that the great Cyclones are traversing Europe, arriving from the south. Between the storms we have a few hours of calm, which is but the *avant courier* of a tempest.'

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION is OPEN daily, from 10 till 6.—Admission, 1s.; Catalogue, 6d. Gas at dusk. GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 120, Pall Mall.—The SIXTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, will OPEN on MONDAY, April 5.—Admission, 1s.; Catalogue, 6d.

FOURTH ANNUAL EXHIBITION OF OIL PAINTINGS OF THE BRITISH AND FOREIGN SCHOOLS, is NOW OPEN, at T. McLEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.—Admission, including Catalogues, 1s.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Ross Bonheur, Birket Foster, C. Stanfield, R.A., George Barrett, E. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, T. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherrin, De Wint, Dobson, A.R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters. ON VIEW, from Ten till Four, at JOHN J. WIGZELL'S Fine-Art Gallery, 45, Maddox Street, Bond Street, W.

WILL OPEN on WEDNESDAY, the 7th April, LAWRENCE GALLERY, 168, New Bond Street, W. The Collected Paintings, Water-Colour Drawings, Sketches, &c., of the Late George H. Thomas, kindly lent by Her Majesty the Queen, H.R.H. the Prince of Wales, and others.

MR. CHARLES DICKENS'S FARWELL READINGS, in St. James's Hall.—The SECOND of the LAST COURSE of SIX READINGS, prior to the final course of only four, and those to be comprised within a single week.—On Tuesday, April 13th, 'Boots at the Holly Tree Inn'; 'Sykes and Nancy' (from 'Oliver Twist'); and 'Mrs. Gamp.' The Readings will commence at eight o'clock, and be comprised within two hours.—Prices of admission: Sofa Stalls, 7s.; Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets at Chappell & Co.'s, 50, New Bond Street; and at Austin's, 28, Piccadilly.

Mr. and Mrs. GERMAN REED, MR. ARTHUR CECIL, and Miss ROSA D'ERRA, in an entirely new Entertainment, entitled 'NO CARDS,' by W. S. Gilbert. After which a Musical Triumvirate, called 'COX and BOX,' by F. C. Burnard, the Music by Arthur Sullivan. Every Evening, except Saturday, at Eight;—Thursday and Saturday, at Three.—Royal Gallery of Illustration, 14, Regent Street.—Admission, 1s., 2s.; Stalls, 3s.; Stall Chairs, 5s.

EXTRAORDINARY EASTER ATTRACTIONS.—The Great Lightning Induction Coil will be used in Professor Pepper's Lecture.—Robin Hood and Little John; or, Ye Merrie Rogues of Sherwood Forest, with Spectral Effects, will be the Musical Entertainment, introducing the popular vocalist, Mr. George Buckland.—Tennyson's 'Elaine'; Photographs from Doré's Drawings.—'Astrometroscope,' an optical arrangement, invented by Seraphicus Fichler, Esq.—Woodbury's Photo-relief Process, by J. L. Kim, Esq.—Musical astrology, 'Overture,' by Signor Ferrarys, the Man-Flute, or Vocal Flautist.—ROYAL POLYTECHNIC.—1s.

## SCIENCE

### SOCIETIES.

ASIATIC.—March 15.—Sir E. Colebrooke, Bart., President, in the chair.—Sir Stafford Northcote, Bart., and Capt. H. T. Rogers were elected Members.—The paper read was by Mr. E. W. West, 'Sassanian Inscriptions explained by the Pahlavi of the Pársis.' After some introductory remarks on the composition of the Pahlavi language, the author proceeded to give transcripts first of the three tri-lingual inscriptions, for the purpose of pointing out how the Pahlavi versions of the Greek correspond with the Pahlavi of the books, and then treated at greater length of the bi-lingual Hájábád inscription, stating his reasons for differing altogether in his proposed translation from the one given by Mr. Thomas. He next examined the detached fragments of the Páí Kílí Inscription and the various mono-lingual Sassanian inscriptions, and stated the results at which he had arrived as follows: "The Sassanian Pahlavi of the last quarter of the third century of the Christian era was nearly identical with the Pahlavi of the writings still preserved by the Pársis, except in the forms of several of the letters. It also appears that the Chaldeo-Pahlavi was merely a slightly different dialect of the same language written in a different character. The written language, although three-fourths Semitic, had nearly abandoned the Semitic



verbal inflections, and was beginning to adopt the Iranian terminations as early as the middle of the third century; and this alteration appears to have proceeded till it produced the written language of the Pahlavi books towards the close of the same century." In conclusion, Mr. West noticed two Pahlavi inscriptions found in the Kanheri caves, and ten signatures in the cursive Pahlavi appended to a grant made to the Syrian Church in Southern India.—In the controversy which followed, Sir H. Rawlinson and Mr. E. Thomas expressed their dissent from some of the translations and explanations proposed by Mr. West.

ROYAL SOCIETY OF LITERATURE.—March 17.—The Lord Bishop of St. David's, President, in the chair.—Mr. W. Watkiss Lloyd read a paper, 'On the Group of Harmodius and Aristogeiton, as represented on a Greek Vase from Cyrene, now in the British Museum,' in which he gave an interesting account of these famous tyrannicides, who, by the slaughter of Hipparchus, became the virtual founders of the Athenian democracy, and to whom the first statues on record were set up in acknowledgment of public or political services. The known history of these statues is curious. The first pair were the work of Antenor, and were set up in B.C. 509; these were carried off to Susa by Xerxes, and their places were supplied by another pair in bronze, executed by the sculptor Critius, in B.C. 477. Critius was evidently a contemporary with Phidias; but his style retained the archaism of the old Attic or Æginetan schools. After the Macedonian conquest, the original statues of Antenor were restored to Athens, and Pausanias saw them placed side by side with their successors and substitutes. Baron Stackelberg was the first to recognize the occurrence of this group as a bas-relief on a marble chair at Athens; it was also seen on certain tetradrachms from Athens. Prof. Friedrichs has also detected in the museum at Naples a pair of statues which he has sagaciously determined to be ancient copies of this group. Mr. Lloyd pointed out the remarkable fact that as the slaying of the Peisistratid Hipparchus was popularly esteemed by the Athenians to have been a righteous and patriotic deed, so there has been scarcely a century since then which has not, directly or indirectly, borne witness in blood to the strength of the impression. Mr. Lloyd further believes that the memory of the two brothers had been revived by the assassination of Jason of Pheræ, which had taken place B.C. 370, or only three years before the date of the archonship of Polyzelus, B.C. 367, when this vase was made.

NUMISMATIC.—March 18.—W. S. W. Vaux, Esq., President, in the chair.—The Rev. T. Cornthwaite exhibited a silver Cufic coin of the second century.—Mr. Sharp exhibited some Roman coins and a bronze bust of an emperor, probably Lucius Verus, found in surface-soil, Ironstone Pits, Duston, near Northampton.—Mr. Evans read a paper, communicated by Mr. S. Sharp, 'On the Find above mentioned, in which he argued that the spot must have been domestically occupied by the Romans from the time of Septimius Severus, or shortly before, and that it continued to be so occupied until the Romans abandoned Britain, and subsequently by the Romano-British.—Mr. Evans read a paper, communicated by Mr. J. F. Neck, in answer to a paper, entitled 'The Mullet-Marked Groat,' by the Rev. Asheton Pownall,—and also a paper, by Mr. E. Bunbury, 'On some Unpublished Coins of Lysimachus,' one of which he considered especially interesting, as indicating a new city, Bisanthe, in Thrace, in addition to those at which Lysimachus was previously known to have struck coins. He also noticed two tetradrachms struck at different cities, the obverses of which were apparently from the same die.—Mr. Bunbury remarked on this subject that Mr. Poole had discovered numerous instances among the coins of the Ptolemies, where the portraits on the obverses were unquestionably from the same die, while the reverses bore the mint marks of different cities in Phœnicia.—Mr. Evans made some remarks concerning the dies used by the ancients, which he supposed to have been cast of bronze in metal

moulds and afterwards tooled, the metal mould having the effect of chilling the bronze, and rendering it almost as hard as steel.

ETHNOLOGICAL.—March 9.—Prof. Huxley, President, in the chair.—Messrs. J. W. Flower, W. Boyd Dawkins, T. M. Hughes, and W. W. Sanderson were elected Members.—The President delivered an opening Address on the General Ethnology of India.—The principal paper of the evening was an elaborate essay, by Sir W. Elliott, 'On the Characteristics and Origin of some of the more remarkable Classes of the Population of India,'—and Mr. G. Campbell read a paper 'On the Races of India as traced in the Existing Castes and Tribes.'

March 23.—Prof. Huxley in the chair.—Dr. W. Bell, Messrs. D. Forbes, R. M. Inman, and C. Harrison were elected Members.—The papers read were by Dr. Archibald Campbell, Col. Meadows Taylor, and Major Fesbery. The first treated on the Lepchas and other Tribes around Darjeeling. Col. Taylor's was a very elaborate paper 'On the Pre-historic Archaeology of India, on the Cromlechs, Cairns, Barrows, &c.;—and Major Fesbery treated of some of the Tribes on the North-West Frontier of India. Major Pearse gave verbally a Description of Cromlechs in Nagpoor, instead of reading his paper, in which they were treated at greater length.

SOCIETY OF ARTS.—March 16.—Dr. A. Campbell in the chair.—Adjourned discussion on Mr. C. H. Fielder's paper 'On Tea Cultivation in India.'

#### MEETINGS FOR THE ENSUING WEEK.

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| MON.   | Royal Institution, 8.—General Monthly Meeting.   |
| —      | Asiatic, 3.—'Lamaist System, Tibet,' Mr. Mayers.   |
| —      | Entomological, 7.  |
| —      | Architects, 8.   |
| TUES.  | Horticultural, 3.—Lecture and General Meeting.   |
| —      | Royal Institution, 3.—'Astronomy,' Prof. Grant.  |
| —      | Anthropological, 8.  |
| —      | Engineers, 8.—'American Locomotives and Rolling Stock.'  |
| WED.   | Society of Arts, 8.—Theory of Boiling, &c., in the Useful Arts, Mr. Tomlinson.   |
| THURS. | Royal Institution, 3.—'Light,' Prof. Tyndall.  |
| —      | Mathematical, 8.—'Formula for expressing Deviations of the Compass,' Mr. Smith; 'Invariants of a Pair of Conics,' Mr. Walker; 'Properties of Homographic Figures,' Prof. Smith.  |
| —      | Royal, 8.  |
| —      | Antiquaries, 8.  |
| —      | Zoological, 8.—'Lepus Americanus,' Mr. Welch; 'Coloured Plain Wanderer,' Mr. Legge; 'Fishes, St. Helena,' Dr. Günther; 'Ichthyology of Zanzibar,' Lieut.-Col. Playfair; 'Friendship between a Malacocephalgian Fish and <i>Actinia crassicornis</i> ,' Lieut. De Crespigny; 'On <i>Piceus bayæ</i> and 'Common Greybill of India,' Mr. Horne; 'Young Spotted Hyena,' Dr. Gray. |
| FRI.   | Royal Institution, 8.—'Temperature, &c., of the Deep Sea,' Dr. Carpenter.  |
| SAT.   | Royal Institution, 3.—'Origin of Land Surfaces,' Mr. A. Geikie.  |

#### FINE ARTS

*The History of Etruria—Part III. With an Account of the Manners and Customs, Arts and Literature of the Etruscans.* Translated from the German of K. O. Müller, by E. C. Hamilton Gray. (Hatchard.)

WITH this volume concludes Mrs. Hamilton Gray's task of illustrating the history of Etruria and its marvellous people. The first seventy pages before us bring to an end this history, and record the accomplishment of that startling and probably self-fulfilling prophecy which set limits to the Etruscan power by declaring that its span should be neither more nor less than eleven hundred years, and counted them from 1187 B.C. to 87 of the same chronology. Although Etruria lies "foreshortened in the tracts of Time," these eleven centuries of her dominion were comprehensive of some of the greatest events in the world's history. To take well-known time-marks and broadly set them before the reader's eye, it may be said that, according to Usher, 1188 B.C. was the year of Jephtha's victory. Lepsius found that Rameses the Third was reigning in Egypt about the year 1124 B.C. If it is reckoned that these eleven centuries began a hundred years before Cheops commenced his Great Pyramid, as we call it, we have got as nearly as we need

to the starting-point of Etruria. The prophecy ended with the words of the Haruspex who averred that he had heard the sound of a trumpet in the air proclaiming that Etruria's day was done, and counselled his people to submit to Sulla, the desolating savage of a Roman dictator, against whom the cities had stood manfully by the side of Marius. Apart from jealousy, the cause of this final war, and the alliance which led to it, had to do with a question which has of late years agitated our own people to the heart. Marius, a Volscian, and therefore no Roman patrician, had, because 1,000 Umbrians fought with devotion against the barbarian Cimbri and did much to save Italy, conferred upon them full Roman citizenship; this was much to the disgust of the terrible member of the Gens Cornelius. When the social war ceased, the contest between Sulla and Marius began; and when the former died, the Etruscans adhered to his party as represented by Carbo and the young Marius. They were slain, and one by one the rock-seated Etrurian cities were desolated, their records systematically burnt, their monuments destroyed, and their walls ruined. Fiesole, that looked upon the Arno, Clusium, sea-girt Populonia, and scores of wealthy, ancient and once-famous places were, in a far more literal sense than is common of the world, destroyed.

Etruria, except where the gigantic engineering works remain to this day, ceased with the fierce tyranny of Sulla. The vast canals that rendered her country healthy were brought to wreck; the tremendous walls that guarded her cities, and serve yet to mark where stood Populonia, Melpum, Vetulonia, Saturnia, Cosa and Gravisca, to say nothing of a hundred more, were left as memorials of their builders' wrongs. Spina was a first-class city; yet such was the neglect of the Romans that, whereas the Etruscans had maintained it by turning the waters of the Po harmlessly to the sea, already, in Strabo's time, it stood ninety stadia inland, and had sunk from a port to a poor village. "What the Etruscans required to do when they entered the low-lying lands and delta of the Po was," said Müller, "what the Venetians, with infinite pains, have failed to effect with their tiny stream of the Brenta, namely, to confine it to the course of the lagunes. For this purpose, they dug channels of irrigation along the whole course. Probably they foresaw the raising of the land about Comentin, in consequence of draining the lagunes by means of these outlets. So long as Atria flourished, these outlets and canals were cleansed and kept in order; when this care ceased, under the Gauls, the haven became blocked up, and what was not marsh was converted into sterile, dry land. Greek fables tell of its former fruitfulness, and even Aristotle refers to what it had been." Many of those great engineering works, especially such as were applied to draining and irrigating, of which the Romans either took or received the credit, were undoubtedly constructed by a more civilized people, who subdued the land and sea, lived and laboured, and were at last slain and plundered by the children of Rome.

Sulla's savagery spared little in all the breadth of Etruria that would burn or could be cast down. We have said how it happened that the records of the people have perished; he, however, appears to have spared or overlooked one class of memorials which are, to us, almost as precious as those which did not survive his hands: these memorials were the monuments and graves of the dead Tuscans, either on or beneath the surface of the earth. The graves have defied or defeated the eager hate of the dic-



tator, and baulked him by preserving nearly all we know about the Etruscans: they have preserved for them a very honourable place in the history of the arts. To that peculiar skill in artistic crafts, such as pottery, ceramic decoration, working in bronze, and, above all, in gold and silver, we owe what appears to be a tolerably just notion of the religion and civilization of the Tuscans. As to their polity, we know little more than what is reflected by Roman writers, whom we might as well trust in this respect as credit Jews about the Romans or the Egyptians of later ages. The Etruscans had what are for us fortunate customs of interment; their tombs often reproduced their houses, and contained domestic utensils which were amply sufficient to illustrate the manners and customs of the users. While the noble of Volaterra, whose effigy lies in alabaster, and his countryman of the riverine city, whose monument was wrought in terra-cotta, wear in these materials the garments of their lives, the scenes of those lives were depicted on the tomb-walls with a fidelity only surpassed by the Egyptians:—their vessels of baked clay, with forms such as even Greece has not rivalled, were painted with subjects mystical, characteristic of the people's habits, or devotional; these were gathered about the effigies, and have preserved the history of Etruria in a manner which needs only ampler knowledge than has yet been attained to cast light upon much which is distorted or shrouded in the Roman records.

Mrs. Hamilton Gray has translated freely the excellent treatise of Karl Otfried Müller upon the religion and arts, manners and customs of the Etruscans. Her version forms a sort of supplement to the history which she industriously compiled from many sources, and is remarkably readable. It opens with a broadly-painted sketch of the physical characteristics of the Tuscan land, which serves—such was Müller's art—to bring into relief the many peculiarities of the people who inherited the country, and exercised their energies and capacities upon it, so as to develop it, in the truest and wisest sense of the term. The agriculture of the Etruscans,—how it differed from that of the Greeks, the uses to which they applied the products of agriculture, minerals, marbles, clays and brick-earths,—next takes our attention. The domestic life of the people,—their engineering works, fortifications, household arrangements, luxury, costume, and cognate themes,—are handled but too briefly for our satisfaction. Tuscan commerce, and the exuberant piracy which outlasted that of other Mediterranean nations, and got Etruria into direful troubles, are but too lightly touched here,—where bare outlines, however deftly employed, do not suffice to express the importance of the subject. The sure indications of the extent of Etrurian commerce, which are afforded by the fact that the Sabines, Latins and Umbrians borrowed their monetary systems from the Tuscans, with a standard as of twelve ounces for the unit, are, with the characteristic acumen of Müller, pointed out here. This fact has a powerful bearing upon the history of human progress, and is significant even for our own times. Copper was the material of the Italian coinages, whereas that of Greece was silver: the Greeks stamped and rounded their coins; those of Etruria were cut square from flat plates. The duodecimal system of the Etruscans' reckoning agreed with their twelve states and twelve great gods; the sacredness of that number among them may have originated in these circumstances, or *vice versa*. It is certain that their practice in this respect was deeply impressed upon the habits of their neighbours:

before the Sicilians coined for themselves, they employed Tuscan money in currency.

The worship of the Etruscans is involved in much obscurity; its records are scanty, and, as we think, only recoverable in part by profound researches into the illustrations which appear on vases and other utensils. They had a complete system of Rituals, as complicated, so it seems, as that of the modern Roman Catholics, or that of the Jews, as exemplified in Leviticus. They consecrated cities at their founding, altars, temples, walls, gates, armies, and most of the operations of war. Politically, Etruria consisted of a federation of states bound by the authority of a supreme pontiff or high-priest, who was elected annually, and who called together the national council in times of need. Some of the gloomier practices—we can hardly say the principles—which appeared in Roman polity were derived from the Etrurians; this gloom, or severity—which is perhaps the better word,—and a certain lack of grace are commonly recognized by students of Etruscan art, and appeared in the life of the people. There seems something similar in effect to this in the deep reverence of the Tuscans for their haruspices and diviners, who, by bewildering and marvellous ceremonies and incantations, that were even more terrific than those of the Greeks, spied into futurity, guided the nation and the men, and were in such repute that the Romans of the second century of the Republic sent for a Tuscan haruspex, who proclaimed to Decius his fate in the presence of the two armies. So late as the time of Tiberius private Romans were forbidden to employ the Etrurian soothsayers in secret. Divination by lightning, as opposed to the Chaldean inspection of starry signs, was the *forte* of the Tuscan seers, whom even the Roman women called in to soothe their fears or raise their hopes for futurity. So late as A.D. 408, the Tuscan Fulgatores offered, by drawing lightning from heaven, to protect Narnia from the Goths, and were ready to help Rome in the same fashion if Innocentius would have permitted the attempt. That bishop, more consistent than some of his successors, would not accept what he doubtless took for diabolism. As a sketch, with richer incidents than any of those before noticed here, this section on the religious belief and superstitions of the people in question is more valuable than its fellows which are before us.

It has been said truly that to their skill in design we owe most of our knowledge of the Etruscans; they are signalized in our eyes by innumerable, if not very diversified, works of Art. This being the case, we cannot but feel that Mrs. Gray would have done even better with her subject if she had treated at greater length, and more profoundly than this volume shows, the artistic life, so to say, of Etruria. M. Noël des Vergers, in his '*L'Etrurie et les Etrusques*,' to say nothing of other men's works, gives valuable aid in this peculiar respect,—the essential point, as it seems to us, for all students. It is not too much to think that while nearly all else of Etruria is lost, misunderstood, or has been modified by the influence of later races, antique artistic Tuscan has not suffered or faded in a like degree. As a distinctly-drawn and clearly-coloured study of Etruria in her glory and decay we do not know a better book than, or indeed one nearly so interesting as this latest production of the author of '*The Sepulchres of Etruria*.'

#### FINE-ART GOSSIP.

WE are able to state, on authority, the intention of Mr. Henderson, of Montagu Street, to bequeath to the British Museum, Department of Prints and Drawings, his noble collections of the works of

David Cox and William Müller. Mr. Henderson's good taste is an inheritance, his opportunities for amassing not only pictures but examples of fine art decorative design, have been very great, and wisely employed. Accordingly, the series of drawings to which we refer, forming as they do large parts of the donor's collections, will constitute a gift of the very highest quality and "princely" value. The "David Cox's" alone consist of between fifty and sixty important works of richly diversified subjects, invaluable as illustrations of the progress of the great landscape-painter, and faultless as pictures. Mr. Henderson's gathering of "Cox's" is by students and experts well known to be—although surpassed in the number of its items by more than one collection of the like—unequalled in its general character. The drawings by Müller comprise a number of studies and sketches made during tours in Rhodes, Lycia and the neighbouring countries of Asia Minor, England and Wales. These works are of great value and importance. This donation is apter because the Print-Room is sadly off for David Cox's and Müller's works. We believe Mr. Henderson also intends to bequeath to the Department of Antiquities, British Museum, his fine collection of bronze, oriental and other vessels.

Mr. Hardwick, the architect of Lincoln's Inn Hall and Library, has, after long and honourable service in his profession and the Royal Academy, determined to surrender his seat as R.A. This concession is graceful, inasmuch as the artist won and held his position by many claims, professional as well as academical; and he possesses an ample fortune, which enables him to enter the dignified class of Retired Academicians on patriotic grounds alone. Mr. Hardwick was born in 1792. His father was a pupil of Sir William Chambers, and built Marylebone Church. He exhibited his first design in 1807, became a student in the Royal Academy in 1808, travelled in France and Italy in 1825, was employed in designing and superintending the erection of the warehouses of the St. Katherine's Dock Company in 1829–32, designed and erected the Hall of the Goldsmiths' Company and the Grammar School at Stockwell belonging to the same company. The entrance to the Euston Station is his; also Lincoln's Inn Hall and Library (1841). He was elected F.R.S. 1828, A.R.A. 1839, R.A. 1841; received the Gold Medal of the Institute of Architects, and another, being one of those awarded at the Paris Exhibition of 1855; and he was treasurer and trustee of the Royal Academy from 1850 to 1861. A severe illness which befell him during the progress of the Lincoln's Inn works led to his retirement from the more active duties of his profession.

Mr. Woolner will, probably, contribute to the Royal Academy his statue of 'Ophelia,' companion to the 'Elaine' which was shown last year. Also, busts of the Right Hon. W. E. Gladstone, Sir Bartle Frere, of Bombay, Mr. Joseph Pease, of Darlington, and Mr. Charles Darwin, of 'The Origin of Species.'

Mr. Marks, we believe, will send to the Royal Academy a picture representing a party of minstrels traversing a corridor in a lordly house, on their way to the gallery which is appropriated to them, above the dining hall. A glimpse of this gallery is obtained through a door-way in the wall facing us in the picture, which opens on the right, and is displayed by the pompous groom-of-the-chamber, who, in a manner which expresses not a little contemptuous feeling, has ushered the sons of Apollo along the corridor, stopped stiffly at the arras before the doorway, drawn that hanging aside with a rigidity of action worthy of Malvolio, and, facing towards the minstrels, stands now in the painting, stiff, tall and lean, staff in hand, and has a contumelious expression in his very toes, turned up as they are. The gallery is empty except for the stools or performers' seats, the light as of a rosy afternoon slants upwards, reflected from the pavement of the hall below; the walls are draped with garlands. Foremost of the minstrels is a portly, self-conscious and self-dependent trumpeter, bearing his instrument on his thigh as a commander carries a leading staff, his draperies sway as he



strides heavily, and he faces the bitter groom with insolence equal to his own; behind him comes a viol-player, his friend, with a pale countenance, a drudging hack performer who has long ago lost the sense of pain in musical toil; after these, a lad with a horn and a music-book, and further in the rear a minstrel with a fine and expressive face bears a large pair of regals or hand-organs; and, nearer to us than the last, struts the coarsely handsome drummer of the band, a tall red cock's feather rising high in his cap, his big instrument slung before him and bumping against his knees as he strides. Minor figures bring up the rear and close the composition.

Mr. Frith and Mr. Street have been elected Honorary Members of the Imperial Academy of Fine Arts at Vienna.

The gold medal of the Institute of British Architects has been awarded to Prof. C. R. Lepsius, of Berlin.

A second edition of Mr. C. L. Eastlake's 'Hints on Household Taste in Furniture, Decoration, &c.,' will shortly be published, with additions.

We have pleasure in calling attention to a paper by Mr. W. Benson on 'The Science of Colour,' which is published among recent Sessional Papers of the Institute of British Architects, No. 7. This essay is in continuation and further exposition of the author's views as laid down in the very able volume we reviewed on the 8th of August last, *Athen.* No. 2128. As is the case with all attempts to revise long-held convictions, Mr. Benson's theories and experiments have been received with hesitation by many students, and by others with absolute denials. Our opinions have been already expressed. The subject our author has treated is so important, his manner of dealing with it so able, and his experiments—we use this term in the common sense—are so interesting, that practical students will do well to give him ample hearing, even if they do not accept his conclusions.

The recent excavations of the British Archaeological Society of Rome comprise a pit on the line of the wall of Servius Tullius between the Coelian and the Aventine, close under the cliff of the Aventine. In it are now visible two of the subterranean chambers of the *Piscina Publica* with the *specus* or conduit of the *Aqua Appia*, quite perfect, although made about 300 years before the Christian era. The *specus* is six feet high, with a triangular head, and two feet or rather more wide; the earth has been removed for some yards, and several English gentlemen have been into it. This remarkable *specus* was not found perfect in the previous pits; the lower part only had been discovered, and those not accustomed to the subject could not understand it, but it is now plain. It is carried upon the wall of Servius Tullius, built of large blocks of tufa, and partly cut out of the wall, which is now visible and in a cleaner state than in other pits across this valley. Two years ago Mr. Parker said that this wall and this aqueduct must have crossed the valley at this point. M.M. Visconti, Hurzon and Rosa agreed that Mr. Parker erred; yet now, if his conclusions are correct, the error would seem to be on the other side.

## MUSIC AND THE DRAMA

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusins. ST. JAMES'S HALL, MONDAY, April 5, at eight o'clock. SECOND CONCERT.—Symphonies, No. 2, in C (Schumann), and No. 9, in F (Beethoven); Overtures, 'The Wedding of Canacho' (Mendelssohn), and 'Zauberflöte' (Mozart); Concerto in G minor (Mendelssohn). Pianoforte, Madame Schumann; Vocalists, Miss Edith Wynne and Miss Augusta Goetze.—Stalls, 10s. 6d.; Balcony (numbered), 7s.; Unreserved, 5s.; Admission, 2s. 6d.—Lamborn Cook & Co., 62 and 63, New Bond St., Austin's Ticket-Office, St. James's Hall; Chappell's, Mitchell's, R. Olliver's, Bond Street; Hay's, Royal Exchange; or Keith, Twisse & Co., Cheap-side.

MUSICAL UNION.—VIEUXTEMPS on TUESDAY, April 6th (St. James's Hall), with Ries, Bernhard, Hann, Albert and Kapellmeister Reinecke, from Dresden, by consent of the Philharmonic Directors. Quintet, G Minor, Mozart; Trio, E Flat, Schubert; Quartet, Haydn; and Variations on a Theme of Bach's, by Reinecke.—Members who have not received their Tickets, owing to a change of residence, will be admitted on giving their names to the Cashier.—Visitors' Tickets, Half-a-Guinea each, to be had of Lamborn Cook & Co., and Olliver's, Bond Street, and of Austin, at the Hall.

J. ELLA, Director, 9, Victoria Square, S.W.

ROYAL ITALIAN OPERA.—The operatic season has not opened brilliantly. For three consecutive

years 'Norma' has been chosen for the annual house-warming, and of all operas it is, just now, one of the least attractive. The remembrance of Madame Grisi is too fresh in the mind of the faithful English public for them to admire any successor in a part which the most popular of singers made her own. Nor was there any novelty in Tuesday's cast to awaken dormant interest in Bellini's Druid opera. The opening night, indeed, went far to justify our hazarded surmise that Covent Garden had absorbed the rival troupe. All the principal singers, Mdlles. Tietjens, Sinico and Bauermeister, Signori Mongini and Foli, the conductor, Signor Arditi, and a large proportion of the chorus came from Her Majesty's Theatre. But the old Covent Garden Orchestra was practically intact. Only some five players out of the eighty-five have been changed. Not the slightest falling off in the quality of the band was on Tuesday perceptible, while the chorus was unquestionably much finer than last season. The chorus-singing used to be the distinctive feature of the Covent Garden performances—the feature in which the new house had the most marked superiority over the old. Of late years it has gradually but steadily deteriorated. It was high time that the downward course should be arrested. Signor Arditi appeared to have his new band as well under control as that which he has been in the habit of conducting, but 'Norma' is too familiar to afford a sufficient test. Signor Li Calsi, the former *accompagnateur* of Covent Garden, is to hold the baton in alternation with Signor Arditi. His first essay was advertised for Thursday, for which evening 'Rigoletto' was announced. 'Fidelio' is to be given to-night, with Mr. Maple-son's usual cast.

DRURY LANE.—'The Man of Two Lives' is the second play founded upon M. Hugo's romance 'Les Misérables' which has been produced upon the English stage. It is probably as good and dramatic a work as can be fashioned out of the redundant materials M. Hugo has collected. Intensely dramatic in single scenes, 'Les Misérables' is undramatic as a whole, full of unmanageable episodes and characters linked to each other by the slightest thread of connexion. Mr. Bernard has dramatized such parts only of the work as are concerned with the fortunes of Jean Valjean. Three acts of the drama are occupied with the leading events of the convict's life, his robbery of the priest, who forgives him and shields him from the penalty he has incurred, his surrender of himself to save his counterpart, and his last interview with Javert. The first of these marks, of course, the separation between the two lives, the unexpected clemency of the priest acting like a spell in evoking the good latent in Jean's heart. With the second, expiation follows amendment. In the last, heroism and self-sacrifice are perfect, and are followed by death. In the conduct of these portions of the story such alterations as the adapter has made are insignificant, the most important change being that in the last act. Jean is represented as in love with Cosette, and trusting to find in her affection a recompense for past sufferings. From this dream he is roused by overhearing a conversation between Cosette and Marius. His death at the barricade becomes a complete sacrifice, as it occurs while sheltering the life of the man who has robbed him of whatever consolation seemed left. The omission of the degradation of Fantine is justifiable. Such changes in the scheme of M. Hugo as making Fantine the possessor of a trade secret, by aid of which Jean rises into prosperity, or representing Marius as the Savoyard boy whose two-franc piece he stole after quitting the house of the priest, are quite permissible to an adapter. In the prologue, however, an important change from the original occurs. This prologue is altogether new, and is intended to enlist the sympathies of the audience in behalf of Jean by depicting him as a victim of peculiar hardship rather than a man naturally prone to wrongdoing. Jean Valjean is represented as the only son of a widowed mother. As such he is exempt from the conscription which is about to take place. He is betrothed to a girl named Louise, and anticipates a speedy marriage. But news arrives that his

brother, long supposed dead, has escaped from shipwreck. Jean's immunity from the conscription now ceases. He draws a bad number and finds himself compelled to postpone his marriage. The shock of the news kills, moreover, his mother, whose health has long been frail. Jean resists the soldiers who attempt to seize him and injures one of the officers. This offence it is which sends him to the galleys. The sense of intolerable wrong over which he broods, and association with the degraded men whose fellow he is, corrupt his nature, so that when he leaves the "bagne" he is ripe for any crime. That this opening of the story makes Jean Valjean more like the sentimental hero of a melo-drama is true. So much, however, as it adds to the popularity of Jean does it detract from the worth of M. Hugo's teaching. The purpose of the novelist is to show that in the worst nature there is a spark of goodness which favourable circumstances and influences may fan into a flame. But this lesson is lost sight of when the alteration of the man's character is recovery, not reformation. M. Hugo shows a black man who has become white—Mr. Bayle Bernard only exhibits a man who has been dyed black and is restored to his natural colour. It is possible that without some softening process of this kind the character of Jean Valjean would be incomprehensible or intolerable to English audiences, unaccustomed in the modern drama to types so masculine as M. Hugo depicts. Mr. Bernard, accordingly may be justified in the alteration he has made, but its effect is none the less subversive of M. Hugo's moral.

The situations in 'The Man of Two Lives' are effective, and the dialogue, which is original, is pointed and appropriate. To furnish a comic interest to the play the Thénardiers are softened into humorous characters. They would probably be more effective if better played. Mr. Dillon's impersonation of Jean Valjean was not destitute of power. Mr. Ryder played Javert effectively. The other parts were not, as a rule, well sustained. Mr. Beverley has supplied the play with scenery which has much beauty of conception and harmony of colour.—The new drama was followed by the pantomime, which has been revived.

ADELPHI.—'Black and White,' by Mr. Wilkie Collins and Mr. Fechter, is a drama resembling in conception the 'Chevalier de St. Georges' of M. Royer de Beauvoir, and in execution the 'Octoroon' of Mr. Dion Boucicault. Its interest depends upon the aversion for all in whose veins runs the slightest drop of negro blood felt by the inhabitants of the West Indies. Strong as is this feeling, it is less strong than the master passion, love. A lady of wealth and position, a resident in Trinidad, for the sake of a slave gives up, like Desdemona, "the wealthy curled darlings" of her nation. The circumstances under which the sacrifice is made are peculiar. The Count de Layrac has met Emily Milburn in Paris, and for the sake of seeing her again has come to Trinidad. His appearance is more grateful to the lady than to her accepted lover, Westcraft, a morose and brutal planter. From a quadron in the island De Layrac learns that he has been deceived concerning his parentage. He is not the son of the De Layracs, who adopted him in infancy. His mother is before him, she is a slave. The conversation in which these statements are made is overheard by Miss Milburn, who undergoes a violent struggle between inherited prejudices and affection, in which love ultimately conquers. It is also overheard by Westcraft, who, using the power it gives him, subjects the Count to bitter mortification, causing him to be arrested in the market-place and thrown into prison. So thoroughly does Miss Milburn conquer her prejudices that she marries De Layrac while he is still a prisoner. Westcraft buys the slave, and his triumph is complete, until a document is found which confers freedom on the Count's mother, and consequently upon the Count himself. The only strong point in the drama is the struggle in the mind of the heroine between love and class-prejudices. This is well conceived, and is finely depicted by Miss Carlotta Leclercq. Something of absurdity attaches to the character of the Count. Before he can be condemned as a slave or brought within the power



of his unscrupulous enemy, it is necessary, since his mother is dead, that he should give evidence against himself. This evidence, heedless of the maxim, a man need not criminate himself, he gives. So great is his love for the mother he has seen for five minutes that he forgets she had sold him to strangers, and proudly avows himself her child, though the boast deprives him of freedom and of love. This sentiment, which is quite un-English, is exaggerated, even from a French point of view. The drama is fairly interesting, Mr. Fichter, as the *Count de Layrac*, has a part which thoroughly suits him. Mr. Belmore plays a comic character, a free negro who is a conservative in politics, that is, a man in favour of obtaining the island for the blacks by a policy of inaction, or constant refusal to work, as opposed to a liberal, who would obtain a like end by a general massacre of the whites. The scenery provided for 'Black and White' is good, but is ultra-tropical in colour.

**QUEEN'S.**—Among the reasons why the comedy of intrigue is so seldom seen upon the English stage must be counted the fact that there are few actors who can support it. Tragedy itself seems scarcely more completely outside the range of the English actors' powers than polite comedy. Men who are respectable in modern dress become intolerable when seen in swords, powder, and shoe-buckles. Had Mr. Taylor's comedy 'Won by a Head' exhibited far more intrinsic vitality than it possesses, the chance of success with a company like that by which it is performed would yet have been small. 'Won by a Head' has some good scenes, and it brightens considerably near the end. But the opening scenes are wearisome, and the complete absence from all the characters of any notion of morality gives a sense of unreality and improbability to the whole. The play is a curiously composite affair. It seems as though the author had united the 'Grande Duchesse' and the 'Mariage de Figaro,' and had grafted upon the work thus obtained the story of the notorious Tom Ward, who rose from the rank of stable-boy to that of prime minister. John Ford, otherwise *Cavaliere Ford*, ex-stable-boy and present *Ambassador Extraordinary* to the Duke of Guastalla, is the hero. Accompanied by his wife, he comes to the court of the Archduchess Herminia, his object being to unravel an intrigue in which the Archduchess, the Count Volpaccio (the envoy of the Grand Duke of Guastalla), and the Jesuits are equally concerned. Such odds against him would be too much for any one but a Gascon as conceived by M. Dumas, or a Yorkshireman as depicted by Mr. Taylor. Immediately on his arrival Ford learns that the object of his mission is known. He receives orders on pain of imprisonment to quit the dukedom within twelve hours. Undismayed by such notices he sets his wits to work. A hold is obtained over the court surgeon, who declares that Madame Ford has typhoid fever, and that to remove her would be dangerous. Availing himself of the leisure thus obtained, Ford and his wife commence to assume disguises. Ford is engaged by the Count, first as a valet and then as a groom, while Mrs. Ford becomes *femme de chambre* to the Countess. Neither neglects the opportunity afforded. Ford obtains all the papers that disclose the treachery of the Count Volpaccio and the infidelity of the Archduchess. His wife allows the men to make love to her, and so breeds quarrels, by which she is not slow to profit, between the Duchess and her lover. Our Yorkshire hero enjoys difficulties of every kind, laughs when ordered to the most terrible of dungeons, and so arranges matters that his gaolers invariably occupy the cells prepared for himself. The means by which a happy ending is obtained are exceedingly intricate. It is enough to say that the fervid genius of the Yorkshire stable-boy triumphs over the astuteness of women, diplomatists and Jesuits. The drama went tamely at first, but as difficulties multiplied around Ford the audience commenced to take an interest in him. The applause which at first seemed meaningless or perfunctory was at the end loud and spontaneous. Some of the dialogue is not deficient in point. The Archduchess, who is as prompt at changing her lovers and quite as arbitrary in her

general behaviour as the renowned ruler of Gerolstein, was capably played by Mrs. Stirling. But the part was thankless, and nothing could be made of it. Mr. Emery, whose constant re-appearances in fresh costumes were perplexing enough, is a clever actor, but was not seen to advantage in the parts he played. Miss Henrietta Hodson looked pleasantly as the wife of John Ford. Other parts were inefficiently sustained, and the acting lacked the spirit and delicacy without which pieces of this class have no chance of success. A view of the garden of Count Volpaccio's hotel is a good effect of stage perspective.

**GAITY.**—No works holding possession of the stage are more sketchy in outline or more meagre in story than those comedies of Mr. Robertson on which his reputation rests. The flimsiness of the plot of 'Dreams' cannot accordingly be advanced as the cause of the play's only partial success. Slight the story undoubtedly is to form the framework of a five-act comedy; but it is not relatively slighter than that of 'Caste' or 'School.' Those defects in 'Dreams,' to which its failure may be attributed, are want of perfect cohesion in the parts, and inequality and general slovenliness of workmanship. In itself, the motive of 'Dreams' is good; but the author's intention is seldom satisfactorily carried out. Some of the scenes belong in conception to a high order of dramatic art. Not one of them is, however, so wrought out as to be at the same time quite intelligible and altogether free from commonplace. Mr. Tennyson's poem of 'Lady Clara Vere de Vere' has supplied the outline of the story. The victim of Lady Clara's fascinations is a young German musician who has come to England to publish his operas, and in the mean time is giving lessons in music. Lady Clara is his pupil. Very slight are the advances into which, partly out of a liking for the conversation of clever men and enthusiasts, and partly out of pique at the interference of Lord Mount Forestcourt, her lover, Lady Clara is betrayed. But they are sufficient to lead the German, Rudolph Harfthal, into a proposal to which there can be but one answer. The over-venturesome lover is turned from the house by Lord Mount Forestcourt, who laughs at his challenge, refuses him the satisfaction he demands, and, finding him not otherwise to be got rid of, strikes him. Rudolph retires, has a serious illness, recovers, and marries his foster-sister, Lina. The happiness of Lady Clara is deferred, inasmuch as the Rittmeister Harfthal, father of Rudolph, comes from Germany, forces upon her lover a quarrel, and severely wounds him. Ultimately all ends happily.

This slight story diverges widely from that indicated rather than told in the Laureate's poem. Lady Clara's behaviour could evoke no vehement condemnation from the most rigid censor of female morals. Rudolph wishes to deceive himself, and is deceived. He does not commit suicide, and is not long even before he consoles himself with a wife in every way suitable to his position and tastes. Much ingenuity is displayed in the elaboration of this simple theme. Unfortunately, what is most dramatically effective in the play is episodic: what subtlest is but half seen. The strongest situation is one in the fourth act. A tenants' supper is being given on the occasion of Lady Clara's approaching marriage. At the moment when the old Duke of Loamshire is proposing, in quavering voice, the health of his grandson-in-law elect, the spectator sees outside the tent in which the festival is held a fight. It takes place at the bottom of a long alley, and is only revealed by occasional flashes of summer lightning. Lord Mount Forestcourt and the Rittmeister are engaged in a duel, the result of which, as can scarcely be doubted, will be serious, if not fatal, to the former. Had the termination of this scene been tragic, the effect would have been powerful. But the end is altogether weak and ineffective, and the details of the fight are not very satisfactorily carried out. The whole accordingly failed greatly to impress the audience.

Another situation, ingeniously devised, occurs in the last act. Lina, who has long loved Rudolph, is about, in a fit of despair, to take the veil. But

one person after another advances, and, last of all, her lover appears and endeavours to induce her to postpone the accomplishment of her vows. Ultimately she is persuaded to relinquish her convent dress and accept the garb of ordinary life. The obstacles to the step she contemplates taking are numerous, and her hesitancy was quaintly illustrated. The scene presented a stile leading down a woodland glade. This stile she was constantly on the point of crossing, yet never ascended. When love, excited by the appeal of Rudolph, triumphed over religion, she had already mounted one step, and she stood there wavering and hesitating until the victory was won. In the intention daintiness and grace are discoverable; but the intention was inadequately conveyed to the audience, which saw only the inconvenient altitude given to a woman who stood to be made love to on a stile. Other instances of the miscarriage of a good idea might be advanced. Much of the dialogue was sparkling and effective, but also much of it was commonplace and slipslop. Rudolph was represented as an enthusiast in his art. His likening his own affection for music to the love a vulgar acquaintance avowed for trade was a very improbable and inartistic touch. Mr. Wigan played two parts, and was not very happy in either. It may be doubted whether any great gain to a play results from the presentation by the same man of two different characters. A low order of intelligence alone can find pleasure in such surprises as the rapid change of dress produces. As *Rudolph Harfthal* Mr. Wigan was not sufficiently sanguine and impetuous in temperament to render his misinterpretation of Lady Clara conceivable. A young, ardent and impetuous boy might have misunderstood her words and actions. A sedate dreamer such as Mr. Wigan appeared could not have done so. Mr. Wigan's representation of the *Rittmeister* was a clever but rather colourless performance. Miss Robertson's impersonation of *Lady Clara* was thoroughly bright, graceful and intelligent. Mr. Clayton played well the part of *Lord Mount Forestcourt*. Two clever pictures were presented by Mr. Maclean and Mr. Eldred—the former of the *Duke of Loamshire*, the latter of the oldest tenant upon the Duke's estate. The contrast afforded by the representations of extreme old age under widely different conditions was very striking. The scenery is artistic.

#### MUSICAL AND DRAMATIC GOSSIP.

The finest of Schubert's Symphonies, the ninth, and Mozart's exquisite 'Zauberflöte' Overture were both rendered with noteworthy perfection at last Saturday's Crystal Palace Concert. But the accompaniments to Mendelssohn's D minor Concerto were played with an amount of careless coarseness that reminded the hearer how difficult it is for a conductor to excel in more than one branch of his art. The man who directs to admiration the interpretation of a purely orchestral work rarely pays sufficient attention to the requirements of a singer or solo-player. The piano part of Mendelssohn's Concerto was confided to Madame Arabella Goddard's unerring fingers. Wagner's unjust opinion of Mendelssohn, that "he was a man who, having nothing to say, said it well," applies more fitly to Mendelssohn's admirer Gade, whose overture, 'Im Hochlande,' made no effect despite all the cleverness which has gone to its composition. The vocal music contributed to this concert by Mdle. Regan, whose bright voice gains on the ear, and by Mr. G. F. Jefferys, a basso, who has come out too soon, had no special interest. To-day's programme includes the whole of Beethoven's 'Prometheus' music. The advertisement states that it will be heard in its entirety "probably for the first time in England."

At the second Philharmonic Concert, announced for Monday next, Schumann's second Symphony in C will be given, and Madame Schumann will play Mendelssohn's C minor Concerto.

The scheme to which we referred in our last of opening the Lyceum as a lyric theatre has since then been publicly advertised, under the title of "The New Italian Opera." The season is to open on Monday, the 3rd of May, and the orchestra



will be composed of the members of Mr. Mapleson's late band. The principal singers are not yet officially announced.

Mr. Arthur Sullivan's excellent piece of fooling 'Cox and Box' has at last come to a public hearing. It was played at the amateur performance given for the benefit of the family of the *Punch* artist, Mr. Bennett, nearly two years ago; but although it has since then been repeated in many private circles with unvarying effect, no theatrical manager has perceived that it has all the elements of a great popular success. Mr. German Reed, who has laboured so perseveringly to popularize operetta, has established another claim to our good wishes by the production of this bright little musical farce. Mr. Burnand has performed his share of the work, that of fitting extravagant lyrics to the original, in the true spirit of burlesque, and Mr. Sullivan has treated these verses in the true spirit of a musician. To us there is something inexpressibly humorous in the squabbles of Cox and Box being expressed by the daintiest imaginable musical phrases. The serenade of the rival lodgers is a very happy parody of the stuff written for drawing-room ballads, and Mr. Sullivan's natural instinct of elegance has led him to increase the fun of the text by marrying it to a really charming melody. There is genuine humour again in the Ratanplan with which the old soldier always succeeds in settling the quarrels of his lodgers. The operetta loses something by the substitution at the Gallery of Illustration of a piano and harmonium accompaniment for the orchestral parts which Mr. Sullivan knows so well how to write; but the music is nevertheless welcome in any shape. The amateur who in the performance above referred to played Bouncer has made his professional *début* under the name of Mr. Arthur Cecil in the part of Box the printer. The newcomer has many unusual qualifications. His voice, though weak, is of very agreeable quality, and he sings with remarkable facility and skill. His acting, too, is at once full of character, forcible and refined. Mr. Cecil is evidently very young, and has plenty of time in which to acquire the *aplomb* and incisiveness which are now his chief deficiencies.

The New Philharmonic Concerts are advertised to begin on Wednesday, the 14th. On the first evening Mr. Lazarus is to play Herr Molique's Concerto in F minor, and Madame Arabella Goddard Hummel's in a minor.

A burlesque entitled 'Hypermetra, the Girl of the Period,' has been played at the Lyceum. It is in all literary respects a pitiful production, but serves to introduce a variety of dances and tableaux.

Mr. Byron's new drama, 'Minnie; or, Leonard's Love,' was brought out on Monday evening at the Globe Theatre. The interest of the piece is domestic.

A burlesque, by Mr. William Brough, upon the unpromising subject of Joan of Arc, is the Easter offering at the Strand.

Among the novelties which Easter has brought are the revival of Mr. Watts Phillips's drama of 'Nobody's Child,' at the Surrey; the opening of Sadler's Wells Theatre under new management, with a drama entitled 'Light in the Dark,' and a new extravaganza on the rather threadbare subject of 'Cinderella'; the transferment to the Royal Alfred of the drama of 'Flying Scud,' with which Mr. Parry's management of the Holborn prosperously commenced; the appearance of Mr. Toole at the Standard; the performance at the Grecian of Mr. Byron's drama, 'The Lancashire Lass'; the revival at Astley's, now under new management, of 'London Assurance'; and the production at the East London Theatre of 'The Yellow Passport'; Mr. Neville's version of 'Les Misérables,' originally produced at the Olympic, and the performance of a new drama entitled 'Forsaken; an Every-Day Story,' at the Victoria; and that of an Irish drama, called 'Biddy O'Neill,' at the Britannia.

Mr. Charles Lucas died last week, at the age of sixty-one. In his youth he gave promise of creative power, which his after-life failed to justify. But for many years he held a recognized position among English musicians. He retained the post of first violoncello in all the best English orches-

tras until an accident disabled him from playing, and he succeeded, on his retirement, Mr. Cipriani Potter as Principal of the Royal Academy of Music. Among many other works, Mr. Lucas wrote an opera, 'The Regicide,'—noteworthy because it has the strange distinction of having been published and never played.

Mr. Trust, the excellent harpist of the Royal Italian Opera, also died last week.

Rossini's Mass, about which we may have something to say next week, has raised a legal question of general interest. M. Strakosch, the purchaser of the Mass, sold the publishing right to M. Brandus, and the right of representation in Paris for two years to M. Bagier, of the Italian Opera. The director insists that he has the power of preventing any portion of the Mass being performed either in public or in private. In pursuance of this conviction M. Bagier not only prohibited the playing of the *prélude-offertoire* at the Church of La Trinité, but he actually sent a *huissier* to a lady for the purpose of conveying a formal interdiction against the projected performance in her own drawing-room by amateur friends of selections from the Mass. The lady, whose name is published, defied the law, but the interdiction has cast dismay amidst the musical circles of Paris. The publishers naturally complain, as the difficulties thrown in the way of performance greatly diminish the sale of the work. But higher considerations are involved. No man ought to have the power of "burking" a masterpiece for a certain number of years. It is true that it is to the interest of the purchaser to produce as often as possible a work of which he has bought the right; but the contingency is possible that he might desire it to remain unheard, and in this case the composer's reputation might suffer irretrievable damage. It is quite reasonable that those who attract the paying public by a new work should be taxed for the *droits d'auteur*, but surely private performances, to which there is no payment for admission, should be exempt from all legal intervention.

M. Offenbach has not had his usual good luck of late. Not only has 'Vert-Vert' failed at the Opéra Comique, where his 'Barkouf' and 'Robinson Crusoe' may have prepared him for that event; but even at the Bouffes Parisiens, the cradle of his success, with Mlle. Schneider to help him, 'La Diva,' his latest novelty, appears not to have achieved the anticipated triumph.

As a proof how great is the popularity of M. Sardou's new drama 'Patrie,' the production of which at the Porte St.-Martin was noted in last week's *Athenæum*, on the appearance of M. Sardou at the Bouffes the night when Offenbach's 'La Diva' was first played, the audience rose and greeted him with loud acclamations.

Three novelties have been produced at the Palais Royal, 'Le Dossier de Rosafol,' a one-act comedy of MM. Labiche and Delacour; 'Deux Portières pour un Cordon,' an operetta by MM. Lucien and Alcindor; and 'Madame Pot au Feu,' a *vaudeville* by MM. Varin and Delaporte. All are of the known Palais Royal stamp.

'Le Talion,' at the Menus Plaisirs, is by M. Xavier de Montépin, the author of 'La Sirène' and other notorious works of the same class. "Une des Cés Dames" finds the daughter whom she has educated in purity and innocence corrupted by a dissolute marquis. Her revenge is to corrupt the only son of the man who has wronged her. She brings thus the Marquis on his knees, anxious, by wedding his victim, to make amends for the injury he has done her. The mother says the expiation is too late, and, drawing a curtain, discloses the corpse of her daughter, who had died on a bed of suffering. The French are unequalled at plucking from "the nettle" immorality "the flower" a moral.

A comedy by the Duke of Massa and M. Aurélien Scholl is among the novelties anticipated at the Théâtre Français.

On the eve of her departure from St. Petersburg Madame Patti signed an engagement to return there, from the 15th of November to the 15th of March, "for the consideration," it is said, of 200,000 francs.

Madame Viardot has completed an operetta, 'Le Dernier des Sorciers,' which has been orches-

trated by Liszt, and which is to be played at Weimar on the approaching fête-day of the Grand Duke.

#### MISCELLANEA

*Contraction of Igneous Rocks on Cooling.*—Upon my return to London to-day I find Mr. Malet's letter in your number for March 13, and, from its contents, perceive that Mr. Malet has altogether misunderstood both the object and results of my experimental inquiry into this subject. My investigations, as will be seen on reference to my original paper in the *Chemical News* of October 23, 1868, started from the premises that igneous rocks do, as a rule, contract in cooling. Their aim was to arrive at some approximative determination of the amount of such contraction; and the conclusion arrived at, from the results of the experiments, was, in the words of my communication, "that the amount of contraction which silicated rocks undergo in passing from the molten to the solid and cold state must be very much less than usually taken for granted, and that, in consequence of this, the effects due to such contraction, when considered in relation to certain geological phenomena, have been much over-estimated." How Mr. Malet can, in his letter, state, "It is proved in the letters alluded to that the basalt rock, Rowley rag-stone, does not contract in cooling," is to me incomprehensible, since I have been all along thoroughly convinced that, like other such rocks, it also does contract sensibly in cooling, and have only maintained "that it is extremely improbable that any contraction as large as 10 per cent. (as maintained by Bischof for basalt) could have taken place." The amount of contraction which I admit such rocks to have undergone in cooling is, in my opinion, amply sufficient to account for many important geological phenomena; but I certainly am not prepared to attribute "the issuing of molten matter from our volcanoes" solely to this cause. If Mr. Malet will refer to Prof. Phillips's recent work on Vesuvius, he will there find that the learned Professor considers the eruptions of this volcano as due to totally different causes.

DAVID FORBES, F.R.S.

*The Gulf Stream.*—I hope I may be in time to put in a few words on the Gulf Stream, in reference to Col. Greenwood's letter in the *Athenæum* of the 20th of February. I am not quite clear whether he thinks the warmth of the Stream has no effect on the climate of the land on which it impinges, or whether he concludes it does not take the course usually ascribed to it. According to the meteorological table of the 24th of February, in the *Daily News*, the thermometer at Skudenes, at 8 A.M., was 50°; only three places in the list besides giving that temperature, or a little above it; that is, in Norway, latitude 58°-59°; but on many occasions lately it has been quoted higher there than in various places on our own coast. Now, can the wind coming from Cape Farewell (60° latitude) be raised to a temperature superior to that of wind crossing the Atlantic? The sea on the north-west coast of Norway, from lat. 58° to 71°, is never frozen, or, indeed, for many miles up the fiords; only towards the extremity, where, as the embouchure of some river, it is partly silted up, and the water brackish. At the North Cape the sea is as open at Christmas as at Midsummer. No record—and the historic time goes back certainly some five or six centuries—tells us that ice was ever seen there, though it certainly reaches "Bear Island," about half-way between the southernmost point of Spitzbergen and the north coast of Norway. What fends it off, if not the Gulf Stream? The field-ice (there are no icebergs off Spitzbergen) is melted before it reaches the shore. Beans, or some kind of shell-fruit from Mexico, are found on the coast near the North Cape and to the eastward, and I have been assured that if you strip off a few square yards of turf on the terraces near the little town of Wadsö, in East Finmark, you are sure to find pumice-stone; if so, it must have floated from Iceland (!) when these terraces were beaches. On "The Thousand Islands" and various points of Spitzbergen, a good deal of driftwood is found. Whether that comes from the White Sea, Siberia or Labrador,



has never, I believe, been ascertained. In the years 1825-26, a good many casks of palm oil were picked up off the North Cape. There being no market in Norway, it was shipped to Hamburg, and then traced to a vessel from Africa, wrecked on the north-west coast of Ireland. At Alten, latitude 70°, potatoes and turnips attain a good size by early in September; sowing spinach towards the end of June, you may have it on table early in August; the scanty barley-crop rarely fails, and the native prefers it to that of foreign growth imported. At Hammerfest, latitude 70°40' or thereabouts, it is rarely that the thermometer, for some days before Christmas, does not range above the freezing-point. What expanse of water is there, then, to raise the temperature to this height? If any of our tourists next summer are inclined to prolong their excursion beyond Hammerfest to Wadsö (there are fortnightly, if not weekly steamers, and in 1870 it is expected they may notify in London their arrival at the latter remote little provincial capital, East Finmark, — the Storthing has voted the money for carrying it out), they may ascertain what American, Greenland or Icelandic productions are found there; and, further, they may go in a shark-fishing craft to the banks, 80 to 100 miles north of the North Cape, where fresh salmon are asserted to be found in the stomachs of sharks caught there, and perhaps catch the fish itself, the *Salmo salar*, in its ocean habitat.

H. W.

P.S. The Bay of Kaaford, at the bottom of the Alten Fiord, was quite free from ice and open in the middle of February. For forty-two years, and I do not know how much longer, it has always been frozen over, sometimes early in November, never later than the beginning of December.

*Combe as the Name of a Hill.*—The doubts expressed by your Correspondent "A. H." (*Athen.* No. 2159, page 382) as to the significance of the word *combe* when applied as the name of a hill, seems borne out by the way in which it occurs in the south of England. From Ulcomb, in the hollows of Kentish hills, south-east of Maidstone, the word occurs at frequent intervals along the line of valleys formed by the Surrey, Sussex, Hampshire and Wiltshire uplands, in the names of hamlets, villages, farms, parks, &c. The idea of the word applying only to an isolated hill seems refuted by the occurrence of the name in valleys formed by long ranges of these uplands, as well as near single eminences. And we find the word much more commonly on the slopes or in the valleys than as a name for the hills themselves. I do not know if we may accept *Compton* as derived from "Combe Town," but, if so, it would make the name still more common in the south. In the case of Molecomb, a park near Chichester, the neighbouring hill bears the name of Rooks Hill: to the north of this, in the western extremity of the valley formed by a long range of upland, there are two hamlets bearing the names of Combe and Combe Cross, but I do not find the name applied to the hills themselves. Still further north, on the road from Haslemere to Petersfield, we have a park called Holly Combe, with adjacent hamlets bearing the names of Combe and Harting Combe; but here again the name does appear applied to the neighbouring hills. The same may be said of English Combe and Combe Hay, both lying south-west from Bath, and also of North and South Burcombe, in the valley of the Nadder, near Salisbury. These are a few only of the cases in which the word occurs in the south. To the north of the Thames it occurs less frequently; but we have between Needham Market and Stow Market, in Suffolk, a Combs Hill, with two hamlets bearing the name. In all these localities the valleys and hollows appear to have been well wooded from the earliest historical period, and so far bear out the idea that the word was applied to a dark hollow between hills, and not to the hill itself. If we are to understand the word *combe* as signifying the crest or apex of a hill, we can hardly derive it from the British *crom*, as in the latter sense the word is doubtless derived from the Latin.

B. L.

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## LITERARY WARNING.

The book 'SPIRITUAL WIVES,' by William Hepworth Dixon, published in London, 1868, the first volume of which deals almost exclusively with a religious law process which was conducted at Königsberg, in Prussia, during the years 1835-42, has lately been highly commended by several German periodicals which are also read abroad, for the purpose of securing to it a literary position in the history of culture. With this object the *Littérateurs* in question, like Mr. Dixon himself, take the freedom of assuming a mien as if the untruths and hallucinations contained in that book rested on documentary evidence supplied by the process mentioned, by which means persons unacquainted with the matter might be misled to consider them true. For truth's sake therefore the real state of the matter, veiled by the said means, must be brought to public knowledge.

Already since 1862 indeed, a publication extensively circulated in Germany (published by Balmar & Richm., in Basle and Ludwigsburg) by the undersigned, who, from his official position, is minutely acquainted with the whole contents of the documents, had given to the public an "Explanation founded on the original documents" of the religious law process above mentioned,—which, by means of verbal citation of the relative documentary passages and judicial decisions, &c., establishes that the religious sect whose existence Mr. Dixon now publishes after a period of thirty years, not only never existed, but that also the entire denunciation of sects together with all the fictions thereto appended and still more multiplied by Mr. Dixon in his 'Spiritual Wives' had been judicially refuted, and the removal of two preachers from their clerical offices was solely in consequence of expressing views which, in conformity with competent technical opinion, tend to guard the authority of the Bible and further personal improvement.

Dixon's work could in no wise give information taken from original documents, for judicial documents, and particularly when sealed up by superior command, as Dixon himself states, are of course not accessible to intruders, much less to a foreigner.

On the contrary, Mr. Dixon has judged, besides gossiping rumours imposed upon his credulity, solely from a duplicate of a lampoon which he had got privately, and which is not therefore to be acknowledged as authentic; this scurrilous piece of writing had been added to the documents thirty-three years ago by J. W. Sachs, M.D. (Compare preliminary remark to the English translation of a historical extract from the 'Explanation,' entitled 'Anti-Dixon,' published by Rehm, Basle, 1868).

The completely untrustworthy nature of that Satire, which condemns itself by its own self-contradictions and inconsistencies, is established not only, as the 'Explanation,' Part III. sec. I. shows, by the documentary accounts, but also by the characterization supplied by the author of the 'Spiritual Wives' himself of the immoral and despicable ground assumed by the author of the Satire.

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1. The sum of 412,345l. was proposed for Assurance, of which 307,396l. was completed, at Premiums producing 10,067l. per Annum.

2. The amount paid under Claims by death was 100,883l., being the smallest since 1860, whilst the expenses of management and all other outgoings were even less than for many years past.

3. On the other hand, the Income was raised to 219,769l., notwithstanding that its increase was retarded by abatements of premium which did not take effect in the previous year, and by the cessation of interest on the large sum paid as Bonus in 1867.

4. The Surplus Income was very considerable. It amounted to 83,152l., a sum exceeding by more than 8,000l. any previous Surplus during the forty-four years of the Society's existence.

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Every Policy issued on this plan will be without any conditions as to voyaging, foreign residence, or other usual limitations. By this freedom from restrictions of all kinds, the objections before referred to will be entirely removed, and the Policies will become at once positively valuable as actual securities.

In addition to the foregoing statement of advantages, the number of premiums is strictly defined. The longest term provided for is twenty-five years, and the shortest five years, as shown by the Tables. Thus, bankers, creditors, and others holding Policies of this class as security may always know the utmost amount they may be called upon to advance so as to maintain the full benefit of the Assurances—a matter of great importance where Policies are held as collateral security.

It is only necessary to add that, as a consequence of the Policies under these Tables being Unforfeitable and Unconditional, they will also be Unchallengeable on any ground whatever. They may therefore be aptly termed Absolute Security Policies.

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- IV. JOHN K EBLE. By C. Kegan Paul, M.A.
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On the Structure and Relationships of the Simple or Nucleated, and the Compound or Punctate Forms of Thalamaccolidia. By J. D. Macdonald, M.D. F.R.S., Staff Surgeon R.N. With Plate.  
On New Forms of Diatomaceae from Dredgings off the Arran Islands, County Galway. By the Rev. Eugene O'Meara. Third Series. With Plate.  
The Structure and Arrangement of a Nervous Mechanism demonstrated in the Auricle of the Frog's Heart. By Lionel S. Beale, M.B. F.R.S., Professor of Physiology in King's College, London. With Plate.

## NOTES AND CORRESPONDENCE:

- The Royal Microscopical Society.  
Snow Crystals.  
Microscopy in Russia.  
Beck's Concentric Rotating Stage.  
A Microscopic Cause of Death.  
Lichen Zoospores, Kitzon.  
A New Microscope.

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RUSSIAN POPULAR LEGENDS. By W. R. S. Ralston.  
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Sir G. C. LEWIS and LONGEVITY. By Lionel A. Tollemache.  
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NOTE on Dr. BASTIAN'S PAPER 'On the Physiology of Thinking.' By Professor Bain.  
CRITICAL NOTICES.

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## LITERATURE

*To his Highness the Lord Protector of the Commonwealth of England, Scotland, and Ireland, the Humble Address of Manasseh ben Israel, in behalf of the Jewish Nation, 1655. (Trübner & Co.)*

ON a dark December day, three hundred and four years ago, a body of men assembled in the long gallery of Whitehall to discuss the darkest topic on which the wit of Roundhead trooper and Puritan divine had ever been employed. Cromwell sat in the chair of state. Below him were the Lord Chief Baron, the Lord Chief Justice Glynn, Lord Mayor Draper, Sheriff Thompson, and a host of preachers—Dr. Owen, Dr. Goodwin, Mr. Cradock, and others, then known to City madams and Whitehall beauties as the most popular preachers of their time. Well-worn Bibles lay before them on the board of green cloth; old monkish chronicles, old Acts of Parliament, old Court records, were also heaped about. The tomes had been searched for evidence; the best lawyers had been employed to state the case, and the Talmudists had been consulted as to facts. The purpose of the meeting was to deduce from the prophetic Scriptures, from the ancient Jewish writings, and from the actual statutes of this realm, the duty of English statesmen, living in a righteous commonwealth, towards the People of God.

The subject had been brought before Cromwell in a striking way. A learned Dutch Jew, called Manasseh ben Israel, had come over from Amsterdam to lay the cause of his people before the Council; and the Lord Protector, even in the stress of his great schemes, took up the tale, and summoned his big men of the law and divinity to debate the matter in his own presence.

In those days no Jew could openly live and trade in England. Now and then a Jew came over into the land; came over as a courtly physician, a princely traveller, or a wealthy goldsmith; but in order to evade the law, and deceive the mob, he had to put on a foreign air, and pass as either an Arab, an Italian, or a Portuguese. Spain herself had not whipped the holy race with sharper thongs than the island which once had been their happiest home.

No one knows when the Jews first came into England. They were here before the Norman Conquest. They were here when Hengist landed. It is probable that they were here before Cæsar came. Some writers derive the name of Britain from a Hebrew word: from *Barat-anach*, tin island, which would be very ingenious if either *Barat* meant tin, or *anach* island. When the Romans land, we get on safer ground. One of the edicts of Augustus speaks of the Jews in Britain. One of the Roman bricks dug up in Mark Lane has the story of Samson and the Foxes stamped upon it. Bede mentions the Jews in connexion with the great controversy on the tonsure. Egbert forbade the Saxon Christians to attend Jewish feasts; a fact which implies not only that we had synagogues and ceremonials in England, but that a friendly intercourse then existed between the native Christians and the native Jews. In the Crowland Abbey records there is an entry which proves—if the record itself be genuine—that Jews could hold land, and that they were in the habit of endowing monks and nuns with some part of their wealth.

The first storm of persecution struck them when the Pagan Danes deflowered the island. Canute was not their friend. Some say he

drove them from the country; and this is a legend which the Jews accept as true. It is hardly likely that all were sent away; but those who stayed behind were treated in a new and cruel spirit. The Jews were no longer free. They lost their right to hold land. They could no longer appeal to the courts of law. We hear no more of Christians going into the synagogues, and of Hebrews leaving money to the convents. All the springs of charity were sealed. Only under the name of "King's men," and very nearly in the position of slaves, were a few wealthy and useful families permitted to hold their ground. "The Jew, and all that he has, belong to the king," runs the law of Edward the Confessor,—a law which was certainly not a dead letter in the succeeding times.

The Jews made very slight progress in England until the Norman baron, with his strong arm and greedy maw, invited the rich traders and tiremen of that race from France. Crowds of Jews now settled in Stamford and in York; afterwards they came to Oxford and London; and during the first golden period of their return they occupied and enriched these cities by art and trade. In London they dwelt in two several places; both of which localities were determined by the fact of Jews being considered as "the King's men,"—not as ordinary citizens,—free of the ordinary law. One of their quarters lay in the City proper, the quarter off Cheapside, in which stood the ancient London Palace. This quarter was called from them the Jewry. They clustered about the old palace, because they were "the King's men," and found their only protection under the palace walls. The second quarter, which lay beyond the City towards the east, was also a royal quarter, being close to the king's Tower, a part of London over which the Mayor and Aldermen had only a limited right of sway. When the prince was weak, the Jews fled into the Tower, which was sometimes crowded with Jews so closely that pestilence broke out, and scattered both the fugitives and their protectors to the four winds. When the prince was strong, his "men" multiplied in number—swarming backward from the Tower ditch into the district now known as the Minories, and the swamp called Hounds' Ditch. The great merchants of the sacred race dwelt in the City, the poor hucksters and chapmen near the Tower. Hence the first quarter is called Old Jewry, the second quarter Poor Jewry.

Policy led the earlier Norman kings to befriend this gifted and useful race against the monks and against the mob. Rufus, indeed, was so far attached to them that some writers fancy he had thoughts of becoming a Jew himself. But this is an inference from facts which bear a totally different construction. Rufus resisted any attempt to convert the Jews; and on a notable occasion he called before him certain converts in Rouen, and bade them return to the faith of their fathers; whence it has been inferred that he was in favour of that faith. The truth was, Rufus was in favour of "King's men." Jews were profitable clients, and Rufus had no wish to see their number reduced by conversion, in the reality of which he was not likely to believe. The story told of him shows that the question was one of money. Stephen, a Norman Jew, came to Rufus complaining that his son had quitted the synagogue, and offering the king a purse of sixty silver marks to persuade him back. Rufus took the silver, and sent for the lad. "Sirrah," he cried, "thy father here complaineth that without his licence thou art become a Christian; if this be true, I command thee to return to the religion of thy nation

without more ado." "Your Grace," said the young convert, "doth but jest." On which Rufus flushed up into sudden wrath: "What! thou dunghill knave, should I jest with thee? Get thee hence quickly, and fulfil my commandment, or by St. Luke's face I shall cause thine eyes to be plucked out." The young man would not turn from his new ways, even after such a threat; and when Stephen saw that the king had failed in his promise, he asked for his money back. But Rufus and silver marks were not to be parted. "Why, man," said the king, "I did what I could;" and on the old fellow saying that he must have either his son or his silver at the king's hands, Rufus gave him back thirty marks to stop his mouth.

Oxford was in that time almost a Jewish city. The best houses belonged to men of this race, who boarded the English students, and established schools for the study of Hebrew law. Lombard Hall, Moses Hall, and Jacob Hall were centres of learning. A great synagogue was built, and the Jews were popular with students and learned men. Great rabbis lectured on their faith, and two quarters of Oxford were known as the Old Jewry and the New Jewry.

The Jews grew fat, and fat men are incautious. In the reign of Henry the First the monks began to show their teeth; and from this reign downward the Church led on the mob to attack the Jews. In the reign of Stephen they were fined and imprisoned; in the reign of Richard the First they were massacred; in the reign of John they were cheated and robbed; and so far forward until the reign of Edward the First, when they were finally expelled the kingdom, under pain of death. Then came a time of silence and exclusion. For three hundred years the law of England had no mercy on the Jew. He was an infidel, a cogot, a leper, a thing that could not live upon the English soil.

The offences charged upon the Jews, and held to justify their expulsion from a country in which they had dwelt before the Norman baron and the Saxon yeoman came into the land, were such as to raise a smile in more considerate and more critical times. They debased the coin, they forestalled the markets, they gibed at images, they poisoned the wells, they strove to convert the Christians, they kidnapped young children, whom they sacrificed as burnt offerings.

One accusation roused the anger of the commons, a second justified suspicion in the nobles. But our sires were far more ignorant and superstitious than unjust. Nine out of every ten men in this kingdom believed that Robert, of St. Edmund's Bury, was killed by the Jews, and that his blood was sprinkled on their altar by the high priest. Our fathers were not singular in these beliefs. No page in the long story of popular delusions is more striking than that which tells of the widely-spread conviction that Jews put men—especially boys and young men—to death to get their blood. This belief was found in Paris and in Seville, in Alexandria and in Damascus, just as it was found in Oxford and in London. Nay, it is still to be found in the South and in the East. Many persons in Rome, and yet more in Jerusalem, assure you that the Passover cannot be properly kept unless the cakes are mixed with Christian blood. No Easter ever passes by without quarrels in Zion provoked by this superstition. The Greek and the Armenian cling to their old traditions, and every little fray in the Holy City between Jew and Christian leads to charge and counter-charge, which the grave and impartial Turks have to decide according to their written



law. A few years ago, these accusations were raised so often in Palestine, that the Sultan issued a commission of inquiry into the facts alleged and denied, when both sides were heard, the Jewish books were overhauled by mufti, and an imperial decree was issued, of which all pashas and kadis must take note, declaring that the Greek and Armenian allegations were untrue.

The higher English knights and nobles had other reasons for their hatred of the Jews. Some of these nobles may have really feared—as they certainly said they feared—that the richer Jews would bribe the courtiers over to their faith. Such things were freely said in Italy and Spain. Still more, the Jews were much more “liberal,” as it is called, than their sturdy neighbours. Many of the Jews were learned men, and learned men are apt to laugh at things which vulgar folk hold sacred. An Oxford Hebrew mocked St. Frideswide, saying he could cure as many sick persons as the saint himself. The legend runs that the mocking Jew went mad and hung himself in his own kitchen,—which is perhaps a politic way of telling the tumultuous story of popular ire and priestly vengeance. Some of these learned men were learned in the way to excite suspicion: they were alchemists, sorcerers, and astrologers, professors of magian art, dealers in charms and amulets, agents of the Seraglio and the Court. But their true offence was—they were rich.

They were rich, and the world could not forgive them. The fact is, the Jew, who is by nature a shepherd and a wine-grower,—a man who delights in the pasture and the garden, and whose national poetry breathes of the tent, the flock and the watercourse,—had been driven by abominable laws from the courses which he loved into the practice of acts which were originally foreign to his race. When a Hebrew could hold land of his own, he was neither a pedlar nor a money-lender. He sheared his own sheep, he planted his own olives, he pressed his own grapes, he threshed his own corn. Under that Roman law, which the Church sent into Western Europe, a Jew was forbidden to own land; hence he was driven into trade, which his genius converted into a profitable calling. Most of all, he took to buying and selling money; to lending on interest and security—a vocation for which few men are naturally fit. The Jews were dealers in money, and nearly every man of influence in the Plantagenet Court was in their debt.

That was offence enough, and for that offence they were driven into foreign lands. They were driven away from this island with as much cruelty as their brethren afterwards underwent in Spain. The Church put them to the ban—cursed them, plundered them, and drove them forth. For four hundred years that stern decree was held. But a change was coming for the holy race. The Iron Age was almost past; and though the golden prime was yet far off, the wiser spirits were looking for a brighter day. Luther, Crammer, Calvin,—all the great spirits of the Reformation had been the unconscious friends of Israel; and when the sentiment of respect for private judgment in affairs of faith had entered deeply into men's minds, a habit of toleration followed in its wake, of which the Hebrew found his share.

The Puritans were warm admirers of the Jews. They talked Old Testament. They called their sons David and Abner; their daughters Miriam and Hephzebah. They regarded the Commonwealth as a new Israel, and Cromwell as a modern Joshua. Some of the foreign Jews partook of these fancies. They thought the Lord Protector might prove to be their Messiah, and they sent a deputation to England to make strict

inquiry into Cromwell's pedigree, expecting to find in his ancestry some trace of Hebrew blood. Under his Protectorate they hoped to come back to their ancient English homes.

Cromwell sat in his chair of state, with the open Bible before him, and with a petition from a learned Jew in his hand. It was a very adroit petition, and the writer of it was a very ingenious man. The petition began, in its queer English, referring to the words of Daniel—“Thou that removest kings and settest up kings,”—facts which he hinted were allowed,—“to the end the living might know that the Highest hath dominion in man's kingdom and giveth the same to whom he pleases.” It went on to say that no man becomes a governor of men unless he be first called to that office by God. It then proceeded to show that no ruler of men had ever been stable in his seat of power who was inimical to the holy race; and cited in proof of this strong assertion the cases of Pharaoh, Nebuchadnezzar, Antiochus, Epiphanus, and Pompey. The paper went on to say that no country which favoured that race had ever failed to flourish, though it refrained from citing the examples of his second proposition. Lastly, it prayed the Lord Protector to repeal the laws, passed under the Kings, against the Jews, and to permit a synagogue to be built in London.

The author of this petition was Manasseh ben Israel, a Jew of Portuguese descent, then living in Amsterdam—a man of fine culture and unquestionable piety. English ambassadors had been received in the Dutch capital, not only by the Government, but by the churches. Not the least eager to hail the new Commonwealth were the Hebrew merchants, and a grand reception was accorded to her ministers in the synagogue. Manasseh took advantage of this visit to urge upon Cromwell the recall of his people from their long exile.

Cromwell favoured the petition. The Lord Chief Justice and the Lord Chief Baron reported against maintaining the old statute of exclusion. The Lord Mayor and Sheriff declared that the City was willing to receive the Jews as brethren. But the old enemies of the Jews were still strong. The clergy, even the Puritan clergy, could not see their way to such liberal concessions as the lawyers and citizens were prepared to make. To the divines, a Jew was a man of a stiffnecked race, who had rejected the true Messiah and put the Son of God to a shameful death. Owen, Cradock and their brethren turned over the leaves of prophecy. Manasseh had very skillfully fallen in with Puritan ways of thought; hinting that the Judgment was at hand, and the day of final reconciliation nigh. Cromwell, struck by this suggestion, urged the divines to adopt a healing policy; but the preachers held to the doctrine that the Jews were a God-abandoned people, unfit for association with Christian men. Cromwell's eloquence was highly praised; and the subject being one which he knew, he probably spoke beyond his usual style; but neither Glynn's law nor Cromwell's eloquence availed in presence of these hot divines. The clergy stood out; and even after Hugh Peters and two other advocates of Manasseh's scheme were added to the conference, the clergy were obstinate and powerful enough to defeat Cromwell's plan.

But the Lord Protector was a law unto himself. If a regular act could not be obtained, empowering the Jews to settle in England once again, not as “King's men,” but as citizens and equals, men with legal rights, he could and would permit them to come in as “Protector's men.” In that quality a few of them came back from Amsterdam and Leyden. Under Cromwell, they had no persecution to fear and no exactions to resist. They came back on suffer-

ance only; but they soon established a character in London which made them many friends. In a few years, opinion underwent a change; the clergy lost their power; the old abominable laws were all repealed; and the Jew, who had ventured to come home as a “Protector's man,” became a peaceable and prosperous citizen of the realm.

Among the Jews themselves, Cromwell is regarded as the man to whom, under God, they are chiefly indebted for their happy return to a country which had cast them out for 400 years. But Cromwell might never have called that conference in the Long Gallery of Whitehall had he not been urged by Manasseh ben Israel, the pious and able Portuguese Jew; a copy of whose rather scarce Petition to His Highness the Lord Protector has been reprinted at Melbourne in Australia; a city which is more populous than Jerusalem, and which is built on a continent of which Manasseh never heard the name.

*The Annals of Our Time. A Diurnal of Events, Social and Political, which have happened in, or had relation to, the Kingdom of Great Britain, from the Accession of Queen Victoria to the Opening of the Present Parliament.*  
By Joseph Irving. (Macmillan & Co.)

FROM newspapers, official reports, biographies, histories, dictionaries of dates, and other sources of information, Mr. Joseph Irving has gathered into a bulky volume of close type, with two columns of text to each page, a serviceable collection of the more memorable of those countless facts which have made up the sum and substance of our national interests during the one-and-thirty years from 1837 to the close of 1868. Against the first edition of such a work of course a formidable list might be drawn up of subjects omitted; and whilst passing over many important events without giving them a line of notice, the compiler very often condescends to mention trivial matters which there is no need to remember. Moreover, the index to the massive budget is less comprehensive and exact than it should be. But though capable of amendment in many particulars, the compilation is a sound and careful book, to which the man of letters or public affairs may advantageously turn for information on a vast number of recent events when he wants an answer to the continually recurring question, “In what year did that occur?” Mr. Irving's pages will also afford considerable amusement to idle readers who search its columns for forgotten or dimly-remembered particulars about eminent persons. For instance, on November 22, 1838, we come upon our late Premier and present defender of the religious institutions of the country in the Court of Queen's Bench, whither he had come to receive sentence for uttering a libel against a member of the Bar. “In the Court of Queen's Bench,” runs Mr. Irving's record, “Mr. Disraeli, M.P., appeared to receive sentence for a libel on Mr. Austin, a barrister, judgment having gone against him by default. Mr. Disraeli said that, as to his offence against the law, he threw himself entirely on the mercy of the Judge. He thought his apology was such as a gentleman should cheerfully make, and with which the offended party should be content. As to offence against the Bar, he appealed to the Bench to shield him from the vengeance of an irritated and powerful profession. Apology accepted, and prayer for judgment withdrawn.” Five years later, July 1, 1843, we read an extract from the *Newcastle Journal* which deserves commemoration amongst the amenities of literature, as a specimen of the violence by which Mr. Bright was assailed by public writers, no



less than by private speakers, for his share in a political movement that is admitted by all parties to have resulted in incalculable benefit to every class of his fellow-countrymen. "It is stated," says the furious journalist, "that Bright, the Anti-Corn Law agitator, is expected to visit the wool-fair, which will be held at Alnwick shortly, in order to scatter the seeds of disaffection in that quarter. Should he make his appearance, which is not improbable, it is to be hoped there may be found some stalwart yeoman ready to treat the disaffected vagabond as he deserves." Now that this disaffected vagabond, of whose oratorical violence we have heard not a little from censors more vehement than nice, has become a Cabinet Minister, and has so far gained the esteem of his opponents that they are often heard now-a-days commending his conservative temper, Mr. Irving does well to remind us of the scurrility and malice with which he was formerly declaimed against by press and platform, scribe and squire. Whilst it was thus suggested to stalwart yeomen that they should answer Mr. Bright's arguments by breaking his bones, Mr. Cobden was assaulted and forcibly driven from the Corn Exchange, Mark Lane, by merchants and factors who lived to repent of their folly and to see that the man whom they thus treated with lawless indignity was working for the good of the rich scarcely less than for the benefit of the poor—that Free Trade was alike beneficial to dealers in and consumers of corn. "Sir," wrote Mr. Ruding to the commercial reformer, July 24, 1843, "I beg to express my deep regret, as one of the proprietors of the Corn Exchange, at the scandalous treatment which you experienced this morning during your visit here, in which regret I believe every respectable party connected with the Corn Exchange sincerely joins, whatever political opinions they may entertain." Events succeed events so rapidly in a populous and busy country, and each new set of occurrences has such a tendency to push preceding occurrences out of sight and mind, that whilst the directors of Overend, Gurney & Co. are still awaiting their trial on grave charges, readers have learnt to regard the great discount house and its failure so completely as affairs of the past, that they will start at hearing how short a time has elapsed since the house at the corner could venture to cross swords with the Bank of England. "Considerable excitement," says our compiler, April 12, 1860, "was created in mercantile circles in the metropolis by the sudden and unexpected rise of the rate of discount first to 4½ and now to 5 per cent. The step was said to be owing to the withdrawal of 1,550,000*l.* by the great discount house of Overend, Gurney & Co., in resentment at the application of the Bank rule against re-discounting. The experiment terminated in the amount being returned to the Bank in the course of a week, and discount was thereupon reduced to its former rate." From these extracts it may be seen that Mr. Irving's compilation furnishes entertainment for lovers of old gossip, as well as facts for the inquirers whom it is especially designed to enlighten.

*The Ruined Cities of Zulu Land.* By Hugh Mulleneux Walmsley. With Illustrations by Martinus Knijtenbrouwer. 2 vols. (Chapman & Hall.)

THE editor of these volumes, a "Colonel in the Ottoman Imperial Army," dedicates them to his brother, "Capt. Walmsley, Government Agent, Zulu Frontier, Natal," adding, by way of notice to his readers, that the work is, in the Colonel's own words, "founded on a manuscript I received from him." It would be satis-

factory to know the nature of the foundation on which Col. Walmsley has built a superstructure of his own. The book is discursive, and goes far away from Zulu Land and its ruined cities. It deals with India and the mutiny, and accidents by flood or field, and jollification and love-making. This cannot be done without a Livy-like imagination, which produces conversations of considerable length and not wanting in spirit. We may, however, suppose that most of the illustrations of life outside Africa form the superstructure reared by the Colonel, and that all which refers to Zulu Land and the continent of which it is a part belongs exclusively to the Captain, the Government agent in the Zulu district. For this reason especially, and for others in reserve, we shall confine ourselves to what Capt. Walmsley has to say on an interesting matter connected with that rapidly developing land.

We do not now hear for the first time of the close analogy that seems to exist between some of the modern South African tribes and the ancient people of Egypt. Barrow, in his account of travels at the Cape, has alluded to similitudes of men, manners, climate, and productions between these nations far apart. Col. Napier's volume continued the analogy; the Rev. Mr. Fleming, in his 'Kaffraria and its Inhabitants,' bore similar testimony, and scores of other wayfarers have adopted and expressed the same views. In this district is to be found one of the half-score localities where Ophir has been placed, and fancy most favours the tradition. When it sees the ships of the wise king sailing from Tarshish it brings them to port at the Zulu Ophir, whence they return freighted with gold. As to the Egyptian element still supposed to be traceable in various characteristics which distinguish the people and the soil on which they dwell, legend easily derives it from Pharaoh Necho, and there may be something in it to account for the facts. Assuming, or allowing, that he sent forth that famous expedition for the circumnavigation of Africa, which left Egypt by the Red Sea and returned to it by the Mediterranean, there is nothing improbable in the alleged circumstance that the explorers tarried by the way, under some stress of weather or accident; that they made acquaintance with such people as they found; sowed corn, stayed long enough to eat it, and, having eaten it, were off to sea again. The story further says, that the indelible mark of the Egyptian was then made. To this, the Captain's exciting story makes some additions. We are told of the ruined cities of Zulu Land, and are taken into what is left of them by means of this volume. The personages are a Polish missionary in search of Ophir, and a Capt. Hughes. They are out, combining the chase with research, when, getting clear of the forest land, they come upon masses of fallen masonry lying along the bend of a river in front of them. They were on forbidden ground, for the Kaffirs hold the ruins sacred, and believe that no rain will fall for three years if strangers intrude on this ancient inclosure. This is what the travellers saw; we tell it with a little abridgment:—

"There rose right in front of them two massive ruins of pyramidal form, which must at one time have been of great height. Even now, broken and fallen as they were, the solid bases only remaining, they were noble and imposing. Part had come tumbling down, in one jumbled mass, into the bed of the river, while the dwarf acacia and palm were shooting up among the stones, breaking and disjoining them. \*\* By the banks of the stream the pomegranate, the plantain, and the mango, were growing in wild luxuriance—trees not known in the land, consequently imported. Overshadowing the fallen blocks of stone, the date-tree and palmyra waved their fan-like leaves. Dense masses of

powerful creepers crept up the ruins, rending the solid masonry; and the seeds of the trees dropping year by year had produced a rapid undergrowth, those which had once been valuable fruit-trees having degenerated into wild ones. Chaos had, in a word, re-appeared where once trade and prosperity, order and regularity reigned. \*\* The whole mass appeared at one time to have been encircled by a wall, now fallen, the entrances to which could be distinctly traced, and this confirmed the report which had been gathered by the missionaries of Santa Lucia Bay."

The travellers penetrated through passages which led to a courtyard, in which were the remains of pillars bearing traces of carved work upon them. They bore none of mortar, the "stones fitting into one another exactly." The explorers having got to the platform on which the building had rested, this (with some shortening of detail) is what they further beheld:—

"Below them ran a maze of crumbled galleries and court-yards: and wherever the eye could penetrate, mounds of fallen masonry cropped up amidst the dense forest growth. The vast ruin itself was now a shapeless mass, being utterly broken and defaced. The top of the mound was overgrown by bush, interlaced with creeping plants, and, as using their knives, the two cut their way onward, the light of day penetrated feebly into a ruined chamber of vast size. \*\* They penetrated the ruined chamber, but hardly had they put their feet across the threshold, when bats in vast numbers came sweeping along, raising, as they did so, a fine dust, which was nearly blinding. \*\* Their numbers seemed to increase, for troops of others, of a dull brownish red colour, joined their loathsome companions, and then a third species of a chestnut brown, mingled with dingy white, came trooping along. What the building had been it was impossible to tell; but it must have once seemed a mighty pile standing on its platform of stonework, with a flight of broad steps leading to it. These steps had disappeared; but remains of them could be noticed, and from the elevation where the two stood the line which had once been the wall of the town could be traced here and there. There were not any remains of a purely Egyptian character, save a worn arabesque representing the process of maize-grinding; but this was to be seen daily practised among the tribes, and therefore proved nothing, for it remained an open question whether the natives had taken it from the sculptor, or whether he had imitated the natives. Here and there were remains of carvings representing serpents, birds, and beasts of uncouth form, leading to the belief that the building had once been a temple."

Leaving the temple, the explorers made their way to a cave, one of many on the slopes of the Malopopo hills:—

"To this cave the two climbed, entering very cautiously. \*\* Bones of different kinds were heaped about, showing that for a time at least it had been the abode of wild animals. It was about twenty feet high, and there were some curious carvings on the walls, the entrance having evidently been scarped down by the hand of man. Close to the doorway were two colossal carvings, as if to guard the mouth of the cave. Each represented the figure of a nearly naked warrior, having a covering only round the loins; and each held in his hand two spears, and not having any shield—in this widely differing from the present race. The faces of these figures seemed of an Arab type. There was no trace of door, but some broken remains would seem to indicate that the entrance had once been walled up, while close by lay a slab of stone bearing a tracing on it of the figure of the African elephant. There were many similar caverns here and there in the mountain side."

The Amatongas with their chief Umhleswa surprised the travellers, who had penetrated these solitudes in spite of prohibition. The two men, who speak of themselves as probably being the first Europeans who had, for at least many years, seen these ruins, were well-nigh paying with their lives for their intrusion. The details of their adventures till they reached



the Zambesi in safety partakes strongly of the marvellous. The Colonel's gay embroidery seems rather lavishly laid upon the Captain's old uniform.

The above is nearly all that the book contains of the so-called ruined cities of Zulu Land. It differs, therefore, very essentially from Stephens and Catherwood's volumes on the ruined cities of Central America. In the latter, the narrative is solid record, with ample illustrations of the ruins. The Captain-Colonel's book partakes of romance so much that it is difficult to pluck reality out of it; and with numerous illustrations of other things there is none of these Zulu-Egyptian ruins. In a matter of such interest the reader should not be left in doubt as to the narrator's earnestness. In other respects, the volumes will be found rich in variety and amusement.

*An Introduction to the Old Testament.* By Friedrich Bleek. Edited by John Bleek and Adolf Kamphausen. Translated from the Second Edition by G. H. Venables, edited by the Rev. E. Venables. 2 vols. (Bell & Daldy.)

THOSE who knew the late Prof. Bleek must retain a pleasing recollection of the man and the scholar, who served his generation well, leaving an example of uprightness, integrity, and sincerity worthy of universal imitation. The image of his honest heart, expressed in his face and conversation, is present to our mind's eye, as we recall the noble friend whom we have lost.

His posthumous 'Introduction to the Old Testament' is now translated into English. It is a good book, representing the results worked out by the learned author, and given for many years to classes of students in the University of Bonn. Sound judgment, calm consideration, moderation, impartiality, critical ability, are reflected in the work. Whatever the critic says is entitled to attention. Whether the Introduction is equal to De Wette's, may admit of doubt; for Bleek was inferior to the latter in tact, taste, and fineness of perception. Most judges will probably agree with Keil in putting De Wette's above Bleek's. We doubt, too, the propriety of this translation, since the views embodied in it represent phases of critical opinion which are past. The German work may be reckoned thirty years old in relation to the views propounded; for Bleek had made up his opinions on most of the subjects discussed as early as that time. Nor did he alter much. Having once arrived at certain views, he generally adhered to them. There was truth, therefore, at the bottom of Hupfeld's assertion "Bleek is a blunt fellow." That the present work is behind the present state of criticism is evident from the discussion of the Pentateuch. The *supplement-hypothesis* advocated in it has receded before the *document-hypothesis*, and cannot be revived; for the researches of Hupfeld, Knobel, Ewald, Schrader, Boehmer, and Nöldeke, not to speak of others, have established a result different from Bleek's. Hence those who may think the present book an adequate exponent of the best criticism which the Old Testament has yet received in Germany are mistaken. It is a work of the past rather than the present.

Bleek's stand-point was what is commonly designated *rationalistic*, moderately but decidedly so. He held that the Pentateuch in its present state was not written by Moses, all Deuteronomy being of later origin, together with the Elohist and Jehovist; that the latter part of Isaiah (chapters xl—lxvi.) was written by some one at the time of the Babylonian captivity; that the book of Daniel is a Macc-

bean production; that the writer of the Chronicles is often untrustworthy in his accounts; and that all the sacred authors committed mistakes, possessing no infallible inspiration.

The performance is unequal in execution. The Pentateuch portion, though long, is inadequately done. So are Isaiah and the minor prophets generally. The Book of Daniel is admirably discussed. Zechariah is excellently treated. Nahum is wrongly dated, and the book imperfectly described. Many of the speculations about Nehemiah and the canon are baseless. The history of the external form of the text is good, but needs supplementing and modifying in parts. The internal history of the text, which includes versions, is of inferior value; for much light has been thrown upon some of these versions since Bleek wrote. Nor is his account of the Apocryphal Books adequate to present purposes, because he had not the benefit of the labours of Fritzsche and Grimm.

The translator has been rather careless in his work. Thus he renders *trotz* "as well as" instead of "in spite of," making the German express the opposite of what it does; for Hengstenberg and Keil do not agree with Hahn as to Solomon being the author of Ecclesiastes. He also renders the title of Drechsler's little book—'Die Unwissenschaftlichkeit im Gebiete der ältesten Kritik, belegt aus den Schriften neuerer Kritiker, u.s.w.'—'Inaccuracy in the Province of Ancient Criticism supported by the Writings of the Modern Critics, &c.' Luther's well-known expression about Esther and Second Maccabees, that they contain "much heathen naughtiness," is converted into "many heathen barbarisms"; and the title of Zunz's very learned book becomes, in English, 'Statements as to the Divine Service of the Jews.' "H," meaning *Heft*, is erroneously rendered *volume*.

The editing of the Introduction is pretty much on a par with the translating of it. The title-page itself furnishes a proof of this by confounding the author and his son John, the latter being simply one of the editors. We object to the omission of Kamphausen's two prefaces to the original and the non-separation of his notes and additions from Bleek's own. Why is there a departure from the German in this respect? The additions, though few, are valuable, for Kamphausen is a fine scholar. Why are they not marked? That the editing is carelessly done is obvious from Welte, the Roman Catholic continuator of Herbst's Introduction, being made into De Wette, and Masius's Commentary on Joshua metamorphosed into a Commentary on Jonah. Notes and parts of notes, especially those in sections 12 and 96, are omitted; designedly so, since that in section 12 keeps out of view Keil's disparaging opinion of Bleek's book and its rationalism, with the alleged superiority of De Wette's Introduction. The editor's Preface shows that he did not know the Bonn professor, since he mistakes his stand-point. Bleek was not orthodox in Germany; and he is certainly far from orthodox in the sense of that term current in England.

#### NEW POETRY.

*The Golden Chain of Praise: Hymns.* By Thomas H. Gill. (Hunt & Co.)—Mr. Gill in his Preface expresses a modest hope that his book "may not unworthily maintain that Protestant succession of sacred songs so magnificently commenced by Watts, so well sustained by Addison, so gloriously continued by Charles and John Wesley, so worthily supported by Doddridge, Toplady, Cowper and Heber, and so worthily upheld by Montgomery." Here

is a bead-roll of names of men who have each written one or more sacred songs; but we do not think Mr. Gill has succeeded in writing a book that will be adopted as the utterance of human praise. His hymns do not sing themselves, do not touch the reader's heart. They are, as a rule, dry and stilted. The value of a hymn does not lie in its accurate theology, but in its power of expressing the needs and aspirations of a human soul. A hymn to be adopted as a true link in the golden chain of praise must be the cry out of the heart of human nature seeking after God; it must contain a dramatic personality by which each reader or singer may feel that it is a portion of his own life. As years go by the doctrinal hymns become less and less valued. Out of all the writers named in the Preface, only those hymns remain in the heart and memory which can be adopted by Christians of all shades and sects in the religious world. One of the best is the poem entitled 'Full Love'; but even that is heavy. The emotions throughout the whole book are "whipped up" and not spontaneous.

*The Fountain of Youth, and other Poems; extracted from Sketches by the Wayside.* By the Rev. Herbert Todd. (Provost & Co.)—The Fountain of Youth' is the river of Death, which is the renewal of Life. This is the secret of the poem. It is gracefully commonplace, the work of an educated gentleman, with some gift of rhetoric and warmth of utterance. The "other poems" bear marks of an admiring study of Tennyson: they are sweet, weak and vague.

*Carmina Varia; being Miscellaneous Poems.* By Justin Aubrey. (Dunedin, Fergusson.)—The author, in a somewhat flippant Preface, says that his aim is "to count as one of the number that wakened the muse of New Zealand from slumber." There is no mark by which any reader would discern that these verses were written in one place rather than another, and they were hardly worth writing, except for the enjoyment of the author and the amusement of his personal friends. They have a dash of pretentiousness which shows that the author has received the gift for which an old Scotch clergyman once prayed, "a guid conceit o' ourself." The religious poems are the best, because there is no striving after pleasantry or wit in them. We have seen better poems from New Zealand than these. We cannot accept the 'Carmina Varia' even as a specimen brick of the poetical Temple of Fame in the colony.

*Primitive.* By Zachary Edwards. (Provost & Co.)—This pretty volume is garnished with photographic views, chiefly from Cornwall. There is not much local colour in the verses; some of them are graceful, and all of them are the expression of pure and gentle thought; but the poems are commonplace and do not stand out with any distinct personality. Longfellow seems to be the chief poetic fountain from which the author has drawn his supply of inspiration.

*The Cornish Ballads, and other Poems, of the Rev. R. S. Hawker; including a Second Edition of the 'Quest of the Sangraal.'* (Parker & Co.)—Mr. Hawker is the author of the ballad written to the stirring and famous chorus, "And shall Trelawney die!" which was praised by Sir Walter Scott, and accepted both by him and by Lord Macaulay as the genuine text of the old song of the Western men, when their bishop lay in the Tower along with six other reverend fathers, in the evil days of James the Second. We do not think much of any of the other poems in this volume, and against one, entitled 'A Ballad for a Cottage Wall,' we protest, as inculcating



a doctrine worthy of Moloch and Juggernaut. Take only the following lines as a specimen, supposed to be sung by "a tender girl and young," whose parents had not taken her to be baptized:—

"Ah, woe is me! for I have no grace  
Nor goodness as I ought,  
I never shall go to the happy place,  
And 'tis all my parents' fault.  
They kept me from that second birth,  
Which God to Baptism gave;  
And now I have no hope on earth  
Nor peace beyond the grave."

"Angels," it is said,  
"put into her mind  
The solemn words she sung."

We should be very sorry if we thought these verses represented now even an extreme sect of Christians. We had hoped the shadow of such dogmas had long since passed away.

*Poems.* By George Francis Armstrong. (Moxon & Son.)—Mr. Browning is, we should say, the master whom Mr. Armstrong has taken for his model. The pupil has great command of language and a faculty for writing in verse with firmness and force of utterance; but the presence of Browning is over all. How much Mr. Armstrong would have felt himself imperatively forced to write if Mr. Browning had never existed, we cannot guess, for there is no trace of independent personality. It is not a case of imitation, however, but of possession. 'Corragene's Temptation,' which is the best thing in the book, is a case in point. It is argued out as Mr. Browning argues for his characters. A saint, living in a wilderness, is in love with a beautiful and innocent girl. His struggles against earthly passion, his belief in the mortal sin he is committing, and the subtlety with which the temptation glides into his heart and brain; the mixture of love and the base fear of injuring his own soul; the gentle, worshipping love of the girl,—are very forcibly and well described. There is a power of understanding and sympathizing with the contradictions and the moods of thought in a human soul at war with itself, which promises that Mr. Armstrong may hereafter attain to a style of his own.

*The Nine Days' Queen: a Dramatic Poem.* By Mrs. Henry Prideaux. (Bell & Daldy.)—Mrs. Prideaux has mastered the politics of the period, and given a lucid and interesting picture of the hapless Lady Jane Grey, forced upon a throne which only masked a grave. The characters are drawn according to the best historic traditions, and the story is remarkably well told. Much care and study of the subject are evident throughout. The dialogue is well written, and the blank verse is light in hand. There is an air of reality imparted to all the personages, which makes this dramatic poem very readable.

*Basilissa, the Free of a Secret Craft: a Poem.* By Compton Reade. (Oxford, Shrimpton; London, Whittaker.)

Heritress sole of beauty was young Basilissa the artist.  
Born in a cyclone, and lulled to rest by the dirge of the storm-bird;  
Cradled on floods, and baptized in the parting sun-tears of sorrow;  
Queenly in shape, tho' not in purse or in status;  
Queenly in voice and in ear not less than in musical conscience;  
Queenly in depth of thought, in poetical vigour of diction;  
Queenly in height and in motion, and more than queenly in genius.

This wonderful young woman is a music-mistress. She gives singing lessons to Belinda, who is engaged to marry "Amaranth, son of a marquis," who falls in love with the mistress; and, though he is "craven in soul and sly," she dies of love for him, in the midst of her efforts to emancipate her sex, who elect her for their queen. Utter nonsense is the poem.

*Elfrida.* By Robert B. Holt. (Longmans & Co.)—Encouraged by the praise that fell to his lot as the author of 'Kynwith,' Mr. Holt has indulged himself in writing another poem. This time it is the story of the fair Elfrida, the tale of whose guilt and guile is told at full length even in the baldest abridgments of English history, and whose murder of her step-son, when he came to pay a duteous visit to his father's widow, has been the subject of as many pictures as the Finding of King Harold's Body. Mr. Holt drones over his story, and gives it the air of a sermon. We are glad to be told that Elfrida spent her latter days in prayer and penance. She certainly needed both. Of the other poems, 'Brean,' though somewhat obscure, is the best: it has a wild, legendary tone, and the versification is flowing and easy.

*Hope's Happy Home, and other Poems.* By Kenneth M'Lachlan. (Houlston & Wright.)—The author, in his preface, returns grateful thanks "to kind patrons and friends" who, it seems, have praised his former poems, and he hopes they will "look over any slight faults" the present book may contain. He prints letters of thanks from the Queen and the Prince of Wales for a Marriage Ode. They reflect great credit on royal courtesy and politeness. Here are some lines in the Ode, and there are many more like them:—

On rapture's wings the mirth of millions rose,  
For high-born pleasures filled a happy land,  
And peace was in each breast in mild repose;  
Majestic loyalty supremely grand  
Reigned like a king, uniting friends and foes.

There is also an Elegy on the Death of Prince Albert. It is a consoling reflection that the dead cannot be expected to read their own epitaphs nor to write complimentary letters of thanks. The author prints a good-natured letter from the Rev. George Gilfillan, which the present volume does not justify. Let him "continue to study," by all means, but on no account to "show the results to the world."

*Jocelyn.* By M. de Lamartine. Translated into English Verse by H. G. Evans and T. W. Swift. (Liverpool, Holden; London, Rivingtons.)—This volume contains the Prologue and the first five epochs. For those who cannot read French easily, the present version will be as good an equivalent for the original as could reasonably be hoped for. There are scarcely any marks of the stiffness of translation about it.

*Poems.* By J. B. Selkirk. (Longmans & Co.)—There are some graceful, suggestive poems in this volume, and all are marked by an earnest religious sentiment; but they lack the vivid, incisive touches which bring them home to the heart and brain of readers. There are too many words. The two poems, called 'The Valley of the Shadow' and 'Plaited Thorns,' are both striking. The sonnets are by no means fortunate; they fail both in force and in workmanship. Of all forms of poetry, a sonnet can the least afford to be loosely expressed, or to admit colloquial expressions.

*Wanderings in Verse.* By One who Lost his Way. (Printed for Private Use only.)—These "imperfect occasional attempts at song," as the author calls them, were written many years ago, in distant lands, to give pleasure to dear friends at home: they are now gathered together and reprinted, with the view of renewing old thoughts and kindly memories. They are not intended to challenge criticism.

*The Three Fountains: a Faery Epic of Eubœa,—with other Verses.* By the Author of 'The Afterglow.' (Longmans & Co.)—The subject of this fairy epic forms, with a difference, the groundwork on which the Pentameron is based—that graceful and most entertaining

burlesque upon the Decameron, a selection from which, fitted for general readers, was published a good many years ago, with delightful illustrations by Cruikshank, and translated with a fun and raciness which made the book fascinating for parlour or nursery. There is also a similar story in the Arabian Nights. We were glad to greet our old friend in the guise of a Grecian legend, but the story is spoilt by a want of simplicity in the telling. There is a straining after wit and jocoseness which tends to vulgarity; there is neither real fun nor real earnestness, but a cleverness in versification, which makes it the more provoking that the author did not show more respect both for himself and his story. The young Prince's adventures in search of the three golden apples guarded by the dragon, are cleverly told; also the transformation into three fairy fountains, from which springs the beautiful Princess, who says—

Aglais's child  
Am I, who, buried body, soul and mind,  
Have slept for seven long years in those three fruits confined.

The Prince has to quit her for a brief interval, and in his absence a hideous slave comes to the water-edge, sees the lovely face reflected from the tree above, thinks it her own for a moment, and, when disabused, tries to cruelly murder the Princess, and to personate her to the Prince, who of course believes in enchantment. There is a graceful Grecian element in the solution of the difficulty; and the story ends happily. 'The Three Fountains' will amuse readers, and it might have done more had the author been so inclined. The other poems which eke out the volume show a cultivated taste.

*A Child's Poetic Thoughts.* (Leeds, Smith; London, Inchbold.)—"The author, Miss Julia Willoughby," says the preface, "was only in her fifth year when she began to express her thoughts and feelings in poetical strains, and now, just on the completion of her fourteenth year, her compositions have assumed a considerable bulk. Many more would have been included in the present publication had she been mindful to finish them; but the fact is, that after giving voice, as it were, to the inward breathings of her soul, her papers are cast on one side without any further heed or thought on her part." Further on we are told that she has "lived like a child of Nature," "unrestricted in her movements," and "without systematic education." Her friends hope, that by forwarding this publication she may be induced to follow more carefully her avocation, and become an ornament to literature. We can only say that a complete change in the plan of her friends would be the first step her guardian angel would take if he were allowed to act. There is nothing in this verse, when every allowance has been made for youth.

*Lays of my Boyhood.* By Henry Meakin. (Newbury, Blackett & Son.)—Poems written "whilst in the romantic transition state between boy and man," and printed to please numerous friends. As poems, they are utterly worthless.

*Holly Berries; or, Double Acrostics from the Poets.* Edited by A. P. A. (Hatchard.)—A very dainty-looking little book, containing puzzles sufficient to turn the hair as white as the snow at Christmas or the ice on a Twelfth Cake, for which festive season the book is appropriate.

*Children of the Sun, &c.: Poems for the Young.* By Caroline M. Gemma (Gerda Fay). With original Illustrations. (Warne & Co.)—This is a very pretty looking book; the illustrations are rather artificial, and the poetry strikes us as rather dry; it lacks the peculiar ring and touch which poetry for children ought to have.



Mrs. Ann Gilbert's and Jane Taylor's 'Original Poems for Infant Minds,' are the perfection of such things: they are charming both for young and old. We remember, in the days of our own youth, a series of small books entitled 'The Daisy,' 'The Cowslip,' 'The Pink,' which contained little narratives and instructive poems, which were the charm and delight of every one. We cannot say that 'Children of the Sun' comes up to our idea of poetry for children.

*The Bab Ballads.*—*Much Sound and Little Sense.* By W. S. Gilbert. With Illustrations by the author. (Hotten.)—These 'Bab Ballads' are the dreariest and dullest fun we ever met with; they have no real humour nor geniality, nor have they the broad farce of burlesque; they are wooden, both in the verses and in the illustrations; the jokes are entirely destitute of flavour. To have real fun you must have a real human heart, for fun requires sympathy quite as much as sentiment. Humour quaint and whimsical, like Charles Lamb's or Hood's, requires an insight into the most contradictory moods and tenses of human nature, and a power of love for all human things inspiring and underlying the sense of whimsicality. The 'Bab Ballads' do not contain a single thread of interest, nor a spark of feeling. The illustrations are painful, not because they are ugly, but because they are inhuman.

*The Commentaries of Gaius on the Roman Law.* With an English Translation and Annotations, by Frederick Tomkins, Esq. D.C.L., and William George Lemon, Esq. LL.B., Barristers-at-Law. (Butterworths.)

In estimating the advantages which the world has received from the art of printing, there is one which is often forgotten, and which these 'Commentaries of Gaius' bring prominently before us. Who can think without a shudder that in the place of Shakespeare's plays we might (by means of a rescript) have had only some Strand Theatre travesties; in lieu of the orations of Edmund Burke those of Mr. Finlen; instead of the poems of Milton those of Mr. Tupper! Yet these things might have happened if printing had not been discovered.

The recovery of these 'Commentaries,' between the years 1816 and 1821, forms one of the most curious passages in literary history; and a short sketch of the circumstances under which this inestimable work was reclaimed from beneath the crushing weight of the Epistles of St. Jerome may not be uninteresting.

In the Chapter Library of Verona was a certain Codex, containing a manuscript of St. Jerome. The value of parchment in early times had caused this to be written over an earlier manuscript, and the same cause had led to a third manuscript being written over a great part of the Epistles of St. Jerome. Fortunately, one leaf of the first manuscript had been detached before the act of trespass by St. Jerome, and was found in the library by Scipio Maffei about the year 1732. This was described by him in his 'Verona Illustrata,' and partly published in his 'Istoria Teologica,' with a fac-simile of part of the manuscript.

Maffei noticed a correspondence between the fragments he published and a part of Justinian's 'Institutes'; but instead of recognizing the 'Institutes' of Gaius which preceded those of Justinian, he supposed that the fragment was part of an interpretation of the latter 'Institutes.' In like manner, he observed that the work of St. Jerome was a *codex rescriptus*; but he failed to recognize the connexion of that work with its detached leaf.

Thus matters rested until the year 1816, in

which Niebuhr went to Rome as minister from Prussia to the Holy See. On his way, he spent nearly two days in the Library of Verona, and he appears to have made a marvellous use of that short time. He transcribed accurately the fragments, and his sagacity at once ascribed that concerning Interdicts and Prescriptions to Gaius. He then examined the Codex of St. Jerome, and, with the help of nutgalls, he perused one leaf, but ascribed the work to Ulpian. The connexion between the fragments and the Codex was still unrecognized. Niebuhr communicated the results of his examinations to Savigny, who printed them with a learned commentary of his own, and put forth the conjecture that the Codex contained the Institutes of Gaius, and that the fragment was formerly a part of the Codex.

The work of Gaius was then discovered, but was still for the most part illegible. Nearly one-fourth of it had been *his rescriptus*, and the state of the manuscript and the character of the original writing augmented the labour of deciphering it. It was, moreover, full of abbreviations and contractions. In May, 1817, the Royal Academy of Berlin sent Goeschen and Bekker to decipher the MS., and the place of the former was afterwards filled by Holweg.

One leaf of the Codex was entirely lost, but these learned and indefatigable gentlemen succeeded in restoring to us by far the greater part of the 'Institutes of Gaius'; and in the year 1821 the first complete edition of the work was published in Germany. The value of the book thus discovered, which was in fact the basis upon which Justinian's work was founded, has always been recognized. It has been considered the best introduction to the study of the Civil Law, yet it has up to the present time remained comparatively inaccessible. It has never before appeared with an English translation. The translation is carefully executed, and the annotations show extensive knowledge of the Roman law.

The first part only is now published, containing Books I. and II. and a part of Book III. This part is stated to be issued to meet a pressing demand from students of Roman law. Part II., which is to complete the work, is passing through the press, and is to be supplied gratis to purchasers of Part I. This mode of proceeding may cause some little difficulty to persons purchasing from a bookseller to whom they are not known. We should advise such persons when they buy Part I. to request the bookseller "to make a note of it."

*Chaucer's England.* By Matthew Browne. 2 vols. (Hurst & Blackett.)

'Chaucer's England' is far too grand a title for a work which says nothing, or next to nothing, about the social interests and perplexities, the political conflicts and theories of the century in which the poet saw change follow change and commotion follow commotion in rapid succession. The hammers of the church-builders are never audible in the pages of this writer, who barely alludes to the Black Death, and scarcely glances at the struggles of labour with capital and the revolutionary agitations that resulted from or were quickened by the plague. Against a writer who modestly disclaims all right "to the dignity of the historian or historical critic," it cannot be objected as a fault that he has been silent on these matters; but that its title may not mislead readers, it is necessary to state that his work, so far as the fourteenth century is concerned, deals only with those aspects of Chaucer's England to which the poet's writings directly refer, or on which they indirectly throw light. Within the comparatively

narrow lines which he has prescribed for his labours, Mr. Browne speaks with fullness and accuracy, and may be credited with no ordinary success. With all the conciseness that is compatible with critical exactness and desirable comprehensiveness, the personal memoir presents picturesquely whatever is known about the man who, as soldier, courtier, politician, placeman and public negotiator, accomplished in his long career of various pursuits and connexions an amount of business that renders it matter for surprise how his industry found time for the production of his literary works. Indeed, had not Mr. Bond's recent discovery of the evidence of Chaucer's connexion with the Countess Elizabeth, wife of Prince Lionel,—testimony gathered from two mutilated pieces of parchment,—taught us that it is never too late to hope for new light upon the dark points of biographical history, we should have said that Mr. Browne tells everything that we can reasonably hope to know about the poet's private affairs. Our author may, moreover, be credited with having done all that will ever be achieved in the way of literary portraiture of Chaucer's bodily form and lineaments. The foundations of Mr. Browne's vivid picture are, of course, Occleve's painting and the suggestive lines in 'The Prioresse's Tale,' in which the poet has put on imperishable record some of his most distinctive personal peculiarities.—

When sayd was this miracle, every man  
As sober was, that wonder was to see,  
Til that our host to jape he bigan,  
And than at erst he lokked upon me,  
And sayle thus: "What man art thou?" quod he.  
"Thou lokest as thou woldest fynde an hare,  
For ever upon the ground I se the starr.

Approche ner, and loke meryly.  
Now were you, sires, and let this man have space.  
He in the wast is schape as well as I;  
This were a popet in an arm to embrace  
For any woman, smal and fair of face.  
He semeth elvisch by his countenance,  
For unto no wight doth he daiiaunce."

"Say now som what, sins other folk han said;  
Telle us a tale and that of mirthe anon."  
"Host," quod I, "ne beth nought elen apayd,  
For other tale certes can I noon,  
But of a rym I lerned yere agoon."  
"Ye, that is good," quod he, "now schul we heere  
Som deynté thing, me thinketh by thy cheere."

In urging that the two lines printed in Italics attribute to the poet prominent eyes and long, dropping eyelids, Mr. Matthew Browne makes something too much out of words which probably were meant only to intimate that Chaucer had the studious and thoughtful man's habit of looking pensively, and at the same time observantly, on the ground as he walked or rode. But though he is perhaps chargeable with deducing too much from this particular fact, the author's picture of Chaucer is an excellent commentary on Occleve's portraiture, on which no one mindful of Douglas Jerrold's delicate and singularly intellectual profile can gaze without agreeing with Mr. Browne's remark, "I should say that if the figure of Douglas Jerrold were altered to suit the portrait of Occleve, we should have a very good idea of the appearance of Chaucer."

Mr. Browne's object is to be of use. Chaucer is a difficult author, and a modern reader needs much help before he feels quite familiar with the poet. Change of spelling has been tried, without success. The poet, when not studied in the original, is read to so little purpose that he might as well be altogether neglected; and the indolent reader, who cannot take the trouble of learning the significations of a few hundred obsolete terms, and accommodate his mind to the natural characteristics of an old style, had better indulge his indolence yet further, and altogether spare himself the trouble of reading the 'Canterbury Tales.' Much, however, may be done to lessen the beginner's toil and lure him onwards over the painful stages of a road which



soon ceases to be laborious, and leads to a temple where, together with repose and refreshment, he will receive the meet reward of his past exertions in a rich banquet of delicious melodies and the purest intellectual excitements. He may be supplied with a few rules—such as those given in the first volume of the present work—whereby he may relieve Chaucer's verse of its merely apparent stiffness and harshness, and catch for the ravishment of his ears the rich Chaucerian music which comes to us, like the sound of church bells heard afar off, mellowed by the distance over which it has travelled. His desire to read the author with minute attention may be stimulated by critical notice of the veins of proverbial wisdom and folk-lore that run through Chaucer's narratives, to which our fireside sages are indebted for such familiar sayings as "Let sleeping dogs lie," drawn from the poet's line—

It is not good a sleeping hound to wake;

"a burnt child fears the fire," rendered in 'The Romaunt of the Rose'

Brent child of fier hath mych drede;

and "All that glitters is not gold," which has passed to us from, or rather *through*, the prodigues of the 'Canon's Yeman,' who says—

But al thing which schineth as the gold,  
Is nought gold, as that I have herd told;  
Ne every apperl that is fair at ye,  
Ne is not good!

To put him in cordial sympathy with the great painter of feudal manners, and to create in him a willingness to pay in honest labour a trivial price for great enjoyment, instructors may place before him selected passages which most strongly demonstrate the Chaucerian qualities which Mr. Browne felicitously terms "lightsomeness" and "Englishness." To whet his appetite for the poet's humorous delineations, he may be entertained with specimens of Chaucerian character, presented in all the mirth and piquancy of Chaucer's frolicsome satire, and put in strong contrast against the corresponding personages of present society. Again, much may be done for the student's pleasure and progress by guides who shall bring vividly before him the social circumstances and conditions of England in the fourteenth century, and by rendering him familiar with Chaucer's contemporaries shall enable him to read the poetry by the light of sympathy with them. All this aid is given with equal judgment and considerateness by Mr. Browne.

Though we have spoken of 'Chaucer's England' as a book for persons about to begin the study of Chaucer rather than for those who have already made close acquaintance with the poet, and though it avoids the consideration of minute and nice questions which Chaucerian scholars from time to time raise in our columns, it contains much fine and thoughtful criticism, the excellence of which will be fully appreciated by none but habitual and critical students of the poet's text. Here, for instance, is a noteworthy passage in which we cordially concur, alike with respect to its view of England in the fourteenth century, and its expression of regard for the historian whom it opposes:—

"Mr. Wright observes, that no one acquainted with the manners of the Middle Ages could for a moment suppose that people of such diverse social conditions as Chaucer's twenty-nine (in strictness thirty-one) Canterbury pilgrims could all have met at the Tabard on the footing represented in the Prologue, and gone to Canterbury together. Mr. Wright's antiquarian knowledge exceeds beyond comparison any that I can myself pretend to, and the observation is perhaps a just one; but I do not myself find even that supposition so violent as what I have mentioned in another page, namely, that the Wife of Bath should use the language put into her mouth by the poet in a mixed company. However, the

notion of pilgrims so diverse being on such sociable terms was surely not *extravagant*. It seems to me to be one of the most important points soliciting attention in the life of the Middle Ages that social feeling was stronger and more active than caste feeling. It was partly under compulsion to be so; for when the domestic and civic conveniences and resources of life are not far advanced, human beings must necessarily be thrown *direct* upon each other for much of the help which they can now obtain at second-hand, with the intervention and aid of the ten thousand appliances that make the wheels of civilized life go smoothly. Thus, people of diverse rank and culture would be thrown together in numerous ways, where now they would be apart; and high and low, layman and clerk, lady and soldier, would be kept in presence of the primordial facts of life, at no great distance from each other. The word truckle-bed would alone furnish a text for a discussion on this subject. The truckle-bed was a small low bed on truckles, which was placed at the foot of the great or state-bed of a person of consequence. In the smaller bed would sleep the esquire of the knight, or the henchman of the esquire, ready to help his superior in the night, in rising or in going to bed. Now this state of things, though it does not belong to an age of bell-ropes, gutta-percha tubing, dressing-rooms, and the like, is much more 'human,' and obviously brought people closer together. It would be easy to instance, in a similar vein of remark, certain points in the relation of the lord and the vassal under the feudal system; but it would be inelegant to specify them. It must also be noted that, sharply drawn as were the lines of rank and station in the Middle Ages, the distinctions were kept up pretty much by superficial signs, which left the undermost roots of things very much the same in the consciousness of all persons concerned."

The chapters on 'Chivalry,' 'The Gay Science,' 'Merry England,' 'Motley,' are all deserving of especial attention. In the chapter entitled 'Medieval Nuditarianism' Mr. Browne brings us face to face with what is perhaps the Chaucerian student's greatest difficulty—the difficulty of discriminating between the realism and the imaginative element of Chaucer's delineations; of deciding how far his satiric portraiture is literal presentments of the social tone and ways of his contemporaries, and how far they are the humorous extravagancies of an artist who has recourse to piquant exaggeration for the achievement of artistic ends. In endeavouring to analyze the speeches of 'The Canterbury Tales,' the critical reader works at every step upon uncertainty. He cannot satisfy himself what allowances must be made for the mental and moral idiosyncrasies of the speakers, in whose mouths the poet puts language which, though appropriate to the particular characters who utter it, no more expresses the truth or the author's private opinions than the utterances of any eccentric character in a modern novel declare either the actual facts of life or the novelist's deliberate sentiments; and when he has distributed the force of a remark between the imaginary speaker and his artistic creator, the reader comes upon his chief difficulty—the impossibility of deciding, in the absence of sufficient light from contemporaneous literature, where to draw the line between the historic facts and the humorous extravagancies of the satiric representation. The same difficulty does not attend the perusal of the literature of a period which the reader knows precisely either from personal observation or historic research. In dealing with an Elizabethan or Augustan satirist, the fairly-informed reader can discriminate to a hair between the actual proportions of an evil exclaimed against or a thing described, and the exaggerations by which it is exhibited to the world's regard. But the literature of the fourteenth century affords no adequate means for separating the

truth from the fiction of its foremost poet's social pictures. That Chaucer was a broad caricaturist of men and manners—coarser at times than Swift, and broader than Hogarth—no one can question; but who can draw the line between what is caricature and what is realism in the Wife of Bath?—who can say how far the facts of social life in the fourteenth century were in harmony with what is grotesquely unclean in Chaucer's delineations of it?

The second volume of Mr. Browne's book deals in a light and discursive way with the domestic usages, religion and minor morals of our forefathers in the fourteenth century. The chapters entitled 'Under Shadow of the Church' are fragmentary and poor in comparison with the rest of a book which, though falling off in its later parts, is to be commended as a sound and conscientious contribution to Chaucerian literature.

A word of recognition is due to the merits of the numerous embellishments, which qualify for exhibition on the drawing-room table a book which will find an honourable place in many a library.

*Calendar of Treasury Papers, 1556-7—1696. Preserved in Her Majesty's Public Record Office. Prepared by Joseph Redington. (Longmans & Co.)*

If this volume, which is the first of a calendar of Treasury Papers, be of somewhat less interest than the volumes which illustrate the history of England under home and foreign aspects, it has a considerable historical value and importance of its own. It contains every species of application to the Treasury for money due, for reward, for gifts, for hire of service to be rendered, and for a hundred other objects. The applicants are of every class, from princes down to a hewer of wood in William and Mary's timber-yard at Hampton Court. The very first entry is certainly not the least in interest. It is a supplication made by John Dee, gentleman, to Philip and Mary, setting forth the "lamentable displeasures" that had ensued from the scattering and destruction of libraries, at the suppression of religious houses. Honour to John Dee, whatever may have been his faith or his politics. The "treasure of all antiquity," he says, was in these libraries. In the books were the "seeds of everlasting excellence." Many had altogether perished ("as at Canterbury, the work Cicero de Republica"). Honest John Dee would borrow such works of value that had survived, and have them copied; including those yet safely kept in libraries on the continent. Therewith, he would found a library in England, not without help, but "without any charges to the Queen's Majesty, or doing injury to any of the Queen's Highness' subjects." Henceforward, let the name of John Dee be held in equal honour with that of Richard Angarville (de Bury)—that Bishop of Durham of the fourteenth century who founded lending libraries by putting his own, under certain rules, at the service of clerks generally. John Dee may be said, in his supplication in the sixteenth century, to have suggested the foundation of a national library.

This volume further illustrates the antiquity of the Circumlocution Office. The Commissioners for registering seamen in William the Third's reign, with "My lords" of various departments, are good samples of those mouldy and muddling officials. The Commissioners, in 1696, "had to propose that the Lords of the Admiralty would please to move the Lords Justices to direct the Lords of the Treasury to order the Custom House officers not to permit vessels to be cleared without giving bond for



the payment of 6*d.* per month out of their wages."

In miscellaneous matters we find that sovereigns were not the most punctual of paymasters, whether for luxuries for themselves, or for services rendered to the throne or country. Here is Mr. Isaac Newton, Warden of the Mint, complaining that his duty is inefficiently paid with 400*l.* a year, a house worth only 40*l.* for annual rent, and a poor 3*l.* 12*s.* for coals for a twelvemonth! Their lordships, of course, will look to it. The Government seems to have been lamentably behindhand in their payments to Wren. Perhaps Sir Christopher did not follow the example of Mr. Thomas, of Barbadoes, who had to thank Mr. Lowndes, the Secretary of the Treasury, for obtaining for him the appointment of receiver of the casual revenues in that island. Lowndes's fees amounted to 2,400*l.* in one year, but there were pickings besides. Receiver Thomas, for instance, sends him "sweets" by one ship, and promises "sauces" by a ship to follow. With regard to payments, it may be added, that when a Government creditor *did* get his due, it was in such coinage that no one could accept without a grimace and a pang at the heart. The mothers, wives and sisters of defrauded soldiers; the widows of officers who had fallen in battle—ladies with children at their bosoms, and with only hunger for nursemaid—when asking for some portion of what was due to the dead heroes, were officially told they "must wait," which was more than their appetites could do. Some creditors of the state had as little mercy as the state itself. When they failed to get "satisfaction," they looked about for some man rich enough to be denounced as a delinquent. To the suggestion that it would be a wise economy to let the creditors pay themselves out of this wicked wealthy fellow's estate, My Lords seem to have substantially answered, "with much pleasure." It is astonishing how acutely awake officials were to their own interest. Mr. Savage, Clerk of the Crown in Ireland, took a fee of 40*s.* for each person outlawed. In 1692, Lord Sydney, the Viceroy, found that 4,000 had been outlawed, and he thought it time to stop the process, not because the Clerk had taken his fees from the Crown Office, but because the outlaws, or their families, were so poor that the Crown could not squeeze the fees out of them and into the treasury. The system has not expired even in enlightened England. Every clerk of a Justice of the Peace gets an exorbitant fee out of every man, woman and child committed for trial. It is his interest that they should be committed, and not summarily dealt with. The county is thus put to cost, and victims made of the poor wretches liable for their fees. It is a last stone of feudal rascality which should be cast into the sea, where there is room for many other things not worth the keeping.

Of course there are more things in this volume likely to call up a sigh than to excite a smile. But here is a record which may well move both: "Petition of John Butler, embroiderer to the Lords of the Treasury, showing that 467*l.* 17*s.* 10*d.* was due to him for work done for the Royal Chapel, at Whitehall, and elsewhere; bespoke by the late King James the Second, and used by King William and Queen Mary, as appeared by the certificate annexed, praying for payment." Here is Popish embroidery adorning the chapel used by the Protestant hero! He would not, however, pay for what he had not ordered, though he would use what he would not pay for. "Nothing can be done" is the *minute* written at the back of the petition on the day it was received. Poor Butler could get neither his money nor his goods.

There is one amusing social trait in an account of a Sussex jury impanelled to judge a case respecting derelict land; that is, land "derelict by the sea," and which fell to the Crown, unless the latter chose to transfer it to the lord of the manor. Land, however, was not *derelict* "unless the sea flows and re-flows every tide," which would really seem to warrant an opposite conclusion. In the case here calendered, the Sussex jury were in a double difficulty. They were so drunk that they could not understand the question, and the "orders" were in Latin, which they could not have understood even if they had been sober.

#### OUR LIBRARY TABLE.

*An Essay on the Best Way of developing Improved Political Relations between Great Britain and the United States of America.* By Joshua Leavitt, D.D. (Macmillan & Co.)

THIS Essay, published by the Committee of the Cobden Club, is no exception to the rule that affirms the general mediocrity of prize essays. We shall best describe it by saying that it bears a strong family likeness to one of Mr. Reverdy Johnson's speeches, but that it lacks the sprightliness which sometimes distinguishes the harangues of the American Minister. Ten pages of harmless prosings upon the common stock and common language theme are followed by a mild attack upon International Copyright, and a still milder argument for cheap ocean postage; while a bold statement, with a paragraph to itself, telling us "But the greatest civilizer and assimilator of nations is Commerce," prefaces a flabby protest against protection. The author does not seem sure of his ground until he boldly decides that a committee of English radicals, sitting in judgment upon an essay which they could not fail to discover to be the work of an American, would rather relish an onslaught upon the retention by us of the Canadian dominion. This point once clear in his mind, Dr. Leavitt takes to the war-path, and for the first and last time is vigorous enough. Of suggestions, the essay is strangely barren; indeed, the author makes but two, of which the one is stale and trifling, and the other impracticable. The former is that to which we have alluded, namely, a cheap ocean postage; the other is a customs union between all English-speaking nations, which would evidently be far more difficult to bring about in the face of divergent interests than would be a federal union between the United States, Great Britain and Australia. We have spoken of the mediocrity of prize essays, but it will be seen from what has been said of Dr. Leavitt's work that in this case mediocrity is far from being a sufficiently strong word.

*Evenings at Home, in Words of One Syllable.—The Swiss Family Robinson, in Words of One Syllable.*

By Mary Godolphin. (Routledge & Sons.)

THE plan of writing in words exclusively of one syllable is not, in our opinion, of great value. In writing for children it is obviously desirable to use short and easy words, but the attempt to exclude all words of more than one syllable leads to the adoption of a forced and unnatural mode of expression, which is objectionable in a reading-book. Even if the object were simply to teach children to decipher words, without any thought of their meaning, we think it would be better to give them occasionally words of more than one syllable to read. But if, as we hold, they ought to be assisted and encouraged to follow the meaning of what they read, it is necessary to adopt such a style of language and thought as they are accustomed to use and hear. Now, they certainly do not converse in monosyllables exclusively, nor is it desirable that their reading should consist wholly of them. Mrs. Godolphin is driven to some very awkward shifts to avoid words of more than one syllable. Instead of the word *nothing*, she uses the round-about phrase, *no one thing*. Some of her monosyllables are harder for children to understand than longer words. It will require some explanation to make them grasp the meaning of such expres-

sions as *vague doubts*, *bill of fare*, *must needs muse on the fact*, and in terms of such high praise. Sometimes Mrs. Godolphin is obliged to write ungrammatically, as when she writes—"Of a truth, I think it is best to be as I am, than have the range of sea, earth and air." It is not well to be the slave of an idea, however good.

*Dictionary of the English and Italian Languages for the Use of both Nations; with the Pronunciation and Accentuation of every Word in both Languages, accompanied by a Short Grammar of the Etymology of each Idiom.* Compiled by J. P. Roberts. (Nutt.)

OF a medium size, this dictionary contains a good supply of words, with a sufficiency of meanings and idiomatic phrases for ordinary purposes. The Italian Grammar is too short, not even containing the conjugation of the verbs *essere* and *avere*. Mr. Roberts has much injured his work by setting the usage of this country at defiance in the spelling of English words.

*Report on the Fine Arts at the Paris Universal Exposition, 1867.* By Mr. Frank Leslie, United States Commissioner. (Washington, Government Printing-Office.)

THIS Report gives an account of the great Parisian gathering and its contents, not without that extent of notice to the few pictures from the United States which, disproportioned as it is, rightly exceeds in that respect. No one can complain that a Commissioner of the United States Government gave full attention to the pictures of his fellow-citizens; but we must confess ourselves taken aback by finding the official turning critic, and sending a sort of "newspaper report" of his opinion on Art in general as represented at Paris. Of Mr. Leslie's competence to criticize this gathering there can be but one opinion in the minds of those who saw the Exhibition, know how it failed to represent the English as painters, and read the following on the subject from this 'Report.' The italics are our own.—"A visit to the annual British Exhibition [*query, Society of British Artists' Exhibition*] was sufficient to satisfy the visitor to both that the display made in Paris was a very fair exposition of the various departments of British painting, and justified the impartiality and judgment of the *Society of Arts* [!], to which the selection of the gallery was confided by the Government." The incorrect rendering of English names so well known in the United States as those of John Phillip, T. Faed, E. Nicol, and H. Wallis takes us as much by surprise as the expression of the writer's opinion that R. B. Martineau's picture, 'The Last Day in the Old Home,' lacked colour. Why several of the pictures of pre-eminent merit in the United States' section, the work of artists born in that country—Mr. Whistler, for example—are omitted in this criticism we fail to guess. Among books which are by no means void of signs of good sense on the authors' parts, we never met one which contained more or bolder blunders than this. Mr. Leslie was not afraid to write that "the nude figure pictures at the Exposition" (which, be it noted, included M. Gérôme's 'Phryne before the Tribunal,' No. 290) "were not equal to those in the annual exhibition" (that is, the *Salon*), "in which 'Phryne before the Tribunal,' by Boutibonne, and 'The Sirens,' by Belly, were of the very first class of such works." We find the second 'Phryne,' &c., was numbered 197.

We have on our table *Voices of the Church of England against Modern Sacerdotalism*; being a Manual of Authorities on the Nature of the Lord's Supper and the Christian Ministry, selected and arranged, with an Introduction, by Edward Garrett, M.A. (Hunt).—*Studies on Thackeray*, by James Hannay (Routledge).—*A Mercantile Handbook for India, China and the Colonies* (Bates & Henty).—*The Australian Almanack for the Year 1869* (Sydney, Sherriff). New editions of *Military Elements*: Notes from Lectures addressed to the Gentlemen Cadets, Sandhurst, by Capt. Edmond Walker (Mitchell).—*The Autobiography and Correspondence of Edward Gibbon, the Historian* (Murray & Son).—*Horæ Poeticae*, by John Cullen (Macintosh).—*Dublin Acrostics* (Dublin, Hodges). Also the following pamphlets: *The Worship of the New*



*Covenant*, by Charles Tylor (Kitt),—*The Book of Common Prayer*: a Lecture by Archibald Boyd, D.D. (Seeley),—*Vital Law* (Longmans),—*The Art of Reading and Preaching Distinctly*: a Letter to a Young Clergyman just entering the Ministry, by Edward B. Ramsay (Rivingtons),—*Discoveries in Science by the Medical Philosopher*: an Oration delivered on the Ninety-Sixth Anniversary of the Medical Society of London, March 8, 1869, by Sir G. Duncan Gibb, Bart. (Lewis),—*Does Education Lessen Crime?* by William H. Groser (Longmans),—*The Claims of Capital and Labour, with a Sketch of Practical Measures for their Conciliation*: a Paper read before the Dublin Statistical Society, by William Pare (Ward & Lock),—*A Plan for the Suppression of the Predatory Classes*: a Paper read before the Third Department of the National Association for the Promotion of Social Science, London Meeting, 1862, by William Pare (Effingham Wilson),—*Representation of Minorities, with a Scheme of Redistribution showing the Probable Results of Equal Justice to All* (Effingham Wilson),—*Thoughts on a National Army*, by a Field Officer of Militia (Mitchell),—*Observations on some of the Fundamental Principles and existing Defects of National Education*, by Neil Arnott, M.D. (Longmans),—*Lessons in Dissyllables*, by William Hands (Rivingtons),—*Solutions of Problems given in the Examination for the Junior Mathematical Scholarship in the Years 1867-68*, by the Rev. H. Hughes, B.A. (Oxford, Slater & Rose),—*The Greeks and their Detractors*, by Dr. S. J. Cassimate (Clayton),—*The Sun not the Source of Heat and Light to the Solar System*: a Lecture delivered at the Town Hall, Ryde, by George Fellows Harrington (Ryde, Mason),—*Floating Electric Telegraph Stations and Light-Ships for Mid-Ocean and the English and other Channels*, by Captain John Moody (Effingham Wilson),—*More Light: a Dream in Science* (Wyman & Sons),—*Breathing considered in relation to the Bodily, Mental and Social Life of Man*, by Thomas Robinson (Glasgow, Thomson),—*Recent Excavations in Rome made in 1868, by the British Archaeological Society, assisted by the Roman Exploration Fund*: a Lecture delivered to the Society by John Henry Parker (Printed for Subscribers only),—*The Thirty-Sixth Annual Report of the Royal Cornwall Polytechnic Society* (Simpkin),—*Cottage Gardening: Suggestions on Cultivation and on the Selection of Seeds*: an Address to the Members of a Cottagers' Floral and Horticultural Society (Houlston & Wright),—*The Industrial Improvement by European Settlers of the Resources of India*, by Archibald Graham, M.D. (Smith & Elder),—*The Trades of Sheffield as Influencing Life and Health, more particularly File Cutters and Grinders*, read before the National Association for the Promotion of Social Science, October 5, 1865, by J. C. Hall, M.D. (Longmans),—*"E Pluribus Unum," or London a Unit*, by Neighbour Verges (Davies),—and *The People's Catechism of Political Economy* (Effingham Wilson).

## LIST OF NEW BOOKS.

Aunt Judy's May-Day Volume, ed. by Mrs. Gatty, 16mo. 5/6 cl.  
Barker's Joint-stock Companies Directory, 8vo. 21/6 cl.  
Boswell's How shall I Pray? Sermons to Children, 16mo. 1/6 cl.  
Bradshaw's Invalid's Guide to the Continent, by Lee, 12mo. 7/6 cl.  
Cambridge University Calendar, 1869, 12mo. 4/6 cl.  
Carlyle's Frederick the Great, Vols. 6, 7, and 8, 8vo. 21/6 cl.  
Carlyle's History of the French Revolution, Vol. 3, 8vo. 9/6 cl.  
Carpenter's Lessons on the Four Gospels, 12mo. 1/4 limp.  
Casell's Illustrated Shakespeare, ed. by Clarke, Vol. 3, 12/6 cl.  
Cashings: Key to Commercial Invoices, 16mo. 3/6 cl.  
Chope's Hymnal, large type, cr. 8vo. 2/6 limp.  
Church Association Lectures, 1869, 8vo. 2/6 limp.  
Cicero De Officiis, Libri Tres, ed. by Holden, cr. 8vo. 7/6 cl.  
Cook's Leo, a Novel, 12mo. 3/6 bds.  
Crompton's Story of Modern Jewish Life, cr. 8vo. 9/6 cl.  
Davidson's Precedents in Conveyancing, Vol. 1, Part 2, 27/6 cl.  
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De Rothschild's Letters on Judaism, 12mo. 2/6 cl.  
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Dodd's Dictionary of Mathematics, Mining, &c., cr. 8vo. 5/6 cl.  
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Dunn's Teaching, its Pleasures, Trials, &c., cr. 8vo. 2/6 cl.  
Earley's How to Grow Mushrooms, 12mo. 1/6 swd.  
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Girdlestone's Dies Irae, the Judgment, cr. 8vo. 6/6 cl.  
Good Society, a Complete Manual of Manners, 12mo. 5/6 cl.  
Gothamite's Acrostics from across the Atlantic, &c., 16mo. 2/6 cl.  
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Hood's Jingles and Jokes for the Little Folks, 4to. 1/6 bds.  
Inman's Nautical Tables for British Seamen, royal 8vo. 16/6 cl.  
Inwards's Weather Lore, a Collection of Proverbs, &c., cr. 8vo. 2/6 cl.  
Jones's English System of Bookkeeping, Part 1, cr. 8vo. 3/6 limp.  
Kummerschlag's Lith. Lith. Lith., 12mo. 1/6 cl.  
Lardner's Electric Telegraph, revised by Bright, cr. 8vo. 3/6 cl.  
Lever's That Boy of Norcott's, 8vo. 12/6 cl.  
Light at Eventide, Large-Print Readings for the Sick, &c., 1/6 cl.  
Maclean's Select Writings, ed. by Cox and Nisoli, 2 vols. 15/6 cl.  
Naval Surgeon, by the Author of 'Cavendish,' 12mo. 2/6 bds.  
Peasant Life, Sketches of the Villagers, &c. of Glenaldie, cr. 8vo. 9/6

Robertson's Answers to Arithmetic, 12mo. 2/6 limp.  
Robinson's For Her Sake, 3 vols. cr. 8vo. 31/6 cl.  
Ruff's Guide to the Turf, 1869, cr. 8vo. 3/6 limp.  
Sacristan's Household, The, 2 vols. cr. 8vo. 21/6 cl.  
Sans Mercé, by Author of 'Guy Livingstone,' cr. 8vo. 2/6 bds.  
Simpson's Plain Words on the Psalms, 12mo. 6/6 cl.  
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Treasury of Devotion, a Manual of Prayers, ed. by Carter, 18mo. 2/6  
Uhland's Poems, tr. into English Verse, by Sandars, cr. 8vo. 5/6 cl.  
Vaites's Tables for Cubing Timber, 1/6 on card  
Will Watch, by the Author of 'Cavendish,' 12mo. 2/6 bds.

## THE SINAI ROCK INSCRIPTIONS.

The Camp, Wady Igné (Mughārāh), March 7, 1869.

AFTER four months' careful study of the Sinaitic Inscriptions, I have at last solved the difficulty of their interpretation. Although the paleographic details must necessarily be reserved for a more extended report, a slight sketch of the method employed in deciphering them, and the results at which I have arrived, may not prove altogether uninteresting to you. My first impression on seeing the inscriptions was, that the chief difficulty had arisen from the inaccuracy of former copies, and I was convinced that some practice and considerable familiarity with the writings were requisite before a faithful reproduction could be hoped for. I accordingly proceeded to make careful drawings of all that were accessible in our immediate neighbourhood, and spent as much time as possible in studying them daily upon the rocks themselves. Wishing also to form an independent opinion, I carefully avoided consulting any of the alphabets which had been constructed by previous essayists, until I should myself arrive at some conclusion, or find some internal evidence to afford a clue to the mystery. The result of my investigations was a conviction that the Sinaitic inscriptions, so far from being in a unique and unknown character, were in reality nothing but another phase of that Semitic alphabet whose forms appear alike in the Hebrew, Arabic and Greek. They seemed, indeed, to constitute an intermediate link between the ordinary Hebrew and the Cufic, and this relationship was shown still more clearly by a comparison of the two classes into which the Sinaitic writings principally resolve themselves. In some cases the letters are detached, and bear a strong resemblance to the Hebrew; in others they are connected by a line, and their forms being more cursive, might be mistaken by an unpractised observer for Cufic. As I acquired greater familiarity with them, the identity of individual letters almost forced itself upon me; but I still refrained from attempting any transliteration which rested upon such speculation alone, and determined to wait until I had seen the larger collection in Wady Mukatteb before putting my conjectures to the test. I noticed, moreover, that Greek inscriptions were of frequent occurrence amongst the Sinaitic, and if external indications could be trusted, coincident with them in date; and I entertained great hopes that I might meet with others in Wady Mukatteb to confirm my views; especially as at least one bilingual inscription was reported to exist in that place. Nor were my expectations frustrated by the result. On the 26th of January Mr. Holland and I started for Mukatteb, with the intention of copying, if possible, the whole of the collection there. We had even then copied a large number in other parts of the Peninsula, my book alone containing over eight hundred of them.

Our first visit was to the alleged *bilingual* inscription, and I found that the evidence of the Greek and Sinaitic writing of which it consists having been executed by the same hand was even more incontrovertible than it had been described. I remarked, at the same time, that the copies hitherto brought to Europe were so inaccurate as to convey but a very faint idea of the real appearance of the stone. This inscription not only confirmed my previous views as to the co-existence of the Greek and Sinaitic, but established the correctness of my identification of the various letters occurring in it. Still, adhering to my former resolution, I made no theoretical deductions, and regarded the identification of these very letters as dependent upon the discovery of additional proofs. These I shortly obtained, and in such numbers as to form an overwhelming weight of testimony to the accuracy of

my deductions. I have now copied no less than twelve inscriptions in which the Greek and Sinaitic occur together, undoubtedly by the same hand, and I have been enabled, by their means, not to construct an alphabet, but to demonstrate the value of every letter of the Sinaitic.

I have been thus far particular in describing the method by which the results I am now about to communicate have been attained, as I am sure that in a question upon which so many conflicting opinions have been formed, I shall otherwise hardly escape the imputation of theorizing or partisanship.

The inscriptions consist of detached sentences, in a Sinaitic or rather Aramæan dialect, for the most part proper names with such introductory formulæ as Oriental peoples have been from time immemorial accustomed to prefix to their compositions. Thus far they accord with the account given by Cosmas Indicopleustes; and I see no reason why, without arguing for a too remote origin, his Jewish fellow-travellers should not have been able to read, as he asserts they did, inscriptions in a language and character so cognate to their own. The alphabet of the Sinaitic inscriptions agrees in part with that constructed by the late Prof. Beer, whose work I have since consulted, and who seems to have recognized the existence of the bilingual inscription to which I first alluded. I have no doubt that had that eminent scholar possessed opportunities of studying the writings *in situ*, or at least of obtaining accurate transcripts, he would have succeeded in a correct rendering of the whole; as it is, his alphabet is but partially correct, only so far as he was furnished with accurate data on which to proceed. To his theory concerning the authorship of the inscriptions I cannot give so full assent. That they are the production of a Semitic, or rather Aramæan, people is true, but that they are the work of Nabatæan pilgrims is an assertion that rests on conjecture alone. They are the work, not of pilgrims, but rather of a commercial community who inhabited, or at least colonized, the Peninsula for the first few centuries of the Christian era. That many of the writers were Christian is proved by the numerous Christian signs they used, but it is equally clear from internal evidence that a large proportion of them were pagans. The writing must have extended into the monkish times, possibly until the spread of el Islām brought the ancestors of the present inhabitants, Bedawin hordes, from el Hejaz and other parts of Arabia proper to the mountains of Sinai, and dispersed, or absorbed, that Saracen population of whom the monks stood in such mortal dread. "Saracen" is necessarily a vague term, but I purposely abstain from a definition which involves historical detail until I can obtain access to historical works of reference; and I will say no more here than that the traces of this former occupation of the Peninsula and the nature and localities of the inscriptions accord so well with the accounts by Arab historians that I feel confident of being able to bring as great a weight of testimony to bear on the authorship of the inscriptions as, I am happy to say, I have already collected in support of my interpretation.

The appearance and numbers of the inscriptions, the instruments with which they were executed, the physical features of Wady Mukatteb, these are points concerning which travellers have been as much misled as concerning the interpretation, and of which the researches of Mr. Holland and myself enable us to give a satisfactory account. But these and other details I leave until our return. I trust, however, that I have said sufficient to prove that Capt. Wilson was justified in stating in his last report that I had found the key to the Sinaitic Inscriptions.

E. H. PALMER.

## Report of Progress to February 27, 1869.

*Astronomical Observations.*—During a three weeks' tour on reconnaissance, observations for time, latitude, and variation were made at nine different camps; and the results have been worked out up to the present date. These, with the longitudes obtained from the route-sketch and time-bearings, will fix the position of all the important points in the district examined.

*Survey.*—*Special Survey of Mount Serbâl.*—



This is now in a forward state. Three-quarters of the hill-sketching is completed, and two-thirds of it penned in; and the whole will probably be finished by the 10th of March, when the camp will be moved up to Jebel Músa, and the hill-sketching of that district taken up. The drawing of Corporals Brigly and Mallings is very beautiful and truthful; and the energy which they have brought to bear on a work, difficult and trying in the extreme, is beyond all praise. Whilst the hill-sketching was in progress, Corporal Goodwin made a very faithful model of Serbál and the ground in the front of it, and obtained a large number of sketches from various points, some of which, especially those of the numerous peaks and ravines of Serbál itself, are exceedingly clever.

*Two-Inch Survey.*—The district at present examined may be described as extending from Wadys Feiran and Mukatteb and Seih Sidri on the north to Wady Hebrán on the south, and from the Red Sea on the west to Wady Soláf on the east. It was not possible to sketch the whole of this large district, but the principal features of the ground have been laid down, and all prominent peaks fixed by triangulation and true bearings. One object of the reconnaissance was to examine any practicable routes which might exist from the coast to the mountain-district; and with this view all the large valleys were visited. There are three main routes, one following the course of Wady Feiran throughout, the second passing up Seih Sidri and Wady Mukatteb to join the first at Wady Nisrin, and the third by Wady Hebrán. By the first two roads it would be perfectly easy for a large body of men to advance into the centre of the peninsula. The third is a narrow gorge, and, though it is the usual route followed by pilgrims from Túr to the Convent at Jebel Músa, the ascent to the watershed is one of the worst roads for loaded camels that has been seen. Notes have been made on the water-supply, vegetation, &c. of the ground passed over, but to enter into any detailed description would exceed the limits of a report. Two days were devoted to an examination of Jebel Nágús and the mysterious noises which arise from it. A number of experiments were made on the sand slope, and several new facts brought to light which will in all probability enable the cause of the noise to be discovered; the noise itself is entirely local and produced by the motion of the sand, and causes a considerable amount of vibration; the note is a deep, swelling one, not unlike that of the Æolian harp greatly intensified. A full report of this interesting locality will be made hereafter. Next week a reconnaissance of the country between Wady Ghurundel and Seih Sidri will be commenced.

*Photography.*—Serjeant MacDonald has now taken 150 photographs, most of them of Serbál and neighbourhood; they are excellent pictures, and many, especially those from the summit of Serbál, were taken under circumstances of great difficulty; he has also succeeded very well with the Sinaitic inscriptions, and a good series of these have been collected.

*Inscriptions.*—Mr. Palmer has followed up the clue which he obtained to the deciphering of the Sinaitic inscriptions with the greatest success, and is now able to read those he finds with ease. As he purposes shortly to address a separate report to you on the subject, it is unnecessary here to give any detailed account of the process by which the results have been obtained. Mr. Palmer has copied 1,500 inscriptions in Wady Mukatteb and at Mughárah, and has collected the Bedawin names and traditions of the district examined during the reconnaissance, forming a mass of information which will be of the greatest value to Biblical scholars.

*Archæology.*—Mr. Palmer has copied most of the Egyptian tablets at Mughárah, and one of these does not appear to have been previously described: it represents two miners at work, and a third undergoing punishment. The method in which the miners were worked can hardly be described without diagrams; but the tools appear to be of metal, and the miners prisoners of war; they have long beards, conical caps, and a type of face quite unlike the Egyptian. On a hill near the mines are the ruins of the old settlement, from which an embank-

ment across Wady Ignaiyeh gave easy access to the mines themselves. On the plain of El Gerah there are a number of stone circles; and near the head of the Wady Hebrán are a large number of ancient stone houses and tombs, similar in character to those which have been previously described as existing in the neighbourhood of Jebel Hadid.

*Geology.*—Notes have been made on the geological character of the country passed through, the junction of the different rocks marked on the sketch, and a number of specimens collected, including a good series of fossils from the greensand formation at Jebel Mukatteb, and the nummulitic limestone near the mouth of Wady Feiran. The turquoise mines at Mughárah have also been examined, and some of the flint implements secured, but the best have already been carried away.

*Natural History.*—Mr. Wyatt has lately spent a fortnight in the neighbourhood of Túr and on the plain of El Gerah, during which time he has added largely to the collection of birds; he leaves next week for a short stay in Wady Ghurundel.

The health of the Royal Engineers has been very good, notwithstanding the severe mountain work which they have gone through; and they are all animated with the same desire to complete everything in a thoroughly workmanlike manner. They have all given great satisfaction.

(Signed) C. W. WILSON, Capt. R.E.

H. S. PALMER, Capt. R.E.

Col. Sir H. James, R.E., F.R.S., Director General  
Ordnance Survey, &c.

#### ENGLISH SURRENDER OF CALAIS.

100, Gower Street, April 5, 1869.

MANY of our English historians speak of the surrender of Calais, in the last year of Queen Mary, as the result of negligence or wilfulness on the part of the English Government, because, though frequently cautioned by King Philip of Spain to be on their guard against a French surprise, and receiving proffers of help from him for the maintenance of the town, their jealousy of Spain induced them to turn a deaf ear alike to proffers and cautions.

The foreign State Papers of the period contain many letters from Lord Wentworth, Deputy of Calais, especially between May, 1557, and January, 1558; the two last of these bear date January 1 and January 2, within a week of the surrender, and they are written seemingly in the spirit of a man who has very little hope of preserving the place; indeed, on the 27th of December he and the Council at Calais had reported that Newenham and Rysbank Castles and Calais itself were ill-victualled, and indefensible for any length of time against a formidable attack. Still the contemporary account of the siege and loss of Calais, printed in the Hardwick State Papers (vol. i. pp. 114—120), from the statement of John Highfield, Master of Ordnance in the town, not only argues an utter want of resolution in the defence, but expresses a suspicion "that the cause was not only by the weakness of the castle and lack of men, but, also, I thought there was some treason, for, as I heard, there were some escaped out of the town, and the Frenchmen told me that they had intelligence of all our estate within the town."

On Queen Elizabeth's accession, however, the idea of treason at work in the surrender of Calais was evidently strongly implanted in her mind, for, in the form of a general pardon, prepared at the commencement of her reign, there occur, among the provisos of exception, the following:—"That it is not to extend to those who have endeavoured to alter the succession to the Crown; nor to those who have been guilty of treason in anything relating to Calais town, or the castle or marches thereof; nor to any fortress connected with the defence thereof; nor to any who conspired for the imprisonment of the Queen's person, during the reign of her dearest sister, Queen Mary, &c.†"

Camden, in his 'Annals of Elizabeth' (A.D. 1559, p. 25), tells us that, in 1559, Lord Wentworth

† These provisos are from a blank unpublished form of pardon among the Addenda of Queen Elizabeth's reign in the Record Office, but none of them appear in the general pardon of 5 Elizabeth, printed in Statutes of the Realm, vol. iv. pt. i. pp. 461-464.

was tried before his peers and degraded, and that "Ralph Chamberlain, who was captain of the castle of Calais, and John Hurlstone, who had the charge of the tower at Rysbank, were afterwards condemned of treason for abandoning their quarters; but their punishment was remitted."

Whilst working among the papers forming the Addenda to the reign of Queen Elizabeth, I have lately found an undated draft of the pardon of this Sir Ralph Chamberlain—a Latin document in seventeen sheets, much damaged by damp—which, instead of being couched in the usual generalizing terms of pardons, goes into minute details of the crimes for which the pardon is granted; and the circumstances, worded with legal technicality, seem worthy of record. They are as follows:—

In the spring of 1558, Sir Ralph Chamberlain, of London, was tried before Sir Thomas Curtis, Lord Mayor of London, Sir John Baker, Chancellor of the Exchequer, Sir Clement Higham, Chief Baron of the Exchequer, and Sir Robert Broke and the other Justices, on the following grounds: That, on the 13th of June, 1552, King Edward the Sixth made John Hurlstone Lieutenant of Rysbank Castle for life; and on the 16th of April, 1553, made Edward Grimston Controller of Calais town and marches during pleasure. That on the 13th of September, 1553, Queen Mary made Lord Wentworth deputy of Calais during pleasure, and on the 25th of September, 1554, made Sir Ralph Chamberlain Lieutenant of Calais Castle for life; also that Nich. Alexander held from the Queen the office of Captain of Newenham bridge castle during pleasure. That these said five persons holding the aforesaid offices, on the 20th of December, 1557, and at other times, aided and abetted Henry, King of France, to deprive the King and Queen of the city, castle and marches of Calais. That by connivance of the aforesaid persons, on the 26th of December, 1557, the said King of France sent the Duke of Guise, with an army of 15,000 men, to receive the town, &c.; that on the 2nd of January, 1558, the Duke came before Newenham, but cunningly pretended to take it by siege, not by treason. That before his coming, Lord Wentworth could have raised 800 able men for defence of the town and castles, from among the inhabitants, but did not raise one; that Nich. Alexander, though having sufficient men and munitions to defend Newenham bridge for many days, yet on the 3rd of January traitorously yielded it, and the Duke of Guise took possession of it. That the same 3rd of January, the Duke advanced to Rysbank Castle, which was similarly yielded by John Hurlstone, and the same day to the town and castle of Calais, feigning a siege as before. That on the 6th of January, Sir Ralph Chamberlain, without resistance, gave up the castle of Calais, although well provided to defend it for many days. That on the 7th of January, the said traitors, Wentworth, Chamberlain, Grimston and Alexander, traitorously sent a herald and trumpeter to the Duke, to treat for delivery of the town, containing goods and chattels belonging to subjects of the King and Queen of England, to the value of 200,000*l.* That whilst the herald and trumpeter were in colloquy with the Duke, these four traitors admitted a captain of the French army, with thirty men, into Calais, by the Boulogne gate, to assist in its capture. That the Duke sent a gentleman to treat with them of the surrender, and that they admitted the said Duke, with all his army, without resistance.

These are the items of the accusation brought against the persons in question in Queen Mary's reign, but the only result seems to have been the imprisonment of the suspected persons. The document proceeds to record that, early in Elizabeth's reign,† the question was renewed, and a second trial of Chamberlain and Hurlstone took place at Guildhall, before Lord Mayor Huett, Reginald Corbett, Rich. Weston and other judges. They had before

† From an unfortunate tear in a corner of one of the sheets of the record, the date cannot be exactly ascertained. It reads:—"Et postea, scilicet, die Veneris v. . . . . anno regni nostri secundo." Now as Camden places the trial in 1559, only six weeks of which occur in the second year of Elizabeth, and as the v. . . . . has evidently been *vicesimo*, the date must be either the 24th of November or the 22nd or 29th of December, 1558, these being the only Fridays in which the word *vicesimo* would occur.



been in custody of Sir Edward Warner, Lieutenant of the Tower, by whom they were conducted to the bar. They pleaded Not guilty; a jury was thereupon impanelled by the Sheriff of London, and a verdict of guilty was found against both. Sentence was then demanded on behalf of the Queen, and given, viz.: that they should be led back to the Tower, thence through the midst of the City to the gallows at Tyburn, and there be hanged, drawn and quartered, and their heads and limbs disposed of at the Queen's good pleasure.

After these details, with no other reason assigned than the Queen's "especial grace and good pleasure," follows the ordinary form of pardon to Sir Ralph Chamberlain of all the treasons specified in the said indictment, and all other treasons, felonies, robberies, &c., and of all penalties and fines accruing therefrom. M. A. EVERETT GREEN.

P.S. Since writing the above I have examined the patent rolls, and find the pardon of Sir Ralph Chamberlain entered in the same form as the draft, on the 8th of June, 1560 (Pat. 2 Eliz. pt. 15); and that of John Hurlstone on the 24th of July following (Pat. 2 Eliz. pt. 5). Also the date of their second trial is given as the 22nd of December, 1558.

#### THE WALLS OF DAX.

2, Lloyd Street, April 3, 1869.

MAY I ask for a brief space in the columns of the *Athenæum* in which to bring before its readers the notice of a contemplated act of vandalism, about to be enacted in the south-west of France. Most antiquaries are aware that among the marvellous remains of antiquity existing on the Continent those of the Gallo-Roman towns hold conspicuous place; and that in their study and investigation there exists a source from which much comprehensive knowledge is to be derived calculated to elucidate the early history of our own country. There will be, therefore, a universal feeling of regret at the intelligence that the fine old walls at Dax have been condemned as obstructions in the path of public improvements; indeed, assent has been given by the Prefect to the demand for their removal. A few years since a similar fate awaited them, but, by the spirited exertions of some of the French antiquaries, aided by the co-operation of Mr. Charles Roach Smith, what appears now to have been but a respite was accorded them. In face of the then would-be vandals, who either knew nought of the value or cared not to consider the importance of that which they were labouring to destroy, the matter was brought to the notice of the Emperor himself, who subsequently ordered the remaining walls to be spared from injury. In the fifth volume of Mr. Smith's 'Collectanea Antiqua' a full description of them appears, with illustrations of the chief points of interest, &c., with various deductions and conclusions, arrived at from personal investigation.

The town, formerly spelt D'Acqs, is in the third *arrondissement* in Landes, a department in the south-west of France, possessing a population of some six thousand inhabitants. It represents the Aquæ Tarbellicæ of the Romans, so called from the hot springs with which it abounds; is styled by Ptolemy the capital of the Tarbelli, Aquæ Augustæ; and by Ausonius, Aquæ Tarbelli. The walls enclosing it were formerly among the finest of such remains to be seen in France; and Mr. Smith observes, that it is "their extraordinary preservation more than anything peculiar in their construction which invests them with so much interest, it being difficult to point to any other Roman town walls, either in France or in England, or perhaps, it may be added, in the north of Europe, where so much of this primitive character and aspect is to be seen."

At the downfall of the Roman empire the town was seized by the Goths, Franks, and the Gascons, and in the tenth century was stormed by the Saracens. Let it not be reserved for the Goths of this enlightened age to rob the place of what little grandeur may remain, but rather let the antiquaries of England, with one accord, give some public expression of opinion, that may assist their foreign colleagues in their protest against the act of devastation, and, in directing further attention to the

matter, perhaps influence the "powers that be" to spare these time-honoured relics of antiquity.

JOHN EDWARD PRICE.

#### "ON SAUTERA."

Paris, March, 1869.

AS events call forth men to guide and govern, so manners, fashion and speech create epithet. "We shall jump," writes Madame la Comtesse, bidding you to her *salons*: "we shall jump," scratches Mdle. Ninon, praying you to be among hers. That is exactly what society is doing. People are jumping. Polite *singerie* is the fashion. Have no fear about being over-extravagant; strike home with your *mot*. The slang will be understood. The *monde* is on the first floor, and the *demi-monde* on the second. Make your bow to the Countess, or you will really be too late for Mdle. Ninon; and Cora is to be there! It is a pity the Countess did not put her ball off. The competition is so open; the partition has become so thin which divides the receptions of the Comtesse from the *sauteries* of Mdle. Uue Telle, that I vow it is hardly worth the cost of the tin-tacks which support it. The frivolous easily become the vicious. In an age where people who have come "to forty years" are to be seen playing antics with artificial beflowered may-poles, flags and masks, called collectively *accessoires de cotillon*, and when the leader of the dance lays down as his condition with the lady of the house that he shall bring his own toys for the evening, frivolity may be said to be flourishing. I have met a gentleman carrying through the mazes of the dance a cane, crowned with a bunch of flowers. "The last thing!" said he, languidly, when questioned. The phantasies which are played out when Madame throws open her rooms for one of her ordinary jumps make many a sober Briton—aye, and many a sober Frenchman of the better day—stare. The *cotillon* is a series of surprises, of tiny flags and bonnets and silken leading-strings. Wild capers are not unknown even where Madame la Princesse receives. The silver laughter rings round the over-gilded, over-ornamented saloons while the last scandal is whispered, and another reputation, hardly worth the losing, is wittily torn to pieces. What wicked things are handed about with the *foie gras*, twiddled over the punch, or chattered over the final *bouillon*, when the powder has become yellow and patchy, and clearer lines divide the real hair from the false! Gandin No. 1 draws Madame's furs about the snowy throat, and whispers something not meant for the husband's ear; Gandin No. 2 languishes and lounges, as too tired of this world to glove the second hand. I dare not describe all I see and hear as a Frenchman would serve the dish up, upon the stage, or in one of those improving yellow-bound volumes which adorn the modern boudoir. The stranger within these fantastic gates must bear in mind the reticence proper to the guest.

But when an eccentric evening has been planned—when the guests are bidden to come in costume, and Madame declines the comparative sobriety of a Venetian cloak—then, indeed, society "jumps." But Madame, willing as she is to give reins to her guests, is outmatched by a noble baron, who receives his *monde* dressed as a woman: low dress, long skirts, bare arms, and a languishing look and manner; his lacqueys, like the company, addressing him as Madame. He was at a public ball not long ago as Cupid; and last year he gravely appeared in a crowded *salon* in the audacious character of Queen of Hearts. Grave people (there are a few left to salt society here and there, and keep healthy places for the growth of a better time) turn away from this figure as something a trifle *trop fort*; but that the figure should be tolerable anywhere in places where ladies and gentlemen assemble is a significant fact. More significant perhaps is the popularity of the balls of the season, which offer common ground to the *grande dame* and the lady with the camellias—cloaking them both in their disguises that they may get a near view of each other. There are shrewd speculations current in the mixed and noisy throng on a certain Venetian cloak. Does it envelope Cæsar, come to see his naughty subjects mingling with his own *entourage*? The whispers under masks are easily imagined by those who have marked the conversations which

float about *salons* when the faces of the speakers are bare. But the very best commentary on the *sauteries* to which the ceremonial festivities of old France have been reduced is the special and appropriate literature they have called forth.

On *sautera*! Then why should the writer who is invited to jump not give an equally free and easy movement to his pen? He regulates his report by his company. Last night, he tells his readers, Madame Sexe gave a grand *tralala*. A *tralala* is a *sauterie* given by a princess of the *demi-monde*, to which all the lions of the day openly go, and at which the arrival of each fashionable Camellia is trumpeted with the state natural to a Montmorency. The papers say that Jeanne Antoine was in a cloud of blue tulle, and that Pepita wore the mantilla. Mdle. Coralie sent her excuses, having had a severe fall upon the ice in the Bois. Mdle. Blanche was in time for supper, and asked for *salade russe* twice. Finally, Madame Sexe "cut herself into four to do the honours of her house."

The chronicler, knowing his world well, can change his tone; but note how very slight the needful change is:—"Last night the second ball of the season took place at the Hôtel de Ville. The Chinese ambassadors, composed of six sons of the Celestial Empire, arrived about ten o'clock. The sight of the brilliant toilettes and the white shoulders appeared to make an agreeable impression on them; and, so far as one could judge, they seemed sharply alive to the eloquence of the flesh." But the chronicler, in this instance, is not so strong in his expression as persons who belong to the polite society of the time are habitually in speaking of ladies who are blessed in the flesh—as an elegant friend of mine expressed it, with "an agreeable abundance." A common description of a lady endowed with a certain *embonpoint* is, "*elle a de la viande*!"

M. Adrien Marx has recently revelled in the details of a house of confusion in the Quartier St.-Honoré, where the *soirée* of a certain lady inhabiting the third story took place on the evening when the first floor, most respectable and important official people, were receiving. The guests of the third and first floors got into an inextricable confusion; on which the practised writer of social scenes embroidered with considerable effect and a most cheerful freedom. But in the course of the lively writer's narrative, in which the thirty figures of the great world's *cotillon* are touched upon, he carries the reader away to Belleville—a sad, poor quarter, in which he hoped to find a well-known philosophic rag-picker. In the process of searching for the *chiffonnier*, M. Marx blundered into a garret, where he found a poor wretch stooping wearily over a table covered with muslins and ribands of many colours. Near him was a half-clad woman, coughing her heart out, and holding in her meagre arms the shadow of a child. She was stirring a ragout upon a stove. This family lived by making *cotillon* accessories. And M. Marx went out of the noisome garret, he says, thinking of the misery and dirt whence the bows and butterflies proceed to the shows of Sasse and Giroux, to reach the hands of the laughing dancers. But before he left (of this character is literary embroidery by the banks of the Seine just now), he tells us, he noticed some little balloons spangled with gold among the poor man's wares. The man explained, with the proud air of an inventor, that the toy was a new and ingenious *cotillon* accessory. The lady carries it, and suddenly casts it to the ground before a row of gentlemen. A scramble for it ensues, and he who seizes it dances with the lady. The ball, being highly polished, slips from hand to hand; in proof of which the lean old woman was commanded by her husband to cast it to him and M. Marx. "We scrambled," M. Marx observes, "for a good quarter of an hour. Just when I was about to seize the bladder, he pushed me, and my fingers glided off its polished surface. But I conquered at last." And then, in his quality as winner, M. Marx, on the invitation of the workman, danced with his blue-lipped Marianne, while he hummed a *guin-guette* air, and the shadow of a child cried in a corner. And now, when the writer dances the *cotillon* under twinkling and sparkling lustres, he



thinks of the starvelings of Belleville from whose hands the accessories proceed. He has other memories, and one of these is produced, as helping to paint the living manners of his time:—

"The proof by the glass is one of the *cotillon* figures that has a particular place in my memory. You shall understand why. Three chairs are placed in a row. A lady sits on the central chair, with a cavalier on each side, and in her hand a goblet of champagne. The gentleman to whom she offers the wine does not dance with her; but he has the grape to drown his grief. Many revelations are provoked, many vengeance are brought about, many jealousies are unmasked by this apparently sleepy game. I was once one of the trio in this figure, which was, no doubt, invented by somebody interested in Moët's firm. The lady—a married woman, whom I should have held to be devoted to God, confession and the confessional—was on the point of handing the goblet to me, to my great disappointment—when my colleague, a handsome fellow, whom she had not noticed once through the evening, whispered to her:—"Thou wilt give the goblet to me; I am thirsty." She startled, trembled from head to foot; her gloved hand convulsively grasped the stem of the glass. She handed it to him, rose to waltz with me; but she had not made half-a-dozen steps before she fainted, murmuring these words, which I alone caught, 'My lover loves me no more!'"

If the literature of the ball-rooms of the Second Empire were collected from the hundreds of happily ephemeral publications through which it has been scattered, it would afford material for the future historian, which the living generation, lightly burthened as it is with hearts, would assuredly look upon, at least for the space of a *cotillon* figure, with sadness—mayhap with a spasm of regret. B. J.

#### OUR WEEKLY GOSSIP.

THE Queen has appointed a Commission—consisting of Lord Romilly, Earl Stanhope, the Marquis of Salisbury, the Earl of Airlie, Lord Edward Fitzmaurice, Sir W. S. Maxwell, Dr. C. Russell, Dr. Dasent and Mr. T. Duffus Hardy—to report on the historical papers which are known to exist in our private collections. Many of these papers are of great importance, and the owners of them would, probably, be willing to allow them to be copied for public use.

We place this hint at the service of Lord Romilly.—"The Master of the Rolls has done such good service in publishing books illustrative of the history and laws of this country, that I venture to suggest that he would do a still greater service if he would print translations of some of the old Danish law-books. When we consider the great number of Danes and Norwegians from Norway who came and settled in this land in olden days, and that some of our kings were Danes, we may be sure that our Danish and Norse forefathers must have left no faint traces of their minds on our laws and institutions. The body of laws, called the Laws of Edward the Confessor, contained, amongst others, certain laws from the Dane-lage, or laws of the Danish district of England. I would suggest the publishing of English versions of 'Jüdske Lowbog, corrigert efter det Exemplar, som anno 1590, Kjöbenhaffn, 1642-43' and 'Resen, Christians II. geistlige oc verdslige Danske Lov Böger, Kjöbenhavn, 1684.' Translations of these works would be very useful to the writer of English history (during the Danish occupation) for comparison with the Laws of Edward the Confessor.

"E. BARROW SUTCLIFFE."

In the fifth edition of 'Her Majesty's Tower' we notice a change of text on the very first page, which seems meant as answer to a query put to the author in more than one quarter. The work now opens thus: "Half a mile below London Bridge, on ground which was once a bluff, commanding the Thames from St. Saviour's Creek to St. Olave's Wharf, stands the group of buildings known in our common speech as the Tower of London, in official phrase as *Her Majesty's Tower*." The words in *Italics* are added in the new edition.

A few poems, in the Record Office, on Henry the Eighth's time, with five of those odd short

mystical prophecies in which our ancestors occasionally indulged, are to find a place in the second part of Mr. Furnivall's 'Ballads on the Condition of England in Henry the Eighth's Time,' for the Ballad Society.

A very curious and interesting dialogue on the condition of England in Henry the Eighth's time has lately been unearthed in the Record Office by Prof. Brewer. The treatise is from the pen of Starkey, one of Henry the Eighth's chaplains, and purports to report the arguments and opinions of Cardinal Pole and Lupset—both personal friends of Starkey—on the evils of the time; Lupset taking the Tory side, and defending the abuses which Pole says have prevented his taking part in political life. All the old grievances of sheep turning out men, of the raising of rents, the turning out of small farmers, the excessive waste in rich men's houses, the need of education, &c., are discussed; and, as a picture of the times, Prof. Brewer puts this dialogue above Sir Thomas More's 'Utopia' in value. It will probably be printed by the Early English Text Society in its condition of Tudor-England Series, or by the Camden Society. One fresh complaint we noticed in hastily turning over the pages of the dialogue, that gold had then lately been largely introduced into the ornamentation of houses.

For the Roxburghe Library, Mr. Hazlitt has in the press a volume of curious tracts on the Stage and Players of the Elizabethan and Jacobite times. Nearly the same subject has been lately treated by Dr. Ingleby in a privately printed tract, 'Was Thomas Lodge an actor? An Exposition touching the Social Status of the Playwright in the Time of Queen Elizabeth.'

A manuscript of Tyndale's translation of Erasmus's 'Enchiridion Militis Christiani' has lately been found, but it has not yet been compared with Wynkyn de Worde's edition of 1533, or 'The Handsome Weapon of a Christian Knight, in Englysshe,' which Lowndes states "is said to have been translated by Will. Tindal."

Victor Hugo's story, 'L'Homme qui Rit,' announced for *Once a Week*, under the title of 'By Order of the King,' is not to appear in that periodical, but in the *Gentleman's Magazine*. The opening chapters will be published in May.

With microscope and blowpipe, Mr. Sorby is developing a new method for the examination of minerals. He fuses a small portion (a bead) of the substance to be examined in borax, adds various re-agents according to circumstances, keeps the bead at a dull red heat for a short time, when crystals appear characteristic of the substance, and in some instances singularly beautiful in form. The whole process can be seen and the crystals identified under the microscope.

Mr. Herbert Spencer, supposing that many are unaware (as he was himself) that there is an author whose name, when written in brief, differs from his own only by an additional initial, requests us to state that he is not the "W. H. Spencer, Author," included in the list of bankrupts published in last Friday's *Gazette*.

Prof. Tischendorf's English New Testament, which forms the one thousandth volume of the Tauchnitz Series, has met with the success which was anticipated. A critical notice of it appeared in our number of February 20th, and we observe in the copy of a new edition now lying before us, that Prof. Tischendorf has taken notice of, and corrected some things which we have pointed out. The Introduction also has been remoulded, so as to make it more attractive to English readers.

The Secretary of the Early English Text Society writes:—"Mr. Collier appears to have entirely misunderstood the passage in the Report of the Early English Text Society to which he refers. Nothing could be farther from the wish of the Committee than to deprive him of the merit of first publishing the assertion that 'The Testament of Love' was not written by Chaucer; at the same time, as Sir Harris Nicolas and Mr. R. Bell had hesitated about the treatise, and as others had arrived at the same conclusion as Mr. Collier previous to his publication in August, 1867,

it seemed only fair to them to add to his name the expression 'prior critics.'

HENRY B. WHEATLEY."

A Parliamentary return issued this week states that the books printed in the United Kingdom, and exported during the year 1858, weighed 27,385 cwt., and were valued at 390,584*l*. Last year the weight was 61,408 cwt., and the value 684,243*l*. The value of those sent to the United States was 184,670*l*, to Australia 148,413*l*, and to Egypt 70,127*l*, which is 20,000*l*. more than ten years before. There was also a great increase in the value of the exports to British North America.

A new guide to Kenilworth Castle, giving a full account of the excavations lately made by Lord Clarendon's directions, is being compiled by the Rev. E. H. Knowles, who, with Lord Clarendon's agent, has superintended the work. The fosse which Queen Elizabeth crossed on a bridge to enter the castle, but which had become filled up, has been traced and cleared.

Many men have wondered how those astonishing ecclesiastical names for Salisbury and York—*Sarum* and *Eborum*—ever got into the English language. May not the process have been this? Bishops, &c. wishing to shorten *Sarisburyensis* and *Eboracensis*, wrote *Sar'* and *Ebor'*, each with a curl of contraction somewhat like that for *um* of the genitive plural. Thus Wolsey signed "T. Carli's Ebor'." Subsequent writers then mistook this contraction for "isuriensis" and "acensis" as that for *um*, and extended the words, *Sar* with a curl, and *Ebor* with another, as *Sarum* and *Eborum*. Odd creations, but though misbegotten, they are handier than their long-tailed parents; and so we have used them.

The remarkable success that has attended the Italian Industrial Schools, of which two are already self-supporting, has induced the promoters of those establishments to open a similar institution in Bayswater, conducted on precisely the same system as that so advantageously adopted in the Italian Schools for the benefit of the humbler classes in England. The school in the Moscow Road, Bayswater, possesses every needful appliance to aid pupils in the acquisition of the several branches of industrial knowledge and various trades, an acquaintance with which, while fitting them for their respective vocations in after-life, will prove a source of income to the establishment, rendering it ultimately self-supporting. Some creditable specimens of typography have been issued from the Printing Press at Bayswater.

The prospect of a ship canal across the American Isthmus appears to be growing clearer, for the treaty which has been negotiated between the Colombian and the United States Governments, concedes to the latter the right to construct a canal to connect the two oceans within any part of the territory of the former. The work is to be commenced within five years, and finished within fifteen years of the ratification of the treaty. With the right the Colombian Government cede six miles of land on each side, the whole length of the canal, and the United States are to have the control for 100 years, the term proposed for the charter, and Congress will have the power to fix the tolls. The total cost is estimated at one hundred million dollars; and we are informed that in time of peace the canal will be open to the vessels of all nations. Considering how greatly it will shorten the voyage to China, Australia and all the ports on the western coast of America, a very abundant traffic may be looked for. A company in New York have offered to make the canal for the Government, in case the authorities at Washington decline to undertake it.

In 1867 the Government of Bengal appointed a meteorological reporter to make reports on the phenomena of weather, similar to those published in the Punjab and North-western Provinces, and to carry on a system of storm-warnings for the protection of the port of Calcutta, which had been duly sanctioned. The observers, from whom he derives his information, are generally assistants in the telegraph department, stationed at different places round the Bay of Bengal, and some other localities in communication with Calcutta. They note the barometric pressure, the humidity of the air, the



direction and force of the wind and rainfall; and these particulars they flash twice a day—at 9.30 A.M. and 4 P.M.—to the head office in Calcutta, which is attached to the office of the Surveyor General of India. Similar reports are transmitted by the observatory at Madras; the daily registers of the Calcutta Observatory are consulted; and from all these a tabular report is drawn up and sent, after careful examination, to the Master Attendant of the port, and to the newspapers. In critical states of the weather additional pains are taken to communicate the information more frequently. This system is a good one; and we were prepared to hear that it works well, and that the reporter was thereby enabled to give to the shipping in the port a fore-warning of some hours of the approach of the violent cyclone of November last. May we not hope that from this comparatively small beginning, a system of storm-warnings may be developed, which shall embrace the whole range of coast from Japan to the Red Sea? The Committee, under whom the reporter works (for there is a Meteorological Committee in Calcutta as well as in London), express themselves as fully alive to the importance of a knowledge of the normal laws of local meteorology, in order to derive full value from the telegrams, but they find this knowledge nowhere available. They have been able to collect a few scattered records, but with the exception of these, as they state, the meteorology of Bengal and its coasts remains but little known; and no trustworthy data can be looked for until continuous and careful observations shall have been made during a course of years. They are working to this end by preserving all the reports which they receive, and embodying them in a systematic summary. They are also taking pains to insure accuracy on the part of the observers; and have given notice that all instruments issued in future will first be tested in the head office at Calcutta. Taken in connexion with the grand system of meteorological observations now so actively carried on over a large part of India, this system of storm warnings cannot fail to be attended by the happiest results. Already its records may be consulted with advantage, as set forth, with tables, in the Report just published for 1867-68.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION is OPEN daily, from 10 till 6.—Admission, 1s.; Catalogue, 6d. Gas at dusk. GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 120, Pall Mall.—The SIXTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

FOURTH ANNUAL EXHIBITION OF OIL PAINTINGS OF THE BRITISH AND FOREIGN SCHOOLS, is NOW OPEN, at T. McLEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.—Admission, including Catalogues, 1s.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Rosa Bonheur, Birket Foster, C. Stanfield, R.A., George Barrett, E. Duncan, Thos. Stothard, J. A. David Cox, Guido Esch, T. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. E. Lewis, R.A., John Sherrin, De Wint, Dobson, A.R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters, ON VIEW, from Ten till Four, at JOHN J. WIGZELL'S Fine-Art Gallery, 45, Maddox Street, Bond Street, W.

The LAWRENCE GALLERY, 163, New Bond Street, W.—The Collected Paintings, Water-Colour Drawings, Sketches, &c., of the late George H. Thomas, kindly lent by Her Majesty the Queen, H.R.H. the Prince of Wales, and others, is NOW OPEN, from Ten till Six.—Admission, 1s.

HOLMAN HUNT'S GREAT PICTURE, 'The Finding of the Saviour in the Temple,' about to be finally withdrawn from Public Exhibition, is NOW ON VIEW, for a limited period, at the Gallery of E. GAMBART & CO., No. 1, King Street, St. James's.—Admission, 1s. Hours, Ten to Five.

SINAI, EGYPT, THE ALPS.—AN EXHIBITION OF DRAWINGS AND PAINTINGS, by ELIJAH WALTON. Pall Mall Gallery, 49, Pall Mall (Mr. W. M. Thompson's), from Ten till Six.—Admission (including Catalogue), 1s.

PROF. PEPPER'S LECTURE ON THE GREAT LIGHTNING INDUSTRY, with Experiments on the grandest scale, as given before their Royal Highnesses the Princesses Louise and Beatrice.—Musical, Pictorial and Spectral Entertainment, by George Buckland, Esq., entitled 'Robin Hood.'—Pictorial, remarkable 'Astronometric,' Woodbury's Photo-Relief Process, and 'Doré's Pictures of Elaine,' in new Lecture by J. L. King, Esq.—Last Week of the 'Man-Flute.'—ROYAL POLYTECHNIC.—One Shilling.

## SCIENCE

## SOCIETIES.

GEOLOGICAL.—March 24.—Sir P. de M. Grey Egerton, Bart., M.P., President, in the chair.—The Rev. S. Norwood was elected a Fellow.—The

following communications were read:—'On the Cretaceous Strata of England and the North of France, compared with those of the West, South-West and South of France and the North of Africa,' by Prof. Henri Coquand, of Marseilles, communicated by J. W. Flower, Esq.—'On the Structure and Affinities of Sigillaria and allied Genera,' by W. Carruthers, Esq.

ARCHÆOLOGICAL INSTITUTE.—April 2.—Sir S. Scott, Bart., in the chair.—The Chairman spoke of the great loss the Institute had sustained by the death of Sir John Boileau.—A paper, by Mr. Davies, 'On the Horn of Ulphus,' was read. The traditional story attached to this object was examined, together with the history of the person by whose gift it had accrued to the Cathedral of York, and the style of ornament with which it was decorated. Dr. Rock and Mr. Soden Smith made remarks upon the ornamentation of the horn, both agreeing that it had many Oriental characteristics, and was not Scandinavian in type or character.—Mr. Fortnum read some notes upon a collection of twenty-five finger-rings of the early Christian period, which he exhibited. He distributed them into six classes, according to peculiarities of form or manufacture which he described. Of the rings shown six were of gold, one of them being Byzantine, and one other possibly Pagan; of iron there were two, one being from Egypt. Sixteen others were of bronze, and one of jasper. All these had Christian emblems. Rings with Pagan subjects of the same period were frequently found of massive gold and silver, occasionally weighing two or three ounces. Mr. Fortnum described all the more remarkable emblems figured on the rings. Dr. Rock, the Rev. J. L. Warner, and others, discussed some of the points involved in the consideration of those emblems.—The Rev. J. L. Warner gave an account of the discovery of some Saxon remains (which he exhibited) in an old gravel-pit near Fakenham, Norfolk. When first found they were supposed by the country folk to be the result of a murder which was said to have been committed there about fifty years ago.—Mr. S. Smith drew attention to a sketch and section of a fine encampment, probably of the British period, near Bristol, which is now in progress of destruction by the Leigh Woods Building Company. The camp is known by the name of the 'Bower Walls.' Its destruction—simply for the sake of the building materials it supplied—was strongly deprecated, and a protest against it was passed.—The Dean of Westminster sent for exhibition a poetical pamphlet, printed by Pynson, and four playing cards, which had been found stuffed as padding into the binding of a 'Kitchener's Account' of the Abbey for the year 1520. The binding was only of parchment—portions of other and earlier works—on part of which was the legend of St. Katherine. In tracing this the pamphlet was found. It is entitled 'The Gardyners passetaunce Touchyng the outrage of Fraunce.' It is a small quarto, consisting of six leaves, and is incomplete.—Besides the rings, Mr. Fortnum exhibited an early Christian lamp of bronze, of elegant design; also two fibulæ, and a martyr's tooth.—Mr. A. Trollope sent photographs of an early British (?) urn, found at Heighington, near Lincoln.

LINNEAN.—April 1.—G. Bentham, Esq., President, in the chair.—D. J. French, Esq. was elected a Fellow.—The following paper was read: 'On the Genus *Boswellia*, with Descriptions and Figures of Three New Species,' by George Birdwood, M.D. Ed.; communicated by Mr. D. Hanbury. The paper cited the notices of Frankincense from the earliest times, and conclusively proved that it was held by the Jews, the Greeks and Romans, and in later times by the Arabs, to be produced in Arabia, and in the country of the Somalis about Cape Gardafui. But on Colebrooke discovering that the *Boswellia serrata* of India yielded a gum-resinous exudation, like frankincense, the opinion was at once hastily adopted that India was the frankincense country; and the statement appears in all the popular encyclopædias and text-books, notwithstanding that Carter proved in 1847 that a frankincense tree was indigenous to Arabia, and Cruttenden, Kempthorne and

Vaughan, in 1843-44, that one or more others also grew in the Somali country, and yielded the bulk of the frankincense of commerce. These trees were for the first time figured and described botanically in the present paper, and named *Boswellia Carterii* (Mohr-Madow of the Somalis), *Boswellia Bhandajiana* (Mohr Add of the Somalis), and *Boswellia Frereana* (the Yegaar of the Somalis).

ENTOMOLOGICAL.—April 5.—Mr. H. W. Bates, President, in the chair.—Mr. Pascoe exhibited some interesting forms of Coleoptera, including a new genus of Diaperinæ—species of Apion, Attelabus and Ellescus from Australia—and several undescribed Curculionidæ from Macassar, Batchian, Cape York, South Africa, Para, &c.—Prof. Westwood exhibited a specimen of *Panorpa nematogaster*, a native of Java, from the Hope Museum at Oxford; and *Blatta melanocephala*, which committed great injury in orchid-houses by eating the buds and young shoots of the orchids.—Mr. Bond exhibited *Sciaphila communana* (Herrich-Schäffer), a moth new to this country, captured at Wicken Fen, Cambridgeshire; and preserved specimens of the larva of *Mycophila cribrella*.—Mr. H. Druce exhibited two males of a remarkable Butterfly from Old Calabar, the *Papilio zalmoxis* of Hewitson.—Mr. F. Smith exhibited several species of Bombyx, with their respective parasitic species of Apathus; and made some observations on the variation in colour of the parasites corresponding with the variation in colour of the species of Humble Bee.—The following papers were read: 'Descriptions of New Species of Diurnal Lepidoptera,' by Mr. W. C. Hewitson, 'Notes on Eastern Butterflies,' by Mr. R. Wallace, 'Descriptions of New Species of Phytophaga belonging to the families Cassididæ and Hispidæ,' by Mr. J. S. Baly, and 'Monograph of the British Species of Homalota,' by Dr. D. Sharp.

CHEMICAL.—March 18.—Dr. Warren De La Rue, President, in the chair.—The following papers were read: 'On the Determination of Carbon in Cast Iron,' by Mr. A. Elliott, 'On the Butylic Compounds derived from Alcohol by Fermentation,' by Messrs. E. T. Chapman and M. H. Smith, and 'On a Certain Reaction of Quinine,' by Prof. G. G. Stokes.

INSTITUTION OF CIVIL ENGINEERS.—April 6.—Mr. C. H. Gregory, President, in the chair.—Ten candidates were elected, including one Member, viz., Mr. W. Adams; and nine Associates, viz., Messrs. W. F. Badgley, A. Carpmal, W. Hackney, F. H. Hamblen, T. C. Hambling, C. B. Knorrp, W. F. Lawrence, Lieut. R. A. Sargeant, and G. F. Verdon. The Council had recently admitted as Students of the Institution, Messrs. H. Carter, W. A. Dawson and J. H. R. King.

ROYAL INSTITUTION.—April 5.—Sir H. Holland, Bart., President, in the chair.—C. Chapman, Esq., Mrs. Cunliffe, W. Graham, A. Hamilton and H. Stone, Esqs. were elected Members.

SOCIETY OF ARTS.—March 31.—The Rev. W. Rogers, Member of Council, in the chair.—The paper read was, 'On Technical Education as applied to Female Schools,' by Mr. E. A. Davidson.

## MEETINGS FOR THE ENSUING WEEK.

- MON. Society of Arts, 8.—'Applied Mechanics in relation to Art and Science,' Mr. Anderson's (Carter) Lecture.
- Geographical, 8.—'A Pundit's Journey to Gold-Fie des Tibet,' Capt. Montgomerie: 'Transit of Tea from Northwest India to East Turkestan,' Mr. Forsyth.
- TUES. Royal Institution, 3.—'Stellar Astronomy,' Prof. Grant.
- Engineers, 8.—'Standards of Comparison for Testing Gas,' Mr. Kirkham.
- Ethnological, 8.—'Opening Address,' Prof. Huxley; 'Indian Tribes, United States,' Mr. Mackmore; 'Aztec Tribes,' Dr. Bell.
- WED. Archæological, 8.—'Babylonian Sculptures,' Mr. Levis; 'The Sclapatorium,' Mr. Cuming.
- Microscopical, 8.—'Protoplasm and Living Matter,' Dr. Beale; 'Protoplasia of Blows,' Mr. Suffolk.
- Society of Arts, 8.—'Spain,' Mr. Underwood.
- Geological, 8.—'Brandon-Hills Spatheose Iron-ore,' Mr. Morgans; 'Broads of Norfolk,' Mr. Grantham; 'Intrigalacial Erosion, Norwich,' Messrs. Wood and Harmer; 'Licinite Mines, Podneruovo,' Mr. Beor; 'Salt-Mines, St. Domingo,' Dr. Ruchhaupt.
- THURS. Royal Institution, 3.—'Light,' Prof. Tyndall.
- Linnean, 8.
- Royal, 8.
- Antiquaries, 8.
- FRI. Royal Institution, 8.—'Cryptogamic Forests of Coal Period,' Mr. Carruthers.
- Philologists, 1, 8.
- SAT. Royal Institution, 3.—'Land Surfaces,' Mr. Geikie.



## FINE ARTS

## THE FRENCH GALLERY.

THE present is a more interesting Exhibition than has been seen in this Gallery for several years past. There are no very striking pictures, but the general level is good. This being the case, it will be convenient to take the paintings in the order of the Catalogue, grouping each artist's works. There is clever treatment of drapery in M. T. Caraud's scenes from *The Marriage of Figaro* (Nos. 10 and 33); the expressions are stagey, but this is a less marked defect in pictures which represent incidents in a drama than it would be were the subjects natural. We cannot understand the pleasure of some painters in thus depicting the second-hand and almost invariably commonplace inventions of other men. Of the many thousands of designs from Shakespeare, how few are worth looking at! How much better might the authors have done had they invented for themselves!—*The Pet Parrot* (11), by M. L. Goupil, is a deftly-wrought and striking sketch of a lady, in a black-and-yellow mediæval dress, playing with a parrot as it is perched on her shoulder, while she walks rapidly. This picture is full of motion.—M. E. Frère has a pleasant example here. This is *Reading made Easy* (14)—a child studying a volume that lies on the seat of a chair. Here the sober and simple character, the pathetic homeliness of expression and attitude in the single little figure, leave nothing to be desired. It is true that M. Frère's range in Art is brief, and his style limited; but it is also true that he is a complete craftsman, that his chiaroscuro is good, his light and shade well managed, and his colouring satisfactory. There are technical qualities to be added to his truthful feeling for Nature in design and never-failing sentiment.—A painter whose work is more solid and less limited in scope than that of M. Frère is M. Duverger, who often achieves a triumph. Above the average of his pictures in value is *The Empty Cradle* (15)—a young matron lamenting her lost infant; her mother stands behind, not weeping but sympathetic; a boy hastily enters the room, which is in a cottage. These elements of a subject are simple; and there was some danger that they might lead a commonplace designer into mere conventionality—that hateful thing in a pathetic subject—or let him sink to vulgarity. But M. Duverger is no common designer; hence his crying woman, homely and simple as her figure is, is dignified by grief; and the quaint, hard-featured old woman is not without a rude sort of grandeur of look. The picture is broad, well-lighted, and rich in colour within its scope. *Spinning* (26)—a seated girl drawing thread from a reel—is rather harder than common with the painter. *Led Astray* (67) shows a boy brought home from a masquerade, to which he has been inveigled. It is morning. The father, a French workman, has been sitting at breakfast, and rises angrily with a whip to chastize the culprit; the mother intervenes. This is commonplace, but the design is not commonplace. The picture also has technical qualities that deserve study.—M. A. Schreyer has a great reputation as a painter of horses in action and as a good composer, also for dealing well with rich colour. The observer may see him at his best in *The Halt on the Road, Wallachia*, (16)—a heavy wain, with a numerous team crowding together upon a swamped road, the pools and long water-filled ruts of which gleam in evening light: notice the rich colouring, solid workmanship, and freedom of painting here; above all, study the diverse characters of the animals. *Travelling in Wallachia* (27) shows a gentleman in a rough, almost Roman-looking chariot, drawn through water and over a "killing" track-way by a team of the strangest beasts that were ever put in harness. They are wild, unkempt, and full of characteristic differences, and rush rather than gallop on the way.

Mr. G. Brion has a very masterly, rather heavily painted and somewhat incomplete picture, styled *Family Worship, Alsace*, (19). The scene is the interior of one of the better sort of peasants' or tradesmen's houses in this little-known province. The grandfather reads the Bible to his descendants

and servants. Behind him, making capital colour with his dress, and in itself capably painted, rises a tall, white earthenware stove. There is great variety in the expressions and attitudes of the listeners. The happy management of large masses of black in the dresses is noteworthy here; yet this difficult colour is heavy in parts.—*Fishing-Boats under Weigh* (32), by Mr. T. Weber, is a capital piece of French marine painting.—If M. Glaise's picture, *The Death of John the Baptist* (43), had dealt less directly with the horror of a decapitation, its rather commonplace incidents and expressions would not escape notice so readily as they do now. Still, the group of the man who bears the head to the woman with the charger, and those who are related to him in action here, is well considered. It is not easy to avoid commending the action of the man who wipes up the blood before the door of the dungeon whence the saint came. The handling throughout is crude and hard.—*The Bone of Contention* (47)—two dogs wrangling in a kitchen—has many fine and striking elements. These are in its tone, colour and chiaroscuro; the effect of power in these matters is such that the eye cannot avoid the painting wherever it is visible in the room.

One of the most telling pictures here is M. Alma-Tadema's *School for Vengeance—Education of the Children of Clotilda* (54), showing how Clotilda brought up her sons to revenge the murder of her father. M. Alma-Tadema is famous as an archaeologist; this work will enhance his fame. It is less satisfactory than usual to us as a picture, although the dull, slow, snake-like look of the mother is admirable, as she sits on a sort of throne in the shady side of a quasi-Roman atrium, in the open garth of which the elder boy stands, taking aim with his toy-like weapon, a short Frankish axe, at a mark which is set before him. Burying the weapon deep into the tough wood of the target, he has done well with the last cast. Heavy-limbed and clumsy in form as he is, he seems fitted to execute that wild justice which never fails to follow men and nations that, on any pretence, ravage their fellows. His younger brother acts as a sort of admiring page, but is a mere child, and stands with another axe for the marksman in his hands. On these three figures the observer's attention rests; but those of the priests, who look ill at ease, and the richly-robed, well-fed prelate, who takes the proceeding suavely, are worthy of study: see the tall barbarian courtiers, who, ridiculous in their pseudo-classic costumes, stand behind: notice the humour of thus introducing them—the minute details of costume, arms and architecture throughout; also the powerful but opaque colouring of many parts, and the too obvious lack of brilliancy in the picture. This last defect is so far unfortunate that a work in a much lower key would, if more luminous, be far more effective and truer to nature than this very interesting painting.

Another French master, J. L. Gerôme, is represented here by *Le Marchand des Tapis* (72)—an Eastern rug-seller crying his wares in a bazaar—a work which lacks light and brilliant colour, but has much of the careful finish and character of the famous artist's ordinary productions.—Two pictures by M. Meissonier will interest all his admirers. These are a version of the well-known portrait of *Napoleon I.* (75), on his white horse, belonging to the Queen; and *Les Bons Amis* (76), which was painted in 1857, and therefore represents less of that extraordinary elaboration and relief than appear in later paintings by this artist. Several comrades are seated at table conversing, with diverse attitudes and expressions. This production is broader and softer than others we have seen of late from M. Meissonier's hands. Some parts of the background are finely lighted and very true in colouring.—Though not less elaborated than the portrait of the Emperor by the last, M. F. Willems's *Rival Pets* (81)—a lady carrying a lap-dog, and watched by a jealous hound—is less a work of art than that noteworthy picture. According to the wont of M. Willems, the expressions of the lady and her favourites are very true, and the story is well told; but the workmanship is hard, and the satin of her dress almost glassy in its texture.—*Shipwreck at the Entrance of the Treport* (86), by M. Th. Weber, is a capital sea-

piece; the water being full of colour and motion. A small vessel is wrecked outside the pier; one of the crew comes to land by clinging to a rope which is stretched from the rigging to the pier. Although there is abundance of action in the figures of those who aid the escaping man, we wish the rescuers had been more numerous than they are.—Mad. H. Browne sends a masculine painting of a young man's head and shoulders in a cowl and gown, styled *A Seminarist* (87).—*Recovering* (91), by M. De Jonghe, is more solid and interesting as a work of art than his more rapidly-wrought pictures. The signs of study it exhibits are noteworthy. See particularly the arranging of a large proportion of bright yellow in the curtain of the bed upon which a convalescent lady reclines, the white of her linen and the mass of black in the robes of a dame who, seated at the couch-side, converses with her.—*Faust's First Sight of Margaret* (98), by M. G. Keller, is less hard than common with him; it is the best of his works to our knowledge.—*Waiting* (112), by M. J. Israëls, is intensely rich and sober. *Watteau* (118), seated, sketching, on a low garden-wall, by M. F. Heilbuth, though very flimsy, is cleverly wrought: note the dextrously-painted creepers on the wall below the painter's feet.—There is much dramatic force in M. G. Clairin's *Wreckers' Wives* (138) luring waifs on the shore of a stormy sea beneath a dark sky. The figures are as effective as the landscape. *The Wreckers* (183), by the same—men lurking behind ridges of sand upon a shore—is inferior to the companion, but not without merit.—*Calm Weather* (143), by M. P. J. Clays, is an effective marine picture.—*Interior of a Café at Cairo* (160), by M. W. Teshas, is very finely and truly painted—rich in sober lighting, and noteworthy for solidity. The high white walls of the place, the brown roof, the deeply-tinted floor and sparse figures, are elements which deserve attention.—A little further on we have a cleverly-made repetition of M. Cabanel's *Birth of Venus* (184), the original of which attracted attention at the salon in Paris last year. It is certainly ably painted, but meretricious in the proper, as well as the ordinary sense of that term.—Among other noteworthy pictures are *The Lovers' Quarrel* (170), by M. C. Bisschop; and No. 209, *Haymaking*, by M. J. Breton. Some pleasing landscapes deserve attention, besides those which are above named: see the *Forest of Fontainebleau* (169), by M. Diaz; the works of M. Lambinet, especially *On the Loire* (142); *Landscape* (161), by M. J. B. Corot; *Watering Cattle* (162), by M. T. Rousseau; and *A Sedgy Stream* (195), by M. C. Troyon, the great and lately-deceased landscape-artist. As they are, these examples of these famous painters' powers are acceptable; but we have seen worthier specimens.

## SOCIETY OF BRITISH ARTISTS.

THERE is little in the Exhibition of this Society to attract the student. *Low Tide on the Yorkshire Coast* (No. 10), by Mr. J. W. M. McIntyre, shows a good sky, with well-modelled clouds and light aply diffused; but the landscape is painty, and lacks brilliancy as well as colour.—Several pictures by Mr. E. A. Pettitt, representing mountain scenery and snow effects, are creditable beyond the common here. Of these, *The Pass of the Tête Noire* (53) is the best, as showing with vigour the grand pass, its gallery that is pierced through the rock, and, above, the many peaks that are half-wrapped in clouds and covered by snow. Here, as in No. 117, *Aiguille de Dru—the First Snow*, appears a fine sense of vastness in Nature. The effect of the latter work, with its wealth of rosy colour and direct or reflected light on snow, is capably rendered.—*The First Time of Asking* (65), by Mr. W. Hemsley,—two rustic lovers seated in church during the publication of their "banns"—has, with "commonness" of conception and crudity of painting, some laudable rendering of character in the bumpkin bridegroom's face.—*Near Waterloo* (77), by Mr. H. Hubard, though heavily treated in texture, has a sky of rich, warm tone and much breadth of effect.—Mr. T. Roberts has done better than before with Richard the Third sleeping on *The Night before Bosworth* (78). The King dreams uneasily, lying upon that old bed-



stead which was alleged to have been so occupied by him. His face is expressive, though it might have been more nobly so; his attitude is apt. The general effect of the picture is broad and good. This is the case notwithstanding a slight theatrical taint it exhibits.—Of three pictures by Mr. P. R. Morris, the best in all respects is that which pretends least—*The Wreath* (94)—a little damsel looking at the reflexion of her own face in a polished corselet. Although essentially commonplace, there is no vulgarity here. It is pleasing to be able to say this of any work where what is ordinary commonly descends to vulgarity.—*The Chair-Menders* (140), by Mr. W. Bromley—a gipsy at work, his wife, a tinker, and a toy-woman—lacks a story that we can recognize; but the figures of the former two are capital in character. Satisfactory, also, is that of the tinker; but the toy-seller we cannot account for, either in respect of expression, action, attitude, or the drawing of her face and form. The coarse colour and heavy handling of this artist are less injurious here than usual.

We fear the facility of Mr. H. Moore will be fatal to him; his feeling for nature is undeniable, his knowledge of effect and sense of atmosphere and colour are great; but he lacks that refined taste which restrains so many able men from exhibiting pictures in crude states. *The Fern Harvest* (168) is in point; a waggon and its attendants on a waste taking fern for farm use; a hazy effect of light; also *Cast Ashore* (357), a ship dismasted and wrecked upon sands whence the sea has retreated. Three months' hard work upon either of these pictures would have made its fortune, and gone far to establish that of the artist, to say nothing of his honour. It is painful to see how frequently able men throw themselves away: these walls, largely covered as they are with pitiful displays of incompetence, are not void of the works of those who, had they been of braver faith, might have earned what they never can hope for now. At one stage of the career of every painter of ability it seems as if the old admonition "Time is, Time was, Time will be no more" becomes applicable. It is the too frequent occurrence of the last part of this ancient sentence that makes our annual visit to the gallery of this Society the most distressing portion of our work.

Mr. Hemy's *The Thames below Bridge* (191) shows with great felicity the smoky sunlight of London upon lines of wharves and banks, and tiers of craft at anchor in the stream. The sky is excellent. *River Scene at Catshaw, near Lancaster* (224), by Mr. W. Linton, despite its excess of paint, is a work of great artistic merit. Mr. S. R. Percy's *Valley of the Lledr* (230) may be called a machine-made picture, the excellence of which accrues from the original power of the author; yet it is without art, although dealing with a lovely subject. Mr. Percy is one of those who have hackneyed North Wales; such men go where beauty is ready made, where it must appear as if art and pathos, without which landscape painting is not artistic, may be spared. The dexterity with which this painter deals with a subject is, in its way, almost marvellous; much more so is it that, with so much ability, he does not work heartily, but, so to say, studies from the teeth outwards. Of the same mechanical class, but more poetical, is Mr. A. Clint's *Harbour of Littlehampton* (231), for which a solemn effect of sunset in a cloudless firmament has been chosen.—Mr. W. H. Weatherhead's landscape (235), with much paint, is effective.—*A Spanish Girl* (399), a sort of Dulcinea, by Mr. W. M. Kay, is, besides considerable merit in respect of handling and painting, noteworthy for the humour of its ironical title.—*Students of the Collegio de Propaganda Fide at their Devotions* (504), by Mr. A. B. Donaldson, men kneeling before an altar, shows, in a heavy way, much picturesque power with colour and light. This artist is unjust to himself.—Mr. H. Darvall's *Pack-saddle Bridge, Dartmoor* (590), a wild stream and rude bridge, evinces much care in painting, lacks something in modelling solid forms, and has a bright sky.

Among the numerous water-colour drawings, we have, by dint of even deeper prying than with the oil pictures, remarked the following pleasant examples. No. 767, *A Timely Stitch*, a girl about to

repair her socks, by Mr. F. A. Roberts, has, with much solid modelling, many signs of unusually careful work, and a true and lively expression.—With a very different subject similar commendation may be given to the good qualities of Mr. J. Robinson's *Happy Thoughts* (814), a girl day-dreaming.—There is modest and careful workmanship, needing vigour however, in Mr. E. J. Varley's *Near Emsworth* (796).—Mr. F. J. Skill sends a well-lighted little drawing, styled *The Bay of Douarnenez* (821).—*Fishing Boats off Hastings* (859), by Mr. J. B. Sharpe, displays considerable power in dealing with light and sense of colour.—*A Sketch* (887), by Miss C. Montalba, is dashing, if not very sound.—No. 960, *The Gentleman*, a dog's head, by Mr. T. Earl, is well done.

#### FINE-ART GOSSIP.

THE Society of Painters in Water Colours has elected Mr. G. G. Pinwell an Associate of the body. Another election will, we believe, take place this evening, Saturday.

The forthcoming Exhibition of the Society of Painters in Water Colours will comprise two Italian landscapes by Mr. Holman Hunt.

Mr. Holman Hunt's picture 'The Saviour in the Temple' may be seen for a few days at Mr. Gambart's Gallery in King Street, previous to its consignment for a while to the United States.

The Architectural Exhibition will open on the 5th of May next.

The death is announced of Mr. James Eckford Lauder, a popular Scottish artist, as having taken place at Edinburgh on the 29th ult. The painter was fifty-seven years of age.

The Working Men's College has been informed that the cost of erecting a good and fit building on the freehold ground in the rear of the present house, which is the property of the College, will be about 2,500*l.*, towards which 1,000*l.* is in hand. Prof. Maurice and his colleagues solicit, for the first time, public aid. Contributions may be sent through the London and County Bank, Oxford Street Branch. The Working Men's College will cease to be so if it receives public aid.

Messrs. Longmans will shortly publish an account of Albert Dürer and his works, by Mr. W. B. Scott, author of 'The History and Practice of the Fine and Ornamental Arts.' This book comprises a translation of the "diary" of Albert Dürer, notes on the man by the author, an account of his life, and essays on his works; also lists of his pictures, and other productions.

Messrs. Waterhouse and Scott, architects, were elected Honorary Members of the Imperial Academy of Fine Art, at Vienna, at the same time with Mr. Street, as noted by us last week.

Lovers of originality in Art will doubtless observe with pleasure in the approaching Exhibition of the Royal Academy two paintings by M. Alma-Tadema. One of them is styled 'The Pyrrhic Dance,' and represents Dorian warriors performing their war-dance in an arena before the notables of their country. They are, in the Greek mode, heavily armed with bronze helmets, shields, greaves, javelins, and breast-plates. The dust rises at the motion of their feet, half hiding their lower limbs; with vigorous gesticulations they, under the guidance of a tall-crested leader, salute the seated elders, wielding the ponderous shields and spears like toys, and bending in the rigid corselets as if they were of paper. Behind the soldiers rise huge columns of grey Macedonian marble, between which appears a crowd of spectators of diverse characters and costumes. The second picture is styled 'The Roman Amateur,' and has for its scene the atrium of such a person's mansion; its architrave is supported upon high, round, and heavy shafts of dark green porphyry, set thickly together. Within the colonnade has been placed a statue which the amateur, half-barbarous as he was, has had made of silver. He reclines upon a couch; a few friends have been invited to see the new sculpture; one of them, a hard-featured man, stands near the figure examining it, and scowls, resembling a big butcher, so true is the characterization. A less un-

refined Roman is nearer to us with his wife, a dame whose head-dress is only less barbarous than one of the monstrosously big *chignons* which are worn by vulgar English ladies of our day. Her mouth is slightly open, whether in admiration for the metal of the statue or its art we cannot say. Two pictures by Mdlle. R. Bonheur will probably appear in the same gallery with the above; one of them is styled 'Sheep in the Highlands,' the other 'Sheep in the Pyrenees.'

By way of return to an Order of the House of Commons there have been published copies of correspondence between the Office of Works and the architect of the New National Gallery respecting his appointment. This issue shows a terrible waste of paper and printing. It would be hard, however, we suppose, suppression being open to suspicion, to do without the whole of the letters; yet if a trustworthy person had been employed to make an abstract of the correspondence, all that is interesting might have been conveyed upon a single page. By way of inclosure is a Report of the Trustees and Director of the National Gallery on the requirements of the building which is in view. All the publicly interesting matter of this correspondence is already known to our readers. The papers end with a letter, dated the 16th of November last, from Mr. A. Austin to Mr. E. M. Barry, written by direction of the First Commissioner of Works, calling the architect's attention to a pamphlet by Mr. Layard which has reference to the subject, and expressing the regret of the Board that a copy of this production was not procurable, regret which is qualified by knowledge that Mr. Wornum had lent Mr. Barry his copy of the work.

We cannot say that the news of the failure of an attempt to procure funds for the restitution of New Shoreham Church, Sussex, comes as an affliction to our minds. Knowing the noble elements of these buildings, knowing what in the name of "restoring" them has been done to equally beautiful structures, we obtain a gleam of comfort on learning that the sum of about 2,500*l.* has been returned to subscribers as insufficient to warrant a beginning of the process of making this church "as good as new." As to the cry that it will soon fall into utter ruin we believe there are two thoughts on that head, and are quite certain that all needful works of proper repair and conservation, apart from scraping and other "beautifying" processes, could be done at a cost which is considerably within the limits of 2,500*l.*

#### MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—FRIDAY, April 16, Mendelssohn's *ELIJAH*. Eleventh Subscription, and last Concert this season. Principal Vocalists: Mdlle. Carola, Miss Robertine Henderson, Madame Sainton-Dolby, Miss Julia Elton, Mr. Vernon Rigby, Mr. C. Henry, and Mr. Stanley.—Tickets, 5*s.*, and Stalls, 10*s.* 6*d.* each, at No. 6, Exeter Hall, now ready.

ROYAL ITALIAN OPERA.—The first effect of the operatic combination is that no new singers are brought forward. The double company being already, we presume, found too large, it has been thought unnecessary to engage other artists. Nor are the singers heard in new characters. So that, although the opera has been changed every night since the beginning of the season, there has been as yet no novelty of any kind. The company of Her Majesty's Theatre has borne the heat and burden of the day. Mdlle. Tietjens has appeared in *Fidelio*, by far her best part. Her strong voice, conscientious adherence to the text, and dramatic earnestness, enable her to present Beethoven's heroine with real grandeur. The elegance of phrasing and finish of execution, which are all-important in Italian opera, count for nothing in 'Fidelio,' where the singer's fancies are but little considered, and where the composer's sole object has been to express feeling and passion in the most direct and forcible manner. Hence the success of the German lady in a character which is beyond the capability of most *prime donne*. Mdlle. Tietjens may have neglected to husband her natural powers, but in appraising her value we must not forget that we owe to her the only opportunities we have had in the past six or seven years of hearing the



master-piece of the lyric drama. The opera was thoroughly well performed. Mdlle. Sinico is the best *Marcellina* we have ever heard. During the first act the gaoler's daughter is even a more important personage than Leonora; for the highest part in all the concerted music is given to *Marcellina*. The value of so bright-voiced and competent a singer as Mdlle. Sinico cannot therefore be over-stated. Mr. Santley sings all Pizarro's music, including the fiercely impetuous *vendetta* air, superbly. The cruelly heavy orchestration of this air shows how little heed Beethoven gave to the average capability of the human voice. Fortunately, Mr. Santley's is beyond the average in resonance and power. It is hopeless, we suppose, to expect that a tenor of *première force* shall undertake the part of *Florestano*, the one solo being as thankless as it is trying, and we must perforce be content with a second-rate singer like Signor Bulterini, who will take the trouble to learn his notes. But, when we recollect that Mr. Santley some years ago did not hesitate to increase the efficiency of the cast of 'Fidelio' by taking up the utterly uninteresting character of the *Ministro*, who does not appear at all until the play has passed its climax, we cannot but marvel at the perverse and foolish conceit that afflicts the tenor mind. Mr. Lyall, however, seems to have escaped the malady, for he not only knows his music thoroughly, but plays the subordinate part of *Jacquino* as though he took an interest in it. Signor Foli's *Rocco* is a meritorious performance. The change in the *matériel* of the chorus, on which we remarked last week, was noticeable in the prisoners' apostrophe to the blessed light of day, the fine bright quality of the tenor voices ringing with peculiar poignancy in that long, melodious burst of passionate despair. The accompaniments were played, under the direction of Signor Arditi, in masterly fashion. But the conductor should resist the temptation, despite any amount of applause, of repeating the overture, especially when he chooses that called the 'Leonora,' the longest of the four. As for us, we should like this overture to be reserved for the concert-room. It was Beethoven's intention that the opera should be preceded by the prelude in E, and no musician can doubt that, although less elaborate as a composition than its predecessor, it is better adapted to the purpose.

The influence of a conductor over even the most efficient players was illustrated by the striking difference between the first two performances of the season. It is said that the managers are resolved that they will not be again at the mercy of any one musical director. Two conductors are therefore to hold the *bâton* in alternation. The plan has an advantage in permitting two operas to be rehearsed at the same time. But for the performances to be of equal merit, it is necessary that the conductors shall be of equal capacity. At Covent Garden this is not the case. Signor Arditi is one of the very best operatic conductors in Europe, whereas Signor Li Calsi—a good musician, as we know, as we hear, an excellent *répétiteur*,—seems to be quite deficient in the quick sympathy and nervous energy which are indispensable qualifications in a *chef d'orchestre*. The two performances which he has as yet conducted were both unsatisfactory: the first of these, 'Rigoletto,' was chiefly noticeable for Mr. Santley's fine singing. His lack of natural humour must always prevent him from being as spontaneous as Signor Ronconi in the scenes where the jester wears his motley, and must lessen *pro tanto* the prodigious effect of Rigoletto's sudden assumption of dignity when the voice of the outraged father speaks out of the fool's mouth. But on the other hand, the perfect manner in which every phrase is sung places Mr. Santley's impersonation, taken altogether, on a far higher level than that of his great rival. Mdlle. Vanzini may be attractive enough in subordinate characters, but even the part of *Gilda* is beyond her powers. Signor Mongini's powerful voice is valuable in many operas, but he entirely misses the debonaire character of the music which Signor Verdi has with unusual perception of dramatic propriety put into the mouth of the thoughtless libertine. Signor Foli's voice tells particularly well in Sparafucile's duet with Rigoletto, but his impersonation lacks

the picturesque charm with which Signor Tagliafico endows it. In 'Linda di Chamouni,' the second opera conducted by Signor Li Calsi, Mr. Santley again bore away the honours. He has a little toned down his vehemence in the strong dramatic situation where Antonio begs of the daughter whom he has travelled from Chamouni to Paris to seek, but the scene is none the less effective. The great value of Mr. Santley's singing is that he is as firm as a rock, and this is especially valuable when the conductor is at all nervous or hesitating. Mdlle. Scalcchi's fine voice told well in *Pierotto's* music, the most engaging in the opera; and Signor Naudin sang *Carlo's* part carefully. Signor Bagagiolo did not do justice to his splendid voice, and Signor Ciampi was quite as obtrusive as usual. As for Mdlle. de Murska, she was eccentric and provoking as ever. With a voice that is not grateful, and a style of singing that is open to much reproach, she yet contrives by some unexplained art to make more effect than better trained artists.

PHILHARMONIC SOCIETY.—Schumann is seen in his most favourable aspect in the Symphony in C which, though not the second in order of production, is known as the No. 2. There is originality as well as thought in it, and the musical ideas are treated in clearer fashion than was Schumann's wont. It was carefully conducted by Mr. Cusins; but the orchestra was more successful in Beethoven's irresistible Symphony in F (No. 8). Madame Schumann played Mendelssohn's always welcome G minor Concerto, which would, however, have been still more acceptable had there been a better understanding between soloist and band. The overture to the same composer's 'Wedding of Camacho' made as little impression as when given a few weeks ago at the Crystal Palace. Miss Edith Wynne took a higher flight than she is accustomed to venture upon, but proved, in Elvira's appendix-air from 'Don Giovanni' that a good style is of more avail than a large voice. Of a Miss Goetze, who attempted the aria from Gluck's 'Orfeo,' the less said the better.

CRYSTAL PALACE.—To listen to the Prometheus music is to gaze on Beethoven before time and thought had written one wrinkle on his brow. He was barely thirty years old when it was composed; he was still an ardent disciple, not a dangerous teacher, and he was as yet untouched by the malady that was soon to shut him out from the actual physical hearing of his own thoughts. The Overture, the only generally known "number," is also the most "Beethovenish" portion of the work. The *finale*, specially noticeable for the identity of its first subject with a prominent theme in the last movement of the 'Eroica,' is almost as elaborate as the Overture; but the intermediate fifteen numbers are instinct with an easy, unfettered grace that we rarely find in the thoughtful musician's later works. The orchestra is treated with extraordinary effect, and the aptness of the music to the comparatively trivial matter in hand is remarkable. As the times for dancing have gone by at the Opera, it is idle to suggest that this *ballo serio* be performed with the original music, but we may hope that the example of the Crystal Palace will be followed by some London orchestral society. The performance takes an hour, but surely the patience of a St. James's Hall audience, accustomed to the "posthumous quartets," would not be overtaxed. Another Schubert novelty, an exquisite *romanze*, "Ich schleiche bang," from 'Die Verschworenen,' was brought forward by Mdlle. Regan. The touching melody is accompanied with delicate grace. We are glad to learn that the entire operetta will shortly be published. Mr. Henry Holmes's excellent rendering of the Mendelssohn Concerto must in justice be noted—though Herr Joachim's recent grand performance has spoiled the palate for all others.

GLOBE.—The realistic drama has not yet presented us with any robust types of character. Next to gratifying an audience by a display of commonplace scenes and incidents, the principal aim of the dramatist appears to be to keep all his characters, except the villains, within the bounds of respect-

ability. They may venture so near the brink of crime that their fall seems inevitable. The waves of guilt may even, in appearance, close over their heads; but they reach ultimately the shore in safety. This fault, and other defects to which it is closely allied, are the natural consequences of writing for the less enlightened portions of an audience. In Mr. Byron's drama, 'Minnie; or, Leonard's Love,' the probability of the plot is forfeited to a desire to preserve for one of the principal characters a measure of the sympathies of the audience. This man, once rich, though now "fallen on evil days," sees his wife perishing for want of the delicacies to which she has been used. Fate places within his reach a large sum of money which, with little chance of detection, he may seize. After a short, sharp struggle, he grasps it, and rushes out to buy the luxuries his wife requires. On his return, he finds his crime is barren. She for whose sake it has been committed is dead. Here is an idea fairly good in itself. Its value is destroyed, however, by the pains Mr. Byron has taken to make the crime committed under such keen provocation no crime at all. The money Mr. Vaughan has taken he has found in the secret drawer of a cabinet entrusted to him for repair by Leonard Blackwell, the lover of his daughter Minnie. This cabinet proves in the end to be Vaughan's own property, and the money it contains is consequently his own also. This notion, improbable in itself, becomes the centre of a whole meshwork of extravagance. There is no need to inquire how far Mr. Vaughan's moral guiltiness is diminished by the fact that the property he takes belongs to himself. The law has before now punished a man for stealing his own property. A thief who stole some clothes from a laundry could not obtain acquittal, though he proved the things to be his own. The cabinet from which Vaughan abstracts the money belonged to the wife he had lost. Its owner, secret and reticent apparently in disposition, kept in it her jewels and other property, which she never allowed her husband to see. Stolen by a dishonest servant, the cabinet came into the hands of Mr. Andrew Blackwell, a merchant, whose son Leonard is the lover of Minnie Vaughan. Leonard has persuaded his father to entrust it to Mr. Vaughan, who has a taste for wood-turning, and is therefore a proper person to mend an article apparently of Oriental manufacture. The appropriation by Vaughan of the money it contains is witnessed by Miss Vaughan, who, to save her father's honour, hoards her earnings as a teacher of music until she is able to pay the sum he has used. Furnished with this amount, she takes back, in the last scene of the drama, the cabinet to Mr. Blackwell. Minnie is represented as half-clairvoyant in her faculties. While in Mr. Blackwell's house she hears a strain of music with which in her early days she was familiar. Listening to it and absorbed in the recollections it summons up, she describes, in a species of trance, the robbery of the cabinet which in her childhood she had witnessed, though she had since forgotten it. When she attempts to depict the robber, he appears before her. He proves to be a clerk of Mr. Blackwell, who has obtained such knowledge of his master's secrets as has placed the merchant wholly in his power. Mr. Blackwell has purchased his silence by promise of a partnership and the hand of his daughter Dora, who loves a young surgeon and regards the proposed match with unqualified aversion. The exposure of the clerk clears away all clouds from the horizon. Two pairs of lovers are made happy, and two old men have an opportunity for gratitude that fate, almost in their own despite, has saved them from rascality. How weak and poor in invention is all this is at once apparent. Its improbability is sufficient to take away the entire interest from a story in its origin not devoid of merit. Such characters, moreover, as Minnie Vaughan, who is the possessor of a kind of retrospective second-sight, and whose simplest acts of memory are endowed with supernatural attributes, are not fitted for the purposes of the dramatist. Physical ailments of every kind require very delicate treatment from the dramatist, and developments of hysteria are best left to the faculty of medicine. 'Minnie' is written with some spirit, but its dialogue is overlaid with puns. Miss



Lydia Foote gave pathos to the character of *Minnie Vaughan*; Miss Brennan played *Dora Blackwell*; Mr. J. Clarke was well got up as a surgeon, who hid a warm heart behind a rough exterior; Mrs. Stephens was excellent in a small comic character.

**HAYMARKET.**—Mr. Planché's comedietta of 'The Captain of the Watch,' first produced at Covent Garden, has been extended into two acts and brought out at the Haymarket. It is an exceedingly bustling and amusing piece, the scene of which is laid in Brussels, though its action is thoroughly Spanish. A gallant making his escape from an assignation finds his way into a garden. He is seized by the owner, an old baron, and is compelled to invent a wild story to account for his intrusion. He obtains the favour of his host, who insists upon sheltering him for the night. Meanwhile a second gallant, a lover of Kristina, the baron's niece, has also been smuggled into the house. Endless and highly comic scenes of mistake and equivocal follow, and at length a satisfactory termination is obtained. When first played this piece owed its success to the ease and *insouciance* of Mr. Charles Mathews in the part of the hero. This character is now played by Mr. Sothorn. The two impersonations are, of course, widely different. In place of Mr. Mathews's debonair grace and delighted anxiety to explain, we have now a composure of bearing and a stolidity hardly less amusing. Mr. Chippendale, Miss Ada Cavendish, and Miss Caroline Hill played in the piece, which passed off amid much laughter. The farce of 'Make your Wills' has also been revived. In this Mr. Buckstone supports his original character of *Joseph Brag*.

#### MUSICAL AND DRAMATIC GOSSIP.

Mr. Ella's Musical Union has commenced operations for the season. At the first *Matinée* M. Vieuxtemps was the leader, and Herr Reinecke, the famous Leipzig director, the *pianiste*. He is a representative man, and we learn with pleasure that he will be heard at various concerts during the coming season.

Mr. Sullivan is engaged upon a new oratorio for the Worcester Festival.

Mr. Benedict has completed a stringed Quartet. It was lately tried in private at St. James's Hall by the Monday Popular Concert players, who were favourably impressed by it.

We hear from Glasgow that Mr. Lambeth has made a public appearance as a solo pianiste at the Choral Union for the first time for many years. It appears he played a Study of Thalberg and a Tarantella of his own with success. The concert in which Mr. Lambeth played was chiefly made up of part-songs sung by the Choral Union, of which he is conductor.

Madame Adelina Patti has re-appeared in Paris, having taken Brussels and Liège as ridiculously profitable resting-places on her way home from Russia. She is to sing in Paris until the end of this month, when the Italians will close for the season.

There is little novelty in Paris just now. Herr Wagner's 'Rienzi' has had a final rehearsal at the Théâtre Lyrique, and will have been produced before these lines are printed. It is the least characteristic production of the musician of the future, but being very dramatic and very noisy it may possibly catch the taste of the Parisians. The chorus and ballet have been increased, and great pains has been taken with the scenery and costumes. At the Opéra Comique Adam's 'Postillon de Longjumeau' and Grisar's 'Bon soir, Monsieur Pantalón' make up the most constant bill of fare. 'Le Prophète' is to be renewed at the Grand Opéra after the fashion of 'Les Huguenots,' the "run" of which is not yet over. The two composers, who furnish the programme of the Opéra Comique, are in equal demand at the Fantaisies Parisiennes, where Adam's 'Le Sourd, ou l'Aubeur pleine' is now running; and Grisar's 'Eau Merveilleuse' is to be revived. The twenty-fourth and last Concert Populaire of the season took place on Sunday, and the programme included a movement

from an unpublished Symphony by Alfred Holmes, a brother, we presume, of Mr. Henry Holmes; the bridal chorus from 'Lohengrin'; Mendelssohn's A minor Symphony, and a *Sérénade*, played, for the first time, by M. Gouv. M. Pasdeloup must be doing much to advance the knowledge of good music in Paris, in spite of his extraordinary predilection for Herr Wagner's music.

One of the *Matinées Classiques* at the Gaité is to be devoted to an "apropos littéraire" upon Lamartine. A gold medal is offered for the best poem upon Lamartine, to be read in front of his bust, and in presence of several of his most illustrious creations, personified by actors of talent.

Among recent revivals in Paris are the 'Dame aux Camélias' of Alexandre Dumas fils, which is to be the closing piece of the Vaudeville; the 'Closerie des Genêts' of M. Frédéric Soulié at the Gaité; and the 'Vautrin' of Balzac at the Ambigu Comique. 'Vautrin,' though the least dramatic of Balzac's works, except 'Les Ressources de Quinola,' is attracting large audiences. On its first production it was summarily condemned, and was only played for one night.

A burlesque of 'Faust,' resembling closely English productions of the same class, has been produced at the Théâtre Déjazet. Its puzzling title is 'Faut du Faust, pas trop n'en Faust,' and it is by M. Marc-Leprévost. Marguerite is furnished with a speaking-doll in place of the baby, and her apotheosis takes place in Godard's balloon. If the French send us comedies of the modern stamp, and we repay them with English burlesque, it will be hard to say which country has more right to complain of the other. A high tax upon these productions would be to the interest of both nations.

M. Victorien Sardou has refused permission to the managers of country theatres to play his new drama of 'Patrie.' He reserves for the company of the Porte St.-Martin, which purposes taking a summer tour through Belgium and the provinces, the right of performance. This course, though not uncommon in England, is novel in France, and is not very favourably received by the press, which points out that, if universally adopted, it would be ruinous to the country theatres. M. Dorgéval has written to the press to claim, on behalf of himself and a colleague, the credit of having invented some scenes in 'Patrie,' but which are also contained in the *libretto* of an opera, 'Ivan IV.,' which has long been in the hands of M. Perrin, and which, in date of composition, says the author, is earlier than the drama of M. Sardou.

The death is announced in Paris of Just Géraldy, a singing-master of high and deserved repute.

Bach's two Passion-oratorios have formed the staple attractions of Easter-tide in Germany. In Leipzig, Berlin, and Vienna either one or the other has been given with all possible completeness. How is it, we may ask, that Bach is so entirely neglected by societies that live upon Handel?

The new Opera-house in Vienna is to open on the 15th of May, with Gluck's 'Armide.'

Signor Petrella's new opera, 'Giovanna the Second of Naples,' is said to have been produced with success at the San Carlo.

A work on "Glinka, in relation to the history of music," has just been published in Moscow.

The ludicrous scale on which the Boston Mammoth Jubilee, announced for the 15th, 16th and 17th of June, is to be carried out, ought to remind us that we are liable to make ourselves ridiculous by the monster performances which we have been cultivating of late years. The building is to contain 50,000 spectators, besides the 1,000 instrumentalists and the 20,000 singers. The Jubilee is to celebrate the anniversary of the peace that concluded the civil war. So that, by a fine stroke of irony, peace is to be commemorated with as much noise as can by any possibility be collected into one building—cannot not to be excluded.

Belle Boyd, the "Confederate heroine," is, according to the New York papers, now exhibiting as a dancer in New Orleans.

#### MISCELLANEA

*Contraction of Igneous Rocks on Cooling.*—Will you permit me to tell Mr. David Forbes, in reply to his letter in the *Athenæum*, April 3, why I say it is proved that *Rowley rag-stone* does not contract on cooling. On a careful experiment made by himself he has shown that the density of the original rock and its molten product are precisely the same; he confirms this in your number 2155. In the *Chemical News* Mr. Forbes quotes a letter from an artificial stone manufacturer, in which it is said that the *Rowley rag* on cooling from a molten state shows "no contraction whatever." Mr. Forbes doubts this result, because the stone was cast in heated sand moulds. I cannot allow that this would have any effect on the cooled mass. Mr. Forbes made experiments at Eidsfoss by running slag into iron moulds, and found in the slag a very small contraction. I do not think that this contraction was in the slag, because as it ran into the mould the iron would expand—the slag would take the shape of the expanded mould, so that when the whole cooled, the space between the slag and the mould would represent the minute expansion and retraction of the iron, and not the contraction of the slag. I think Mr. Forbes will allow that I have some reason for my conclusion. In the letter under reply, Mr. Forbes does not insist on the contraction of rocks as the sole cause of the ejection of molten volcanic matter, and as this was the point I wished to prove, my end is now gained. I think Mr. Forbes will find that, of silicated rocks, some will, and some will not contract on cooling: the latter represent those rocks which have been previously fused in their natural state, getting rid of earthy impurities; the former represent those from the original crude water formations, and never previously subjected to fire. I am obliged to Mr. Forbes for his reference to Vesuvius. The latest, and perhaps the truest history of volcanic origin is contained in *Sharpe's London Magazine* for this month. H. P. MALET.

*Cling.*—I am surprised that any doubt should exist as to the meaning of the word "*cling*," in the passage which Mr. Viles quotes from 'Macbeth' in the *Athenæum* of the 27th ult. "*Clung*," in the sense of famished, was in constant use among the Stirlingshire peasantry so lately as twenty years ago, and I have no doubt is not yet obsolete, for it was not then considered a very old fashioned word. The idea meant to be expressed by the word is, that the stomach being empty has collapsed, and so adheres or *clings* to the back, giving the person whose stomach is empty an appearance the reverse of pot-bellied. Does not the Lancashire phrase "*clemmed with hunger*" represent the same idea? Has it the same derivation? What relation does *clanny*, i. e. *sticky*, bear to this word? *Cling* is the word in ordinary use among Scotch carpenters and other wood-workers to express what the English workman expresses by *shrink*, as for example, that board, or that joint, has *clung*. I do not remember ever to have heard an untravelled Scotch workman use any other word than *cling* to describe the shrinking of timber in drying. "*The clingin' quarter*" is a name I have heard given in Scotland to the first three months of pregnancy, the period during which the cheek blanches and the figure becomes thinner and less robust. "*Deil claw the clungest*" is an old Scottish scolding phrase, probably now out of fashion, but it was in use in my boyhood with Scottish mothers pestered with what they considered unreasonable juvenile demands for additional supplies of *parrich* or *kail*. The *clungest* youngster meant the hungriest, and that unfortunate was voted to the *deil* by the impatient parent, who thought that all her brood had eaten enough, with this mental reservation—that, as none of them could possibly be hungry, none could be hungriest, and therefore Cloutie could not possibly *claw* what had no existence. JAMES WATT.

*The Divining Rod.*—Much information on this subject may be gleaned by referring to Dr. Ashburner's notes attached to his translation of Baron Von Reichenbach's 'Researches on the Dynamics of Magnetism, Electricity, Heat, Light, &c. in their



Relation to Vital Force,' *vide* pages 91 to 104. A very interesting account relating thereto will also be found in the *Quarterly Review* for March, 1820, No. xlv., vol. 22, the facts being authenticated by the Hon. Lady Milbanke (afterwards Noel), mother of Lady Byron, the wife of the great poet. In 1803 Dr. Hutton published Ozanan's 'Mathematical Recreations,' where the effect of the divining rod is treated as absurd, and the lady above referred to wrote a long letter to him on the subject. "At his particular request she went to see him at Woolwich, and she then showed him the experiment, and discovered a spring in a field which he had lately bought near the new College, then building, which field he afterwards sold to the College for a larger sum in consequence of the spring. She took a thin forked hazel twig, about sixteen inches long, and held it by the end, the joint pointing downwards. When she came to a place where water was under the ground, the twig immediately bent, and the motion was more or less rapid as she approached or withdrew from the spring; when just over it the twig turned so quick as to snap, breaking near the fingers, which by pressing it were indented, heated and almost blistered. When she first made the experiment a degree of agitation was visible in her face, but this gradually decreased. She repeated the trial in several parts of the park, and her indications were always correct." T. L. C. W.

*Liverpool.*—Whilst agreeing with your Correspondent, Mr. Clegg, that the derivation of this name from "Llŷer-pwll" is "a needless effort of ingenuity," I am quite unable to accept his ingenious substitution of "river-pool," seeing that there is not on record any nearer approximation to that name than is offered by Liverpool. As probably both Wirral and south-west Lancashire were included in Cumbria, it is but natural that Celtic associations should linger there, and that country-folk on both sides of the Mersey should still speak of "Lyrpwl"; or that the Celts should have given that name to the pool of tidal waters on whose western shores the ancient fishing hamlet was formed. To the Saxon and Norman settlers "Lyrpwl" would be inexpressive; whilst they would observe twice a day the deposit of mud left bare by the ebbing tide; or, above the hamlet, would be familiar with the moss-lake or bog, which was the source of the fresh water which descended to the pool. The latter would suggest the conversion of the name into the Lither or Lazy pool; and the former into Livered or Livert pool; *livert* being the Lancashire form of livered—a term applied, it is said, to bread, &c., when it is stiff and close like the liver of hogs. Both words—*lither* and *livert*—are of good Anglo-Saxon origin, and both appear in different orthographies of the name of the town, with the slight variation caused by omitting the final letter of *livert*. Formerly, Liverpool was separated in part from Toxteth Park by a stream called the Stir-pool, which flowed down a rapid descent into the Mersey, and so formed a marked contrast to the Lither or Lazy pool. Lither-pool may, after all, be an Anglo-Saxon paraphrase of the Celtic *liath*, signifying grey, hoary, stale and mouldy, and so not inapplicable to the surface of some boggy waters like the moss-lake.

A DICKEY SAM.

*Use of Words.*—In Dorset the term "combe" is of frequent occurrence, though rarely used in actual converse. It means with us a hollow scooped out of a hill-side. Binscombe, Encombe, Corscombe are examples of localities bearing out the description. In Somerset, near Bruton, Combe-Farm Hill is met with. In Portland a female child is, or, perhaps was, known as a "chiel." Female lambs are here universally termed "chilvers," the males "purrs." The cut of grass, &c. by one stroke of the scythe is called a "swathe," derived of course from the cutting implement. The use of the word "pane" for the small divisions of a water meadow I have once or twice noticed. Every "whipswhile," meaning occasionally, is, I take it, nothing more or less than the German "bisweilen." T. B. G.

TO CORRESPONDENTS.—J. B.—E. V.—H. D. H.—B. L.—J. J. H.—Aliquis—H. W.—J. A. S.—A. H. C.—A. J.—received.

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## LITERARY WARNING.

The book 'SPIRITUAL WIVES,' by William Hepworth Dixon, published in London, 1868, the first volume of which deals almost exclusively with a religious law process which was conducted at Königsburg, in Prussia, during the years 1835-42, has lately been highly commended by several German periodicals which are also read abroad, for the purpose of securing to it a literary position in the history of culture. With this object the Litterateurs in question, like Mr. Dixon himself, take the freedom of assuming a mien as if the untruths and hallucinations contained in that book rested on documentary evidence supplied by the process mentioned, by which means persons unacquainted with the matter might be misled to consider them true. For truth's sake therefore the real state of the matter, veiled by the said means, must be brought to public knowledge. Already since 1863 indeed, a publication extensively circulated in Germany published by Balmor & Richm, in Basle and Ludwigsburg by the undersigned, who, from his official position, is minutely acquainted with the whole contents of the documents, had given to the public an "Explanation founded on the original documents" of the religious law process above mentioned,—which, by means of verbal citation of the relative documentary passages and judicial decisions, &c., establishes that the religious sect whose existence with all the fictions thereto appended and still more multiplied by Mr. Dixon in his 'Spiritual Wives' had been judicially refuted, and the removal of two preachers from their clerical offices was solely in consequence of expressing views which, in conformity with competent technical opinion, tend to guard the authority of the Bible and further personal improvement. Dixon's work could in no wise give information taken from original documents, for judicial documents, and particularly when sealed up by superior command, as Dixon himself states, are of course not accessible to intruders, much less to a foreigner. On the contrary, Mr. Dixon has judged, besides gossiping rumours imposed upon his credulity, solely from a duplicate of a lampoon which he had got privately, and which is not therefore to be acknowledged as authentic; this scurrilous piece of writing had been added to the documents thirty-three years ago by L. W. Sachs, M.D. Compare preliminary remark to the English translation of a historical extract from the 'Explanation,' entitled 'Anti-Dixon,' published by Richm, Basle, 1869.

The completely untrustworthy nature of that Satire, which condemns itself by its own self-contradictions and inconsistencies, is established not only, as the 'Explanation,' Part III. sec. 1. shows, by the documentary accounts, but also by the characterization supplied by the author of the 'Spiritual Wives' himself of the immoral and despicable ground assumed by the author of the Satire.

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## MIDDLESEX HOSPITAL.—SUMMER SESSION.

The Lectures and Clinical Instruction in the Wards will commence on MONDAY, May 3rd. Full particulars, with Terms, &c., may be obtained on application to the Dean.

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## MIDWIFERY and DISEASES of WOMEN and CHILDREN.

Dr. MATTHEWS DUNCAN, F.R.C.P.E., will commence his Course of LECTURES on the above Subjects on the 3rd MAY, at 10 A.M., in MINTO HOUSE, opposite the Industrial Museum. This Course qualifies for all the Academical, Collegiate and other Boards.

Dr. Duncan will also continue to give Instructions in Practical Midwifery, at the Royal Dispensary, on FRIDAYS, at 1 P.M.

A Class for FEMALES will be commenced in NOVEMBER. Intending Pupils are requested to apply at 30, Charlotte-square, at 2 P.M.

Edinburgh, 12th April, 1869.

## LONDON SCHOOL OF DENTAL SURGERY, 31, SOHO-SQUARE.

The SUMMER SESSION will commence on the 3rd of MAY. LECTURES.

Anatomy and Physiology of the Teeth.—Mr. T. Ibbetson.

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On Tuesdays and Thursdays, at 8 o'clock A.M.

The WINTER SESSION will commence in OCTOBER.

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Fra Angelico	Durer	Maratti	V. de Velde
Fra Bartolomeo	Guardi	Ostade	V. Dyck
Borronone	Guido	Parmegiano	Watteau
Berghem	Houbraken	Raffaello	Weenix
Backhuysen	P. de Jode	Romano	Wouvermans
Carnegie	Verelst	Waterloo	
Dosso Dossi	Mantegna	Rembrandt	

The Modern Drawings comprise works of

Cipriani	Gainsborough	Morland	West
Cosway	Hogarth	Reynolds	Wheatley
Flaxman	Hopper	Stothard	Wilson.

Also a Collection of Engravings from the Works of Sir E. Landseer, and a few Choice Engravings by the Modern Italian and French Schools.

May be viewed Friday and Saturday preceding, and Catalogues had.

*Fifteen Cartoons by Correggio.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice, that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **MONDAY, April 19, at 1 o'clock precisely**, the **FIFTEEN CELEBRATED CARTOONS BY CORREGGIO**, brought over from Parma in 1845, and recently exhibited at Leeds.

May be viewed Friday and Saturday preceding, and Catalogues had.

*The Collection of Pictures, by Old Masters, of the late PHILIP CHAMPION CRESPIGNY, Esq.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice, that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **FRIDAY, April 23, at 1 o'clock precisely**, the valuable Collection of **PICTURES BY OLD MASTERS**, formed many years ago by the late **PHILIP CHAMPION CRESPIGNY, Esq.**, of Harefield, near Exbridge.

*The Collection of Old Pictures of the late General Sir PHINEAS RIALI.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice, that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **FRIDAY, April 23, at 1 o'clock precisely**, the valuable Collection of Italian, Spanish, Flemish, Dutch and French Pictures formed many years ago by General Sir **PHINEAS RIALI**, deceased.

May be viewed two days preceding, and Catalogues had.

*The Collection of Ancient and Modern Pictures of a Gentleman.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice, that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **SATURDAY, April 24, at 1 o'clock precisely**, a small but choice Collection of Ancient and Modern Pictures, the Property of a **GENTLEMAN**; including the Head of a Girl, a lovely work of Greuze, of the highest quality, from Lord Taunton's Collection, mentioned in Smith's Catalogue Raisonné—Human and Divine Love, a splendid work of Palma Vecchio, from King Louis Philippe's Gallery, and very fine Pictures of Girolamo Santa Croce, Giovanni Lo Spagna, and Carlo Crivelli, from the Davenport Bromley Collection—a Sleeping Child, by Guido, from Harman's Collection—the Virgin and Child, a very fine work of the late W. Dyce, and the Pink Boy, a charming work of Gainsborough—Cabinet Work, by J. van der Schuer, by Mengs, by Ocheveldt, Neefs, Backhuysen, and Van de Velde.

May be viewed two days preceding, and Catalogues had.

*Many Thousand Volumes of Modern Books, Reminders, Copyrights, Stereotype and Steel Plates, &c.*

**MESSRS. HODGSON** will **SELL BY AUCTION**, at their Rooms, 115, Chancery-lane, W.C., on **WEDNESDAY, April 21, and two following days**, at 1 o'clock, many Thousand Volumes of **POPULAR AND RARE BOOKS**, including 1,000 Mayhew's London Labour and the London Poor, 3 vols., and the Stereo Plates and Woodcuts—1,000 Mayhew's Extra Volume, and the Stereo Plates and Woodcuts—500 Mayhew's Critiques on Prisons, and the Stereo Plates and Woodcuts—600 Two Centuries of Song, by Walter Thornbury—325 Manual of Illuminating, fcap.—100 Joseph and His Brethren, illuminated by Owen Jones—49 George's The Oberland and its Glaciers—5 Digby Wyatt's Industrial Arts, 2 vols. folio—12 Heath's Heroines of Shakespeare, 4 vols.—10 Kenny Poedons's Shakespeare, 3 vols. imp. 8vo.—10 Hogarth's Works, 4to.—18 Harris's Altars of the Household, 4to.—200 vols. of the Universal Library, roy. 8vo.—1,000 vols. of Hogg's Juvenile Series—300 vols. of the Mayne Reid Library—1,200 Ray's Volumes—100 vols. of the Encyclopædia Metropolitana, New Series, and 500 Volumes and Parts of the 4to. edition—80 Newton's Travels in the Levant, 2 vols.—40 Hampson's Mediævi Kalendarium, 2 vols.—68 Newcastle Fishers' Garlands—30 Linard's England, 10 vols.—600 Quinn's Atlases, and the Engraved Plates—the Odd Stock (about 25 rams) and 43 Steel Plates of Robins's Gallery of the Fine Arts, 4to.—the Lithographic Stones and the Copyright of Low's Domestic Animals of Great Britain, 2 vols. imp. 4to.—the Stereo Plates and Lithographic Stones of Whitlock's Painter's Guide, 4to., &c. &c.

To be viewed, and Catalogues had.

*A Portion of the Libraries of the late SIR THOMAS WYSE, Minister Plenipotentiary at the Court of Athens, Rev. H. BARRY, and others.*

**MESSRS. SOTHEY, WILKINSON & HODGE**, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will **SELL BY AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **THURSDAY, April 15, and following day**, at 1 o'clock precisely, a **PORTION OF THE LIBRARIES** of the late **SIR THOMAS WYSE**, Minister Plenipotentiary at the Court of Athens, Rev. H. BARRY, and others; including Art de Verifier les Dates, 4 vols.—Antiques Classique, Gr. et Lat. Editio Tauchnitzii, 224 vols.—Furzy's Art des Antiquités of Spain—Petraque, Rime da Massand, 2 vols.—a series of Works with Wood Engravings by Bewick—Sydenham Society's Publications, 4 vols.—British Poets, 30 vols.—Salt's Coloured Views in Abyssinia—Comey's Ecclesiastical and Secular Architecture, 2 vols.—Tanner's Notitia Monastica—Blume, Flora Javae, 2 vols.—coloured plates—Westwood's Miniatures—Russell's Naval Architecture, 3 vols.—Lindley's Bortum Orchidaceum—Roberts's Sketches of the Holy Land, 4 parts—and numerous standard works in English, French, German, Roman, and Northern Literature, together with some Engravings, including the rare St. Hubert, by Albert Dürer.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of two stamps.

*The Extensive and Valuable Library of the late LOUIS HAYES PETIT, Esq.—Fourteen Days' Sale.*

**MESSRS. SOTHEY, WILKINSON & HODGE**, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will **SELL BY AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **WEDNESDAY, April 21, and thirteen following days**, at 1 o'clock precisely, the Extensive and Valuable **LIBRARY** of the late **LOUIS HAYES PETIT, Esq.**, one of Her Majesty's Commissioners of Records, and formerly M.P. for Ripon, &c.; comprising an extraordinary Collection of Grammars, Dictionaries and Specimens of every known Language and Dialect—Splendid Topographical and Historical Publications, Voyages and Travels, Bibles and Liturgical—Standard Literature in the English and Foreign Languages; with the ADDITIONS made since his death by the late Rev. **JOHN LOUIS PETIT**, Author of Illustrations of Church Architecture, Remarks on Architectural Character, Architectural Studies in France, &c., including a rich and valuable Architectural and Pictorial Publications, Belles Lettres, &c.

May be viewed two days previous; Catalogues, if by post, on receipt of twelve stamps.

*Valuable Collection of Engravings, Drawings by Ancient and Modern Masters, &c.*

**MESSRS. SOTHEY, WILKINSON & HODGE**, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will **SELL BY AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **THURSDAY, April 22, and five following days**, at 1 o'clock precisely, a most important, interesting and valuable **COLLECTION OF AUTOGRAPH LETTERS** and Historical Documents, the Property of a well-known **COLLECTOR**; including English and Foreign Royal Personages, Nobility, and Great Officers of the Church, Reformers and Martyrs, Military and Naval Commanders, and Persons of Distinction in Public Life, Historians, Philosophers, Poets, Dramatists, eminent Lawyers, and other Men of Literary Attainments. From among them may be mentioned, the memorable Letter of King Charles the First to the Marquis of Ormonde—a remarkable Letter of Oliver Cromwell to his Son, occupying two pages folio—a long Letter from Sir Walter Raleigh to his Wife while a Prisoner in the Tower, highly important, and of the most touching interest—the whole is singularly fine condition, selected with great care, solicitude and judgment, as to historical and literary importance, from the various Collections that have been dispersed during the last forty years.

May be viewed two days prior, and Catalogues had.

*A most Important and Valuable Collection of Autograph Letters and Historical Documents, the Property of a well-known Collector.*

**MESSRS. SOTHEY, WILKINSON & HODGE**, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will **SELL BY AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **MONDAY, May 3, and five following days**, at 1 o'clock precisely, a most important, interesting and valuable **COLLECTION OF AUTOGRAPH LETTERS** and Historical Documents, the Property of a well-known **COLLECTOR**; including English and Foreign Royal Personages, Nobility, and Great Officers of the Church, Reformers and Martyrs, Military and Naval Commanders, and Persons of Distinction in Public Life, Historians, Philosophers, Poets, Dramatists, eminent Lawyers, and other Men of Literary Attainments. From among them may be mentioned, the memorable Letter of King Charles the First to the Marquis of Ormonde—a remarkable Letter of Oliver Cromwell to his Son, occupying two pages folio—a long Letter from Sir Walter Raleigh to his Wife while a Prisoner in the Tower, highly important, and of the most touching interest—the whole is singularly fine condition, selected with great care, solicitude and judgment, as to historical and literary importance, from the various Collections that have been dispersed during the last forty years.

May be viewed two days prior, and Catalogues had.

*Valuable Collection of English and Foreign Portraits, the Property of a well-known Collector.*

**MESSRS. SOTHEY, WILKINSON & HODGE**, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will **SELL BY AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **MONDAY, May 3, and two following days**, at 1 o'clock precisely, a **COLLECTION OF ENGLISH AND FOREIGN PORTRAITS**, the Property of a well-known Collector, comprising Portraits of English and Foreign Royal Personages, Nobility, Military and Naval Commanders, Historians, Philosophers, Poets, Dramatists, and other distinguished Literati, by Houbraken, Faithorn, Hollar, and other eminent Engravers. The whole selected from the great sales with much care and judgment, and mostly in proof state, presenting many examples of great beauty, rarity and interest.

Catalogues are nearly ready.

*Library of L. P. WILSON, Esq., deceased.*

**MESSRS. PUTTICK & SIMPSON** will **SELL BY AUCTION**, at their House, 47, Leicester-square, W.C. (west side), on **MONDAY, April 26, and three following days**, a **COLLECTION OF BOOKS**, the Property of the late **L. P. WILSON, Esq.**, deceased, of King's Cross-yard and Wigmore-street; comprising a large Selection of Miscellaneous Books in all Classes of Literature—Camden's Britannia, by Gough, 3 vols.—Keating's History of Ireland—Valpy's Delphin Classics, 151 vols.—Collins's Peemere, by Brydges, 9 vols.—British Essayists, 4 vols.—Philosophical Transactions, 15 vols.—Strutt's Royal Antiquities, Sports and Pastimes, &c.—Plot's Oxfordshire—Weever's Funeral Monuments—Publications of the Camden, Irish Archaeological, and Early English Text Societies, &c.

Catalogues on receipt of two stamps.

*Engravings, Water-Colour Drawings, Paintings.*

**MESSRS. PUTTICK & SIMPSON** Auctioneers of Literary Property and Works of Art, will **SELL BY AUCTION** at their House, 47, Leicester-square, W.C. (west side), **SHORTLY**, a **COLLECTION OF ENGRAVINGS AND WATER-COLOUR DRAWINGS**, by Ancient and Modern Masters; also valuable Paintings by celebrated Artists, &c. Catalogues are preparing.

*To Collectors of American Literature.*

**MESSRS. PUTTICK & SIMPSON**, Auctioneers of Literary Property and Works of Art, will **SELL BY AUCTION**, at their House, 47, Leicester-square, W.C. (west side), on **TUESDAY, June 1, and eight following days** (Sunday excepted), a marvellous **COLLECTION OF BOOKS AND MANUSCRIPTS** illustrative of American History and Literature, particularly as it respects Spanish America. This Collection, the fruit of twenty years' industrious research during a residence in Mexico, is replete with rarities and presents many articles hitherto unknown to Collectors—Manuscripts of the highest importance in the Aboriginal Languages—Voyages and Travels of the utmost consequence (De Bry, Huisius, &c.)—Philological Literature—Chronicles, &c. &c. and a large number of rare and valuable Dr. BERENAT, of Vera Cruz, and that of an Official Personage for many years resident in the West Indies; comprising valuable Books relating to the History, Literature, and Dialects of North and South America.

Catalogues are now ready, and will be sent on receipt of twenty-four stamps.

*Music and Instruments.—April Sale.*

**MESSRS. PUTTICK & SIMPSON** will **SELL BY AUCTION**, at their House, 47, Leicester-square, W.C. (west side), on **SATURDAY, April 24, a COLLECTION OF MUSIC** in all Classes; also Unpublished MSS., Engraved Music Plates, and Copyrights; also Musical Instruments, numerous Modern Harmoniums, &c., Violins, Violoncellos, by Cremona and other Masters, including the Instruments of the late Mr. George Purday, &c.

Catalogues on application.

*Miscellaneous and Scientific Apparatus.*

**MR. J. C. STEVENS** will **SELL BY AUCTION**, at his Great Rooms, 38, King-street, Covent-garden, on **FRIDAY, April 23, at half-past 12 precisely**, **CAMERAS** and **LENSES** by Ross, Voigtlander, and other well-known makers—Microscopes, Telescopes, Musical Boxes, Surgical Instruments, Opera and Race Glasses, Albums, Stereoscopes and Slides, Guns, Sewing-Machines, Seal-skin and Astracan Jackets—Books, Prints, Pictures, Fancy Articles, &c.

On view the morning of Sale, and Catalogues had.

*WORCESTERSHIRE.*

**IMPORTANT** and very attractive **SALE** at **BIRMINGHAM RECTORY**, near **PERSHORE**. Excellent **HOUSEHOLD FURNITURE**, **PLATED ARTICLES**, **CHINA**, **GLASS**, **CUTLERY**, **LIBRARY** OF **BOOKS**, containing many Valuable Works; and a numerous and very fine Collection of **ANCIENT PICTURES**,

containing Examples of Ostade, N. Poussin, Guercino, Allori, Jan Steen, Le Duc, Holbein, Parmegiano, G. Poussin, P. Brill, A. Del Sarto, Caravaggio, and other esteemed Masters, carefully selected from the Galleries of the late **LORD NORTH** and the late **BISHOP BAIN**, from **TONG CASTLE**, and in **FLORENCE**; **ENGRAVINGS**—a small **CELLAR** of **WINE**—**HORSE**, **CARRIAGE**, **HARNESS**, **Garden Tools**, **Lawn-Mower**, **Iron Roll**, and many other valuable Effects of the late

**REV. ROBERT EYRES LANDOR.**

**TO BE SOLD BY AUCTION**, by Messrs. **BENTLEY & HILL**, on **WEDNESDAY, THURSDAY**, and **FRIDAY, April 21st, 22nd and 23rd, 1869**, at 11 a.m. each day, by order of the Executors of the Deceased.

**CATALOGUES** (also a Card of Admission to view) may be had **NINE DAYS PREVIOUS** to the Sale, at the Office of the Auctioneers, Worcester and Pershore, or post free on Application.

The **BOOKS, PICTURES**, and **WINE** will be **SOLD** on the **SIXTH DAY**.

*STAFFORDSHIRE.*

*THE CLOSE, LICHFIELD.*

**Important Sale of genuine Household Furniture, Miscellaneous and Law Library of Books, High-class Pictures, Plate, Glass, China, Wine, Billiard Table and Appendages, Guns, Fishing Tackle, Turner's Lathe, and Sundry other Valuable Property.**

**MR. CHARLES GILLARD** has been honoured with Instructions from the Executors of the late **JOHN MOTT, Esq.**, of **LICHFIELD CLOSE**, to **SELL BY AUCTION**, on the Premises, on **MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY**, and **SATURDAY, April 19, 20, 21, 22, 23, and 24, 1869**, the Valuable Property appertaining to the above Residence.

The **FURNITURE** will embrace the Contents of Drawing-room, Dining-room, Entrance Hall and Staircase, Study—an excellent full-sized Billiard Table, with Appendages, by Burroughes & Watts—four Guns, Rifles, Fishing-tackle—the Furniture of about 14 Bed Chambers, Dressing-rooms, and Servants' Rooms—Cut Glass, China, Plate and Plated Articles—small Cellar of Wines; and

About 100 **RARE** and **VALUABLE PICTURES**, collected by the late Proprietor about 35 years since, embracing some of the finest Works of the Old Masters, amongst which may be particularly noticed—'Actæon and Nymphs disarming Cupids,' by Albano—'Virgin and Child,' by Vandeyke—'The Sandbank,' by Wyngaerts and Wouvermans—'Cows and Landscape,' by P. Potter—'Classical Landscape,' by G. Poussin—'Foscher Detected,' by Kild—Molière reading Comedy, &c., by Frank Stone—'A Fresh Breeze, by W. Vandervelde—'Interior,' by Van Harp; with others by Teniers, P. F. Poole, Dumay, Boxall, Hancock, Backhuysen, Moliner, Glover, Tennant, Guido, Ommeagank, G. Morland, Ostade, de G. H. Gainsborough, De Marme, Stark, and others.

The **LIBRARY BOOKS** consists of upwards of 1,000 Volumes of Theological, Historical, Classical and Standard Works, in beautiful condition, and including Shaw's History of Staffordshire—Nash's Worcestershire—Dugdale's Monasticon Anglicanum—Dugdale's Antiquities of Warwickshire—Dugdale's History of St. Paul's Cathedral—Pitt's History of the County of Oxfordshire—Ogilby's Britannia—Hunter's Hallmark—Gibson's Roman Britain—Hume and Smollett's England—Constable's Miscellany—Chalmers's Biographical Dictionary—Pope's Homer's Iliad and Odyssey—Johnson's Works—Encyclopædia Britannica—Gibbon's Rome—Burke's Landed Gentry—Archbishop Parker's Bible, 2nd Edition, 1572—Birch's Illustrious Heads—Dr. Kippis's Biographia Britannica—Purchas's (Samuel) Pilgrimage—Dart's Westminster Abbey and Canterbury Cathedral—Sidney on Government—Thurloe's State Papers—Dr. Thomas Goodwin's Works—Parker's Works—Gwillim's Heraldry—Borlase's Cornwall—Lewin's London and Harris's Works—Thoresby's Account of Leeds—Leland's Itinerary and Collectanea.

Also about 500 Volumes on **ECCLIASTICAL, EQUITY** and **COMMON LAW**; including The Statutes at Large, from Magna Charta to 26 and 37 Victoria—Gibson's Code Juris Ecclesiasticæ Anglicanæ—Britannia—Britannia—Law Journal Reports—Barne-wall and Alderson's do.—Cresswell's do.—Adolphus Reports—Adolphus and Ellis's Reports—Queen's Bench Reports; and numerous other Law Reports, &c.

**OFFICE FURNITURE, TURNER'S LATHE** and **TOOLS**—Turning Woods—Miscellaneous Garden Utensils and various effects.

*ORDER OF SALE.*

**First Day**—Glass, China, Entrance Hall, Study, Drawing and Dining Room Furniture.

**Second Day**—Plate and Plated Articles, Wine, Billiard Table and Contents of Billiard Room, Guns, Fishing Tackle, Office Furniture, &c.

**Third Day**—Books.

**Fourth Day**—Pictures.

**Fifth Day**—Upper Sitting Room and Principal Bed Chambers.

**Sixth Day**—Secondary and Servants' Bed Rooms, Furniture in Housekeeper's Room, Domestic Offices and remaining effects.

On View, by Catalogue, on the Saturday previous to the Sale.

\* Lot of Catalogues at One Shilling each will be issued ten days prior, to be obtained from the Auctioneer, and Mr. Eggington, Bookeller, Lichfield; Mr. H. Gillard, Auctioneer, Stafford; Messrs. Castle & Lamb, 133, Salisbury-square, London; at the *Midland Counties Herald Office*, Birmingham; and at the principal Hotels at Walsall, Wolverhampton, Tamworth, Rugeley, Burton-on-Trent, &c.



# THE EDINBURGH REVIEW, No. 264, APRIL, was published on WEDNESDAY LAST.

Contents.

- I. CONFUCIUS.
- II. EDIBLE FUNGI.
- III. THE COMPETITIVE INDUSTRY OF NATIONS.
- IV. MEMOIR OF MADAME DE LAFAYETTE.
- V. THE SETTLEMENT OF ULSTER.
- VI. DILKE'S GREATER BRITAIN.
- VII. MATTHEW ARNOLD'S CRITICAL WRITINGS.
- VIII. AMERICAN FINANCE.
- IX. LONGMAN'S EDWARD III.
- X. CAMPBELL'S LIVES OF LYNTHURST AND BROUGHAM.

London: Longmans & Co. Edinburgh: A. & C. Black.

# THE QUARTERLY REVIEW, No. 252, is published THIS DAY.

Contents.

- I. RASSAM'S ABYSSINIA.
- II. MODERN ENGLISH POETS.
- III. GEOLOGICAL CLIMATES AND ORIGIN OF SPECIES.
- IV. COST OF PARTY GOVERNMENT.
- V. DANTE.
- VI. FEMALE EDUCATION.
- VII. TRAVELS IN GREECE.
- VIII. RELIGIOUS WARS IN FRANCE.
- IX. AIMS OF MODERN MEDICINE.
- X. IRISH CHURCH BILL.

John Murray, Albemarle-street.

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# THE COUNTRY GENTLEMAN'S MAGAZINE, for APRIL, 1869.

Contents.

- ADULTERATION OF SEEDS.
- FOREIGN BREEDS OF CATTLE. Illustrated.
- THE FARM:—Management of Irrigated Lands—Grasses for Permanent Pasture (Illustrated)—Making of Farm-yard Manures—Increase of Home Production of Food—Breeding and Management of Cattle.
- FARM IMPLEMENTS. Illustrated.
- NOTES AND QUERIES.—Iron Roofing—Lime-Dressing for Potatoes—Retention of Moisture in Arable Land—Economization of Feeding-Stuffs—Ventilation of Buildings—Limeed Cake for Calves—Application of Bone-meal to Grass Lands.
- OUR LIBRARY TABLE.
- AMATEUR GARDENERS.
- A TOUR in the WEST OF SCOTLAND.
- On the TRANSPLANTING OF FOREST TREES.
- THE STABLE.—Rough Leaves from the Note-Book of a V.S.: New Process of Making Horse-shoes.
- THE DAIRY. Illustrated.
- THE NATURALIST. Illustrated.
- HUNTING, FISHING, and SHOOTING. Illustrated.
- THE COUNTRY GENTLEWOMAN.—Bread-making. With Twenty-nine Engravings.

London: Simpkin, Marshall & Co.; and all Booksellers.

Now ready, price 3s. 6d.

# JOURNAL of the STATISTICAL SOCIETY, for MARCH, Vol. XXXII., Part I.

Contents.

1. Dr. R. I. MANN—Statistics of Natal.
  2. FIELDER—Tea Cultivation in British India.
  3. H. MANN—Cost of the Civil Service.
  4. CAIRD—Agricultural Statistics (Part II).
- Miscellaneous, Quarterly Tables, &c.

London: Edward Stanford, 6, Charing Cross, S.W.

Now published,

# TRÜBNER'S AMERICAN and ORIENTAL LITERARY RECORD. No. XLIV.

Contents of the APRIL Number.

The Breitmänn Ballads—Our Library Table—American Literary Intelligence—American Periodical Publications—New American Books—Reformistas Antieus Españoles—Oriental Literary Intelligence—Australasian Literature—Urdu Literature—Editions of the Koran printed in Oudh.

Subscription, 5s. per annum, post free.

London: Trübner & Co. 60, Paternoster-row.

# THE POPULAR SCIENCE REVIEW, No. 31, 2s. 6d., APRIL, 1869, contains—

- The Cattle Fish. By St. George Mivart, F.R.S. Illustrated.
- The Nature of the Centre of the Earth. By D. Forbes, F.R.S.
- The Use of the Spectroscope in Astronomical Observations. By R. A. Proctor, B.A. F.R.A.S. Illustrated.
- The Use and Choice of Spectacles. By R. B. Carter, F.R.C.S.
- The Lion in Britain. By W. Boyd Dawkins, M.A. F.R.S.
- Fashion Flowers. By M. T. Masters, M.D. Illustrated.
- Bacteria in Plants. By M. Béchamp.

With careful Summary of Progress in every branch of Science.

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# THE CHEMICAL NEWS, and Journal of Physical Science. Edited by WILLIAM CROOKES, F.R.S., &c.

No. 489, published this day, contains:—Pitchstones of the Island of Arran—New Aniline Dyes—Mineral Constituents of the Briet-enchuk Meteorite—Distillation of Dense Hydro-carbons—Estimation of Copper in Ores—Action of Potassium upon Dutch Liquid—On some further Results of Spectrum Analysis as applied to the Heavenly Bodies—On Cinnamate of Benzyl—Pyruvic Acid—On the Cause of the hardening of Hydraulic Cement—Cement for Leather—New Mixture for Tempering Steel—Estimation of Carbonates in Water—Testing Cinchona Bark—On some Molecular Combinations of Phenol—Correspondence—Notes and Queries, &c.

London: Henry Gillman, Bow-court, Ludgate-hill. Edinburgh: MacLachlan & Stewart. Manchester: Heywood. Dublin: Fannin & Co. New York: Townsend & Adams.

MR. G. A. MACFARREN on "MUSICAL PITCH."—A Paper on this important subject, by Mr. G. A. Macfarren, is concluded in THE CHOIR for THIS DAY, April 17. The three Numbers containing the Essay sent post free for 11 stamps.

Metzler & Co. 37, Great Marlborough-street, W.

PURCELL'S DIDO and ÆNEAS is appearing in THE CHOIR.

MR. JOHN C. WARD'S NEW ANTHEM, for Double Choir, is commenced in THE CHOIR of this day.

THE CHOIR.—The only Fortnightly Musical Journal, price 3d. Half-yearly Subscription, post free, 4s. 4d. Metzler & Co. 37, Great Marlborough-street, W.

THE EDUCATIONAL REPORTER. A New Monthly Journal, reflecting the Opinions and advocating the Interests of the Scholastic Profession. Price 2d. No. I. now ready.

London: W. Kent & Co.; and all Booksellers.

NEW ALLIANCE BANK, LIVERPOOL.—THE BUILDER OF THIS WEEK—4d., or by post, 6d.—contains View and Plan of the Alliance Bank (other Banks will follow)—Papers on the Saving of Fuel in Cooking—The Status of the Architect—Compensation to Land and House Owners—Sculpture at London University—Picture Exhibitions—and other Articles.—1, York-street, Covent-garden; and all Newsmen.

ILLUSTRATED NATURAL HISTORY OF BRITISH MOTHS, by EDWARD NEWMAN, gives a full Description of the perfect Insect from Nature, also a Description of the Caterpillar, Chrysalis, Food Plant, Time of Appearance, and Localities where Found. Each Moth is drawn from Nature by GEORGE WILLS, and engraved in his best style by JOHN KENNER. The Figures are life-size of every species, and if varieties require it, three, four, five and even six Figures are given. The Work is expected to be complete in 30 Monthly Numbers at 6d. each: No. 28 is now ready. The Work is also issued in Quarterly Parts, in cover, at 1s. 6d. each Part; No. 9 now ready.

London: W. Tweedie, 337, Strand.

BRITISH MOTHS.—Part IX. NOCTUAS (continued). 63 Illustrations, in neat cover, price 1s. 6d. Any of the above Parts sent post free on receipt of 18 stamps.

London: W. Tweedie, 337, Strand, W.C.

MR. RASSAM'S NARRATIVE of the BRITISH MISSION to ABYSSINIA, IS NOW READY.

"Mr. Rassam occupied so exceptional a position, and is able to tell us of his own authority so much which in other works rests only on hearsay, he was admitted to so much nearer a view of Theodore himself, and had so much better opportunities of forming an opinion about him than any one else, that we must own that the history of the recent events in Abyssinia would not have been complete without his narrative, and that numerous as have been the works upon the subject, there is yet ample room for the volumes before us, which possess a special interest of their own."

John Bull.

John Murray, Albemarle-street.

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To enable them to view it in its true dimension, form and colour, and in order that the public may properly understand and appreciate Mr. Rassam's performance, we shall recall the immediate cause of the Abyssinian difficulty, as specified in the late King Theodore's first letter to Mr. Rassam, which was made public long ago, and is reproduced in the present work:—"I asked him [Consul Cameron] to make me a friend of the Queen. When he was sent on this mission, he went and stayed some time with the Turks, and returned to me. I spoke to him about the letter I sent through him to the Queen. He said that up to that time he had not received any intelligence concerning it."

Now, as regards the first point, namely, our Consul's visit to the "Turks," as the Egyptians are called in Abyssinia, with whom King Theodore was at enmity, it will be remembered how severely that officer was blamed in both Houses of Parliament by the heads of the Foreign Office, *for having gone to Bogos*; and how Earl Russell, in his despatch of October 5th, 1865, to Col. Stanton, declared that Cameron had thereby incurred the displeasure of Her Majesty's Government. But it was not for his interference in behalf of the Christians of Bogos that the British Consul incurred King Theodore's displeasure, but for going into the country of his enemies the Egyptians. That much-maligned officer, in his report to Lord Stanley, recently laid before Parliament, has shown that in both instances he acted on instructions from Government; and as he has since obtained a pension of 350*l.*, this must be regarded as a proof that his exculpation was complete. There must, however, have been some powerful motive for this censure of a meritorious officer; and though both the Foreign Office and Capt. Cameron may now be satisfied, the British public have a right to be satisfied likewise.

As regards the not replying to Theodore's letter, all sorts of excuses have been made, without anything approaching to an explanation. We need scarcely say that there is no attempt on the part of Mr. Rassam to clear up the matter. Nevertheless, we have lighted on a statement in his book which is pregnant with suggestions. It is, that a few days after his arrival in the King's camp, that monarch said to him, "I wish you to tell your Queen that I consider her too great a personage for me to communicate with; but as I learn she has a great number of governors in India, who are her servants, I hope she will appoint one of them to correspond with me, because I consider myself only on equality with those rulers; and it will also be more convenient for us both, India being nearer my country than England."

Now, this is to the effect of what the King got Consul Cameron to propose to the Bombay

Government through the Resident at Aden, on October 30th, 1862, when he himself wrote to the Queen; and "India being nearer his country than England," he ought to have received an answer in a comparatively short time. Was, then, such an answer sent? If so, when? And what was its purport? If it was unfavourable to Theodore's proposal, we may understand how it came to be deemed unnecessary by the Home Government for the Queen to reply to his letter. In the course of the debates in Parliament it was elicited that there was some question between the Foreign Office and the India Office about that letter, which was said to have got *mislaid* somewhere!

The immediate cause of the mission, of which the "Narrative" is before us, was the imprisonment of Consul Cameron and the Protestant missionaries by King Theodore. The news of this calamity reached England in March, 1864: the Foreign Office had intimation of it in the previous December, but "kept it dark." As it was not at first known that the Consul himself was in chains, Government did not care to interfere on behalf of the missionaries; and Lord Russell returned to Lord Shaftesbury Mrs. Stern's petition to the Queen, entreating her to write to King Theodore on behalf of her husband. But a few days afterwards the Foreign Office received, by the way of Aden, Consul Cameron's note of February 4th, 1864, stating that there would be "no release until a civil answer to the King's letter arrived"; and as the matter could be hushed up no longer, measures were taken to effect the liberation of the prisoners by sending the "civil answer" so uncivilly insisted on.

It is at this point that the author's narrative begins. Its opening words are—

"In the month of April, 1864, the startling news reached Aden that Consul Cameron and the Protestant missionaries had been imprisoned by Theodore, King of Abyssinia. The native version (?) ascribed the cause to the jealousy and malice of one party of the resident Europeans against the other. Various rumours were afloat, some days after, of the means which Her Majesty's Government intended to adopt for the liberation of the captives. These were set at rest on the 26th of June, when a telegram was received,.....directing that I should hold myself in readiness to convey a letter from the Queen to the King of Abyssinia."

When the appointment of Mr. Rassam came to be publicly discussed, it was strongly objected to by several competent persons, especially by Lord Chelmsford in the House of Lords, not on account of that gentleman's abilities or his official or social position, but for the reason that he was a foreigner, and, above all, an Asiatic, and as such not a fit representative of the British sovereign and the British nation. The author says:—"A Chaldean by birth, Great Britain is the country of my adoption; but, although I cannot boast of being an Englishman, I can glory in this—that, to the best of my ability, I have endeavoured to emulate the loyalty of her most loyal sons." We do not question this; nor will we even demur to the flattering testimonial of Lord Stanley, accompanying a grant of 5,000*l.* to Mr. Rassam and 2,000*l.* each to his two associates in the mission, Dr. Blanc and Lieut. Prideaux:—"You appear throughout to have acted for the best; and your prudence, discretion and good management seem to have tended greatly to preserve the lives and thus to ensure the ultimate release of the captives." Only we would thus marshal his Lordship's words:—Mr. Rassam "acted for the best"—that is to say, "to the best of his ability,"—until, through mismanagement, he got himself and his companions made prisoners together with those he

had been sent to liberate; after which, being absolutely at the mercy of Theodore, his conduct may have tended to preserve the lives and thus to ensure the ultimate release of the captives. But we do not think, neither did Lord Stanley's predecessor in office think, that during the early portion of his mission Mr. Rassam displayed "prudence, discretion, and good management."

On his arrival at Massowah on the 22nd of July, 1864, instead of boldly proceeding to the King's residence, Mr. Rassam wrote to him for permission to enter his territories. It does not appear on what authority he did this. The Queen, in her letter to King Theodore, had said, Mr. Rassam is directed to proceed "to your residence, and to deliver to you this our Royal letter." At that time there were no local difficulties in the way of his immediately proceeding into the interior. He does not allege anything of the sort; all he says is, that "Consul Cameron had written on the 4th of February, 1864, 'no release until civil answer to King's letter arrives'"; that on reaching Massowah he "heard from different sources" one thing, and "some persons further alleged" something else; and therefore, "*weighing these several opinions*, I judged it advisable, in writing to his Majesty, to adopt a style calculated to elicit a civil reply, even if he refused my request to pay him a personal visit."

This was the first proof of the envoy's "prudence, discretion and good management." King Theodore was waiting for "a civil answer" from the Queen before he would liberate the captives; and the bearer of that answer, instead of delivering it as ordered, waited for "a civil reply" to the letter which he had judged it advisable to send instead.

No one can doubt that Mr. Rassam made a grievous mistake; and so he seems to have thought himself when it was too late. It is quite true that, *several months afterwards*, in May, 1865, he received letters from Consul Cameron and others, strongly deprecating his coming up. But circumstances had then altered most materially. As the author relates (i. 74), the King had returned from Shoa utterly vanquished; his army had been so reduced by hunger, death, and desertion, that he dared not return to Debra Tabor, his usual residence; Gondar, the capital, had been captured by Tissoo Gobaze, whose sway then extended over the whole country between Lake Dambea and the Takkaze; whilst the eastern provinces of Lasta Agow, and Temben, up to the confines of Tigre, were in the hands of the Wakshum Gobaze, and "it was fully anticipated that *within a few days* Tigre itself must succumb to one or other of those powerful antagonists."

Under these altered circumstances, it may have been no longer safe for the envoy to risk either his own person or the Queen's letter. But, as Consul Cameron wrote to him at that time, "All this business has been about the absence of an answer to the King's letter. If a simple answer had been sent, giving a courteous explanation of the delay, and begging that I and all the prisoners might be given a safe conduct out of the country, the matter might have been settled after last winter." That is to say, after the last rainy season, which terminated in September, 1864, within two months after Mr. Rassam's arrival at Massowah!

But the golden opportunity had been lost, never to be regained. That at this time Her Majesty's Government were not satisfied with Mr. Rassam's "good management," whatever they may have thought of his "prudence and discretion," is proved by the order sent to him to return to his official duties at Aden, and the



appointment of Mr. Palgrave to undertake the liberation of the captives in his stead.

But we must go back to the letter which Mr. Rassam wrote to the King on the 24th of July, 1864. Besides speaking in it of himself and the letter of which he was the bearer, the writer said:—"I am directed to acquaint you that in the event of your wishing to send an embassy to England, as you intimated in your letter addressed to our Queen, *Her Majesty will be glad to receive it*. If you are able to send the Mission down before my return to Aden, I shall take care that it is forwarded to England in safety."

In page 38 of his second volume, the author gives a copy of the Queen's letter of the 26th of May, 1864, in which Her Majesty says—"We have instructed him (Mr. Rassam) to inform your Majesty that if, notwithstanding the long distance which separates our dominions from those of your Majesty, you should, after having permitted our servant Cameron and the other Europeans to take their leave and depart, desire to send an embassy to this country, *that embassy will be very well received by us*."

But the Queen's letter, from which the foregoing is an extract, is not the one of which, in his own letter to the King, the envoy said he was the bearer. For, in February, 1865, after the Abyssinian difficulty had been warmly discussed in Parliament, the letter which had reached Aden on the 20th of July, 1864 (i. 2.), and been taken by him to Massowah, *was withdrawn, and another substituted for it*. In this second letter the Queen stated, it is true, her willingness to receive an embassy; but Her Majesty's original letter, which is printed in the Blue-Book of 1868, contained the following passage:—"We do not require from your Majesty the further evidence of your regard for ourselves which you propose to afford by sending a special embassy to our Court. The distance which separates Abyssinia from England is great; the difficulties and delays which would attend the journey of your ambassadors might be hard to overcome; and much unavailing disappointment and regret might result from any accident which might befall your ambassadors on the road. Our servant Cameron will convey to us your wishes," &c.—*Correspondence respecting Abyssinia*, 1846-68, pp. 270, 271.

In forwarding to Mr. Rassam from the Foreign Office, on the 17th of February, 1865, the second letter from the Queen, Mr. Layard instructed him that the same "is to be substituted for the one previously sent to you."—*Ibid.* p. 309. The Queen's substituted letter is printed in pages 309, 310 of the same Blue-Book.

Such being the case, we have this alternative: either Mr. Rassam, in his letter to King Theodore, asserted, in the Queen's name, the direct contrary of what Her Majesty herself had stated in her letter taken by him to Massowah, and then in his hands, or else the copy of his letter has been altered to meet the altered circumstances; so that, in fact, the letter now published as having been addressed by him to the King is not the one that really was written and sent. We prefer to think that Mr. Rassam acted contrary to his instructions rather than that his letter now laid before the public has been "cooked" in the manner indicated.

Should it, however, be the case that the letter which reached King Theodore's hands contained the obnoxious announcement, in conformity with that in the Queen's original letter, that Her Majesty was not disposed to receive an embassy; or even if it be that the envoy was silent on the subject, this would afford a substantial reason for Theodore's being so indignant as not to answer the discourteous

communication. It was not the "civil answer" he looked for.

On the 17th of October, 1864 (p. 41), the envoy sent a second letter to the King, with a copy of his former one, to which, in like manner, the King did not deign to reply. On the 30th of March, 1865 (p. 67), a month after Mr. Rassam had received the Queen's substituted letter agreeing to welcome an embassy, he addressed a third letter to the King, who condescended this time to send him an answer, desiring him to come round by the way of Matamma. It was, however, by no means the "civil reply" for which the envoy had waited so long. The letter was neither signed nor sealed by the King, nor did it even contain his name. Mr. Rassam admits "its tone was anything but encouraging, and there was not a sentence in it pledging me a safe conduct." That under such circumstances the envoy should have *instantly* decided on going into the interior with the Queen's letter, though at the same time he received the gratifying intelligence of Consul Cameron's release, is not the least mysterious incident of this altogether mysterious business.

It is true that the report of Cameron's liberation turned out to be a fabrication of two of Mr. Rassam's messengers; but he appears to have placed implicit reliance on it: and the Victoria steamer having arrived from Aden a few days afterwards to take him back to his post, he proceeded in her to Egypt instead, for the purpose of consulting the Consul General there as to his further proceedings. He arrived at Suez on September 5th, whence he telegraphed to Col. Stanton announcing Consul Cameron's release. In the work before us the author says, "As regards the liberation of that officer, I merely reported, in these words, what had been told me: 'It appears from the statement of the messengers [the Italics are his] that, on the receipt of my third letter, His Majesty ordered the release of Capt. Cameron.'" But the fact is undeniable that, in the first instance, he telegraphed to Col. Stanton, "Consul Cameron has been released," *without any qualification whatever*; and this was repeated by Col. Stanton to the Foreign Office, and was communicated by Mr. Layard to Cameron's family in these terms:—"A telegram has just been received from Her Majesty's agent and Consul General in Egypt, reporting that Consul Cameron had been released. *No details have been given*." The telegram in question has never been made public. Let it be produced, and it will be seen who speaks the truth.

Singularly enough, the telegram from Suez arrived just in time to stop Mr. Palgrave's departure; and on reaching Alexandria, and communicating with the Foreign Office, Mr. Rassam's mission was revived, and Mr. Palgrave put aside. The former, therefore, returned to Massowah, and without further delay started into the interior. The general feeling among well-informed persons now was, however, that Mr. Rassam's mission would prove a failure; but even the most inveterate croaker could hardly have dreamt it would entail on the nation a war costing ten millions.

After a lengthened journey round by the way of Matamma, the British mission reached King Theodore's camp on January 27th, 1866; and on the following morning the Envoy had an audience of His Majesty, and delivered into his hands the Queen of England's substituted letter of May 26th, 1864, in reply to his long-unanswered letter of October 30th, 1862. In our notice of Dr. Blanc's narrative we gave a description of this interview and of the subsequent proceedings and fate of the mission. All therefore that is now necessary to be said is,

that nothing could possibly have been more favourable than the reception of the mission; nothing more courteous and obliging—nay, humble and devoted—than the behaviour towards the British Envoy of the Abyssinian monarch, who was evidently beside himself with joy at this public recognition by our Queen. He had obtained "a civil answer" under the hand and seal of this most powerful sovereign, who had consented to receive an embassy from him, *which she had at first objected to do*; and that answer had been brought to his court and delivered into his hands by three officers in Her Majesty's service, the head of the mission, who had not dared to enter his dominions till he received His Majesty's ungracious permission, holding the high and responsible post of Chief Assistant to the Governor of Aden. We may be sure then that nothing would have been wanting on his part to cement the renewed friendship with England which had been suspended since the death of his two dear English friends, Bell and Plowden. We may be not less confident of his sincerity because an alliance with England was the thought uppermost in his mind, owing to the representations of those two friends that this was all that was requisite to establish his kingdom, and enable him to overcome all his enemies.

Here then was another golden opportunity of which Mr. Rassam might have availed himself. He had only to accept the position in which King Theodore was willing to place him as the representative of Her Britannic Majesty. But it was not in his nature to do so. It has been said that the best person to deal with an Oriental is a British naval officer of the old school. We believe that almost any Englishman of average talents, education and manners, and with a sufficient amount of "pluck," would do better in such a case than the most finished diplomatist and courtier. We are convinced that with Abyssinians such is the case. The special attribute of the traveller Bruce was, that he would "stand no nonsense" from any one, were he prince or peasant, and his success in Abyssinia is notorious; but Bruce, with all his failings, was far above the run of ordinary travellers. We might take then an individual of very different character, namely, Nathaniel Pearce, the vagabond common seaman, who used to defy the powerful Ras Walda Selasse to his face. But the most apposite instance is Mr. John Bell, Theodore's bosom friend and counsellor, who not only stood with that monarch on a footing of equality, but repeatedly took him to task in the tone and with the authority of a superior. Had Mr. Rassam acted up to anything approaching this standard, he would have had Theodore under his thumb. Instead of this, the British Envoy's conduct was a succession of acts of humility, obsequiousness, adulation and flattery; we might use even stronger terms. He is, as he says, a Chaldean by birth; that is to say, a Levantine Christian and a Turkish *rayah*—one of a people subjected during ages to oppression, contumely and humiliation on the part of their Mohammedan masters, and sunk to a corresponding state of degradation; and it would be *unnatural* were he not to possess the national character, feelings and habits of the Chaldeans. We mean nothing individually personal. We are stating an unquestionable ethnological truth. Mr. Rassam, with all his devotion and loyalty to England, can no more become an Englishman than an Englishman could change himself into a Chaldean. We acknowledge unreservedly that, having in his youth assisted Mr. Layard at Nineveh, he has since risen, step by step, to the position he now occupies; and we have no doubt that, within



the walls of a British fortress, or under the guns of a British man-of-war, he would discharge his official duties in an efficient manner. But, unhappily, through no fault of his own perhaps, he was placed in a position for which he was unfit by nature, and therefore incompetent; and we see the result. Had the etiquette of the service allowed either of the officers who accompanied him as his subordinates to be at the head of the mission, with himself as first assistant, he would have been, and we suspect would have felt himself to be, in his proper position; and the result of the mission would assuredly have been widely different.

It is curious to observe how Mr. Rassam's national idiosyncrasy has influenced not merely his actions, but likewise his feelings and his judgment, with respect to everything concerning his royal "friend." He says that Theodore was the son, and not the nephew, of Dejjaj Kanfu, of Kwara, and that the King always asserted that prince to have been his father, "from whom he inherited the sovereignty of the Amhara country, which had been usurped for many years by Galla chiefs." If Theodore really said this, it must have been when he was "asleep," or suffering from a fit of "hypochondriasis"—euphemisms employed by Mr. Rassam instead of "the worse for liquor," an expression which he hesitates to use with reference to so august a personage. Kanfu's lineage and territory are perfectly well known, and he had as little claim to any portion of Amhara as Theodore had to be his son. The assertion too that the "kosso-seller," who has become an historical personage, was only Theodore's nurse, whilst his real mother was "a princess, a daughter of the Ras of Amhara-Seint," is of a piece with his alleged descent from Alexander the Great!

One day the King told the author—"How an Abyssinian princess had visited Alexander the Great, just as Balkis did Solomon, and after staying with him some time, she gave birth to a child, who, when he grew up, governed more than half the world. He then told me that Alexander the Great was held in the highest reverence by the Abyssinians, as being the only person who had visited Paradise during his lifetime." When the book, in which this "astounding" fact is related, was brought in, Kantiba Hailo was directed to explain the pictures in it, about thirty in number. "If I remember right," says the author, "the first picture represented 'The Empress Helena,' in the act of praying that God would bless her with a male child. Her petition is heard, and 'Alexander the Great' is born into the world. While yet a child he prays to have a sight of Paradise; whereupon countless angels are employed in making preparations for his trip."

And so on, a good deal more, ending by Theodore's saying to Rassam, "Do you imagine that I believe in this trash?" To which the courtly flatterer replied, "No, your Majesty; I am sure you have more sense." Whilst "poor Kantiba Hailo, who heartily credited the *stupid fable*, was struck speechless at such incredulity."

The mention of the Empress Helena and her prayer to Heaven for a son convinces us that the work thus seen and ridiculed by the author is a legendary "Life of the Emperor Constantine the Great"—not Alexander! It is immaterial with whom the error originated, but we are inclined to attribute it to Mr. Rassam, who from his being a Chaldean and from his employment under Mr. Layard, is, of course better acquainted with *Dz-ul-Carnain*, or "The Horned," and Balkis, than with "Constantinos" and Makeda—as the Queen of Sheba

is called in Abyssinia, where we can hardly imagine either Alexander the Great or Balkis to be known. For our own part, we feel inclined to regard the "stupid fable" with almost as much reverence as the worthy Kantiba; and we can only hope this book was among the MSS. brought to England by Lord Napier, and is now safely lodged in the British Museum, unless indeed, on account of its valuable illustrations, it is one of those selected for the Royal Library at Windsor.

The only remaining subject is Theodore's present of cows to Sir Robert Napier, respecting which there is again a "mistake" about an answer to a message; with, in addition, two directly contradictory assertions as to a simple matter of fact: Mr. Rassam asserting, both in his official report to the Foreign Office and in his present work, that the Commander-in-Chief said to him, "I accept them"; whilst Lord Napier, in a letter just laid before Parliament, denies having said so; and General Merewether, who was present on the occasion, declares that his chief "did not utter a word."

This is very sad. Though everybody, we think, would credit Lord Napier and General Merewether in preference to Mr. Rassam, this is not a becoming way of settling such a question, involving, as it does, the further one of deceit and treachery towards the late King Theodore. Let us see then what further evidence is available to clear the matter up.

From Mr. Rassam's work it appears that, in the evening of Saturday, the 11th of April, he and all the captives were sent down by the King to the British camp. On the following morning, Theodore addressed a letter to Sir Robert Napier, saying,—"To-day is Easter, be pleased to let me send a few cows to you. . . . You require from me all the Europeans, even to my best friend, Waldmeier. Well, be it so. They shall go. But, *now that we are friends* [who told him so?], you must not leave me without artisans, as I am a lover of the mechanical arts." By Sir Robert Napier's desire, Mr. Rassam, with the assistance of Samuel, "translated the whole (letter) into English, sentence by sentence." The author does not state what answer was given; but General Merewether supplies the deficiency by saying,—"A verbal message was sent to the King, to the effect that his letter had been received, and a reply to it would be sent by Dejjaj Allema, who would remain in the British camp for that purpose." Now, common sense dictates that no exception being made respecting the cows or anything else, the answer to be sent would apply to the whole contents of the letter. General Merewether then proceeds:—

"All then went away, but almost immediately, in two or three minutes, Mr. Rassam returned with Samuel, and asked the Commander-in-Chief what answer was to be given about the cattle: were they accepted? The Commander-in-Chief was still sitting in a chair, as when they left first. Without apparently giving it any particular thought, or attempting to discuss the question in any way, he simply bowed his head, but did not utter a word. On this Mr. Rassam and Samuel went away."

Whether Sir Robert Napier meant it or not, his bowing of the head must, strictly speaking, be taken as a token of assent; and consequently Mr. Rassam can hardly be blamed for having at once informed the King that his present had been accepted; though why he should have been anxious to send an immediate answer on that particular point is not apparent, unless it was to get Mr. Waldmeier and his companions out of Theodore's hands, by making him believe that "now they were friends." At the same time, he clearly is not justified in putting into the Commander-in-Chief's mouth words that

he never uttered; and we cannot imagine how he will excuse himself for this.

But Sir Robert Napier, when he bowed his head, had in it a far more weighty matter than a paltry herd of cattle. He was evidently reflecting on the answer he had just said he would send to Theodore's letter, which was a repetition of the terms that had already been offered, and more than once communicated to him, namely, "unconditional surrender, when honourable treatment would be accorded to him and his family." These terms were now again offered through Dejjaj Allema, *who thus conveyed to the King the Commander-in-Chief's promised answer to his letter*. The cattle, if thought of at all,—which most likely they were not,—would have been looked on in the light of a further instalment—the captives themselves having been the first—of what would soon fall into the hands of the British General, whether Theodore accepted the terms offered him or not. That at such a moment these cattle should have been accepted by Sir Robert Napier as a peace-offering, is not in the nature of things—it is an absurdity. In fact, we learn from General Merewether, that "it was afterwards, when the cattle actually arrived, that the importance attached to the present by Mr. Rassam became known. The cattle were then ordered not to be admitted within the pickets." Nothing can be more simple and natural, and, above all, straightforward, than the conduct of the British General, whose name ought never to have been brought up in the matter.

Mr. Rassam circumstantially denies the report, which was current at Magdala, that, "before putting an end to his life, Theodore gnashed his teeth, and invoked a malediction against Mr. Waldmeier and himself (Rassam) for having deceived him;" adding, that "even if the story were true, Theodore's malediction, being wholly undeserved, would cause him no compunction." It was hardly necessary to make such a declaration.

As regards the author's work, we repeat that it is highly unsatisfactory. An authentic 'Narrative of the British Mission to Theodore, King of Abyssinia,' has yet to be written.

*Under the Willows; and other Poems.* By James Russell Lowell. (Macmillan & Co.)

HERE is a volume of true poetry. Some of the poems are descriptive, and some are ballads; some are entitled 'Poems of the War'; and these we prefer to all the others. They go to the heart like a strain of grand music, or like that most thrilling of all human sounds, the voice of a multitude raised in song. These poems differ from well-made verses which may be credited to their writer in words of pleasant compliment; for in reading this small volume we forget all about the author, and only seize upon the poems as upon a heritage which belongs to us. There are verses which by their fire celestial seem able to burn out all base desires and fears, and to make men wish only to be noble, to fear only to be base. One practical effect of the 'Poems of the War' will be to make the reader love America better than most people could have believed possible.

The America set forth by Mr. Lowell is America in her ideal, as she ought to be, as she has it in her to become if she be only true to herself and to her dower of strength and knowledge; it is America as revealed and beautified by a poet. The echoes of the scarcely yet spent strife of the Civil War are the ground-note of the section of the work called 'Poems of the War'; but the strains of the poet tend to "heal all strife," as well as to sound the praise of heroes. The true poet-nature of Mr. Lowell is shown,



not only in noble phrases and finished verses, but in the deep human heart that underlies all that is uttered, and the sense of universal kinship alike with friends and with those that were sometime enemies, knitting them together in a bond of brotherhood by which all the world is made stronger and richer. We Britons love

This fortress built by Nature for herself  
Against infection and the hand of war;  
This happy herd of men, this little world,  
This precious stone, set in a silver sea  
Which serves it in the office of a wall;  
This blessed plot, this realm, this earth, this England.

We are never tired of hearing and repeating these lovely lines; and in our pride, it may be, we have been inclined to think that there are none like us. But the American poet, although he cannot boast such strains, can call America his "dear land," and proudly say—

Thee! from whose forehead Earth expects her morn.

The Commemorative Ode recited at the Harvard Commemoration is a noble poem. We wish we had space to give it entire; but here is a noble picture of America sitting down in peace, and of the position she will take in the new order that is arising out of the old:—

"Be proud! for she is saved, and all have helped to save her!

She that lifts up the manhood of the poor,  
She of the open soul and open door,  
With room about her hearth for all mankind!

The fire is dreadful in her eyes no more;  
From her bold front the helm she doth unbind,  
Sends all her handmaid armies back to spin,  
And bids her navies, that so lately hurled  
Their crashing battle, hold their thunders in,  
Swimming like birds of calm along the unharmed shore.

No challenge sends she to the elder world,  
That looked askance and hated; a light scorn  
Plays o'er her mouth, as round her mighty knees  
She calls her children back, and waits the morn  
Of nobler day, enthroned between her subject seas."

Bow down, dear Land, for thou hast found release;  
Thy God, in these distempered days,  
Hath taught thee the sure wisdom of His ways,  
And through thine enemies hath wrought thy peace!

Bow down in prayer and praise!  
No poorest in thy borders but may now  
Lift to the juster skies a man's enfranchised brow.  
O Beautiful! my Country! ours once more!  
Smoothing thy gold of war-dishevelled hair  
O'er such sweet brows as never other wore,  
And letting thy set lips,

Freed from wrath's pale eclipse,  
The rosy edges of their smile lay bare,  
What words divine of lover or of poet  
Could tell our love and make thee know it,  
Among the Nations bright beyond compare?  
What were our lives without thee?  
What all our lives to save thee?  
We reck not what we gave thee:  
We will not dare to doubt thee,  
But ask whatever else, and we will dare!

America has often "vaunted herself," and been vulgarized by the bragging and boasting of her own people. She has not been made to look lovely in the eyes of men who were not her sons; but Mr. Lowell invests America with an ideal grace which gives her beauty we did not own before. The poem called 'Memoriae Positum' is a beautiful chaunt for one who died in the thick of battle; or rather, as he says,

I write of one,  
While with dim eyes I think of three.  
Who weeps not others fair and brave as he?

The poem written for 'Mr. Bryant's Birthday' rings nobly on the heart as on the ear. 'Under the Willows,' the first poem, and the one that gives the title to the book, is a charming poet's welcome to summer-time, whilst lying under an ancient willow, which spreads

Eight balanced limbs, springing at once all round  
His deep-ridged trunk with upward slant diverse,  
In outline like enormous beaker, fit  
For hand of Jotun, where 'mid snow and mist  
He holds unwieldy revel. This tree, spared,  
I know not by what grace,—for in the blood  
Of our New World subduers lingers yet  
Hereditary feud with trees, they being  
(They and the red-man most) our fathers' foes,—  
Is one of six, a willow Pleiades.

The influence of Wordsworth is perceptible not only in this, but more or less in all the descriptive poems, although the local colouring

is strictly American, and the influence of the elder poet is seen in its effects, like good food and training on a healthy body, and not at all as imitation. 'Pictures from Appledore' are fine examples of word-painting, but Lowell has not the gift, like Shelley, of infusing a human soul into Nature, and the descriptive poems have a coldness that is very different from the thrill he can send through our veins when he speaks of men. 'The Voyage to Vinland' is a fine poem. 'The Dead House' is an exquisitely touching ballad that few will read without tears, but 'The Darkened Mind' we must give entire:—

#### THE DARKENED MIND.

The fire is burning clear and blithely,  
Pleasantly whistles the winter wind;  
We are about thee, thy friends and kindred,  
On us all flickers the frelight kind;  
There thou sittest in thy wonted corner  
Lone and awful in thy darkened mind.

There thou sittest; now and then thou moanest;  
Thou dost talk with what we cannot see,  
Lookest at us with an eye so doubtful,  
It doth put us very far from thee;  
There thou sittest; we would fain be nigh thee,  
But we know that it can never be.

We can touch thee, still we are no nearer;  
Gather round thee, still thou art alone;  
The wide chasm of reason is between us;  
Thou confutest kindness with a moan;  
We can speak to thee, and thou canst answer,  
Like two prisoners through a wall of stone.

Hardest heart would call it very awful  
When thou look'st at us and seest—O what?  
If we move away, thou sittest gazing  
With those vague eyes at the selfsame spot,  
And thou mutterest, thy hands thou wringest,  
Seeing something,—us thou seest not.

Strange it is that, in this open brightness,  
Thou shouldst sit in such a narrow cell;  
Strange it is that thou shouldst be so lonesome  
Where those are who love thee all so well;  
Not so much of thee is left among us  
As the hum outliving the hushed bell.

We have to leave unmentioned several poems over which we should like to linger, and we must send our readers to the book itself.

#### Feudal Castles of France. Western Provinces.

By the Author of 'Flemish Interiors.' Illustrated. (Chapman & Hall.)

It was no bad notion which led the writer of the book now before us to travel among the relics of feudality in France, and give special attention to the great fortresses of the Loire. Touraine is, perhaps, for such a purpose richer than any other province, not alone in respect of the magnificence of her castles, but the variety and picturesqueness of her legends. Few provinces are more wealthy in historical illustrations. What in these respects surpasses Amboise, which stands upon the rock above the bridge over the Loire? It is a building of the sixteenth century for the most part, but retains the very hall where Louis the Eleventh met his brother, the King of Sicily; to say nothing of having been the home of Margaret of Anjou. Here Charles the Affable was born and bred; here the poor youth, who was to be king a brief while, learned his lessons, paced the forests and the gardens; here was betrothed Mary of Burgundy's daughter, Margaret, to the future Charles the Eighth, a scene which lives in the pages of De Commynes. It was not a religious ceremony, but the notary, in a loud voice, asked the Dauphin if he would marry "Mademoiselle Marguerite d'Autriche," and *vice versa*. Both parties answered in the affirmative, whereupon she kissed him three times, and all returned to the castle. The marriage was afterwards dissolved, Margaret sent home again, and Charles was wedded to Anne of Brittany. It was in this castle, says Monstrelet, that the King was loitering with Anne the Queen, and looking at some tennis-players in the courtyard, when he felt the first attack of that illness which soon slew

him. A story goes that he struck his head against a low doorway, and forgot the incident for some weeks; then, leading the Queen to see a game at tennis, he swooned on the same spot and never recovered his senses. The pages and people of the Court went to and fro as their King lay there stunned and passing from life to death, but no one mustered courage or tenderness enough to help him away. They seem to have been as much stunned as their master, although he was greatly beloved. The low-browed doorway is yet shown where this young king is reported to have met his death. De Commynes' account differs considerably from this. Queen Anne, in her first sorrow, vowed to remain a widow; but, as if to justify the sayings of satirists, ere long she married Charles's successor, Louis the Twelfth, an early love. An obstacle of great weight, being no less important than Louis's first wife, stood in the way of this second union; Jeanne was divorced, and passed a painful existence in a convent at Bourges. Francis the First spent much of his time at Amboise. Margaret, Francis's sister, lived long there, and here compiled that famous work which, more than anything else, has preserved her name for us. At Château du Clos, Francis established Leonardo da Vinci, to be within call, for the latter place is barely two miles away from the old residence of the French monarchs; by his will the painter desired to be buried in the Church of St. Florentin, at Amboise; but, says the author, he is believed to have been interred in that of St. Denis, in the same city. At the Castle of Amboise Francis is said to have built that strange sloping roadway which supplies the place of stairs in the great tower, and was designed, such is the story, to humour the fancy of the Emperor, Charles the Fifth, when the French King entertained Charles, his old enemy, while on the way to suppress the revolt of Ghent, in 1539. Our author has gathered from the writers of this time a very readable history of this remarkable visit and its seemingly inexplicable incidents. Francis died at Rambouillet, another of the fortresses which are treated of here; the picture of his death and what led to it is well worth noting, even by those who are familiar with that strange passage of history. At Amboise lived, in the very freshness of her youth, Mary Queen of Scots: here, after her marriage to Francis the Second of France, she continued to reside as Queen, where many of her innocent days were spent.

Loches, still a grim old ruin, follows upon these pages; next is its fellow, Plessis-les-Tours, or Plessis-du-Parc, the reputation of which owes much to Quentin Durward. Chaumont, the robber-hold of the early Counts of Touraine, a residence of Catherine de' Medici, she bought for 120,000 livres Tournais, in 1550; here the astrologer Ruggieri showed her, in a "magic" mirror, the mode in which the predictions of Nostradamus, as to the fate of the royal family of France, were to be fulfilled. Five kings passed across the wonderful glass, pacing—each taking a turn for every year of his reign—in a pictured vaulted chamber, which was not that at Chaumont. Awed by the display, Catherine left the castle, and never returned to it. She, nevertheless, made use of the distaste which is said to have been strengthened by this adventure to force upon Diane de Poitiers an exchange of the castle of prophecy for that far livelier residence of Chenonceaux; and poor Diane, powerless since the death of Henri Deux, was compelled to acquiesce in her imperious Majesty's whim. Nothing could compel the once buxom duchess to live at Chaumont. She died at the Château d'Anêt, the widow of De Breze, Seneschal of Normandy. Her effigy yet



weeps at the tomb of the seneschal in the Cathedral of Rouen, and above an inscription that records a vow, which was not kept, that she would share his grave. Madame de Staël—such are the strange changes of old castles—was “relegated” by Napoleon the First to Chaumont.

Our author pursues an easy and pleasant course through the histories of the Castles of Chambord, Rambouillet, Chenonceaux, Anêt, Montbazou et Couziers and Blois. She revives our memories with pictures of old days and long-dead men and women. Nor does she forget the living: her sketches of the houses and folks of Touraine in these days are hardly less attractive than those which deal with other times and characters.

*The History of Greece.* By Prof. Dr. Ernst Curtius. Translated by Adolphus William Ward, M.A. Vol. II. (Bentley.)

Prof. Curtius emerges from the dim haze of legend into the light of history. He has reached the most stirring and glorious period in the annals of the Hellenic race, from the Dorian migration to the outbreak of the Peloponnesian War. He recounts the glories of Thermopylæ and Marathon, Salamis and Plataea, narrates the exploits, explains the policy, and portrays the character of Miltiades, Aristides, Themistocles, Cimon, and Pericles—those illustrious ornaments of an illustrious nation. His theme is a noble one, and his mode of handling it masterly. His work, which appears in the same series as Mommsen's ‘History of Rome,’ may well bear comparison with that in its best points. It is free from some of its imperfections, particularly its virulent tone and pamphleteering style. Prof. Curtius, though not without his preferences, and evidently warm in his sympathy with the party of progress, does justice to all, and never indulges in violent abuse of any. If he gives the greatest prominence and the highest praise to Pericles, of whom he is an enthusiastic admirer, he shows no wish to detract from the great merits of Cimon, the political opponent of Pericles. Sober and dignified, his history is at the same time written with a freshness and force which nothing but a profound knowledge of his subject and a deep interest in it could produce. His personal acquaintance with the country, acquired by travel, gives distinctness and reality to his geographical descriptions, and adds much to the general effect and value of the work.

The opening chapter, on ‘The Unity of Greece,’ describes the religious, social, and political characteristics which constituted the civilization, and formed the basis of the nationality of the Greeks. Prof. Curtius shows how important an influence was exercised upon their habits, character and history by the worship of Apollo, which he thinks was brought to Europe from Crete and Asia Minor. He explains the policy of the priesthood, and the power of the oracle at Delphi. The Pythian Apollo was a bond of union to all members of the Hellenic race, his statutes were the expression of the national consciousness, his shrine was the spiritual centre of Greece, his oracle its universal law. His priests not merely answered questions with regard to the future, but gave counsel in difficulties, and decisions on matters in dispute, and inculcated principles of morality and religion. They taught the unity of God. Apollo was represented as merely the prophet or interpreter of Zeus, the supreme deity to whom all gods and men are subject, and of whom Æschylus says, “Zeus is all and what is over all.” Every act of external worship was

declared to be vain unless accompanied by purity of heart and religious feeling.

Prof. Curtius remarks that the competitive games, which subsequently became so characteristic of the Hellenic people, were not originally peculiar to them, wrestling and boxing matches having been, according to Thucydides, customary among the barbarians, especially in Asia, from the earliest times. Hence when Xerxes and his followers saw the Greeks exercising themselves in this way, they were not astonished at the proceeding itself, but only at the time chosen for it. Among the Greeks the games were more fully developed than among other nations, and a loftier conception was attached to them. The wreath of the victor in the Pythian games was taken from the tree sacred to Apollo, and the wearer was thus brought into nearer relationship with the god, to whom the wreaths or tripods (when these were the prizes) were consecrated, as also the whole of the proceedings. In his service appeared the flower of the nation in all the fullness of bodily vigour and heartfelt joy.

In pointing out the bearing of the worship of Apollo on the civilization of Greece, Prof. Curtius shows how it promoted colonization, commerce, knowledge, literature, and the arts, among others, that of writing, which was originally practised for the purpose of registering the number and value of articles, or recording names and formulæ, rather than communicating thought:—

“The word itself seemed to the Greeks to be dead and lifeless as soon as it had passed into written characters. The long resistance opposed by their natural feelings against a more extended use of writing is evident from the fact that they never possessed a perfectly expressive word for the idea of writing in their copious language, and that for the idea of reading they never had anything beyond the circumlocutory and clumsy expression which signifies ‘to recognise.’ For ‘writing’ the word had to suffice which also signifies ‘to paint’; and, in point of fact, the characters on the vase-pictures of the Greeks are rather painted on as an ornament than suited for the purpose of explanatory designation.”

Passing over the chapter on ‘The Conflicts with the Barbarians,’ which treats of the Ionic revolt, we come to that on ‘The Wars of Liberation,’ in which the great struggle between Greece and Persia is chronicled. This is naturally the most attractive portion of the volume. Prof. Curtius tells the oft-repeated story with a vivid power, which gives it the charm of novelty, rivets the attention of the reader, and fills him with enthusiasm. The scene of each battle is so clearly described, and its various incidents are related with such a realizing power, as to present a living picture of the whole. Moreover, occasional observations of value are subjoined. Thus at the conclusion of the effective account of the battle of Salamis, which we would fain quote, Prof. Curtius points out that, brilliant as the victory was, it cannot be considered to have been decisive, because the naval force of the enemy was far from being totally destroyed. He considers the victory of Plataea, though attended with untoward circumstances, to have been the first really decisive triumph, because it annihilated the power both of the enemy and his allies. “Therefore,” he says, “the day of Plataea is the real day of the salvation of Hellas; the danger has passed away; and thus ends a decennium of Greek history which far surpasses all its previous periods in events of an extraordinary nature and of momentous results.”

While to most readers the account of these glorious conflicts presents special attractions, not a few will take perhaps a deeper interest in the chapters on ‘The Growth and Power of Athens,’ and ‘The Years of Peace,’ which occupy

nearly the latter half of the volume. The account of the culture of Athens under Pericles,—its politics, education, literature, philosophy, and art,—as also of Pericles himself and other foremost men, is very masterly.

Mr. Ward does his work well, but his familiarity with German occasionally betrays him into un-English phraseology. He repeatedly translates the original so literally as to mislead an English reader. Thus, with reference to the battle of Salamis, he says, “The naval force of the enemy was *nothing less than annihilated*,” when the real meaning is, that it was anything but annihilated. He also changes from the past to the present tense in the same passage, and once even in the same sentence. We presume there will be an index to the whole work in the last volume; but we think there should also be a table of contents to each volume, consisting of the marginal headings interspersed throughout.

#### NEW NOVELS.

*Hester's History: a Tale.* Reprinted from ‘*All the Year Round*.’ 2 vols. (Chapman & Hall.)

‘Hester's History’ is clever, compact, and entertaining; the personages are well drawn, well coloured, and well set upon the stage, and they all perform their parts well. There is an unhackneyed freshness about the incidents, and a simplicity in their management which makes us imagine this to be a first work, written with a pleasure that has made the labour a delight. There are plenty of incidents, but not a single reflection. The author had a story to tell, and she has told it well, without a digression. The incidental touches of explanation are very cleverly put in. But with all these good qualities ‘Hester's History’ has one grave defect, which goes far to spoil the excellence of the story, and seriously to injure Hester in the eyes of the reader. That Hester, at eighteen, with her plentiful experience of hardship and neglect, should become so completely the dupe of Lady Humphry, her patroness, but scarcely her benefactor, only shows that in order to rescue Hester from the odium of treachery the author has been constrained to make her somewhat of a fool, or at least to allow her to make a lapse from common integrity, which is not in keeping with the rest of her character. The case is as follows. A little child called Hester has been left to the care of a certain Lady Humphry, who lives in rooms at the Palace of Hampton Court. Lady Humphry is neither a good nor a pleasant woman. She is described at the commencement of the story as “a middle-aged lady, tall and narrow in figure, with shapely features and light hair, like braids of buff-coloured satin”; her good looks are, however, marred, by cold, colourless, restless eyes, and a hard, cruel mouth. At first Hester has been a plaything, to be decked, drilled, flattered, indulged and neglected according to Lady Humphry's humour and circumstances. The description of Hampton Court, and of the lonely child playing about the old rooms, making friends and playfellows of the portraits, and going up and down what she called the “golden ladder” made by the sunbeams on the King's staircase, is true and childlike. Nor is Hester in the gardens, making realities of the old traditions of the place, and enacting imaginary scenes with the personages of the pictures, less true or less charming: it seemed fairy-land to the child, and the author makes it look like fairy-land to the reader. Then comes a day when Hester is sent away to a low, cheap school in London, and there left for months together, ill fed, ill clothed, with rude, vulgar companions, with sudden



gleams of her lost fairy-land, when it pleases Lady Humphry to remember her. Then, again, for a little while, she is sent to a somewhat better class of school, and makes progress in the education of a young lady of those days. At length my lady, having a grown-up son who has seen and remarked Hester, has to make up her mind what is to be her position in life, and she puts her apprentice to a mantua-maker, and leaves her unnoticed for more than two years. Never, be it remembered, has Lady Humphry shown her the smallest affection; and her benefits have been made bitter. However, Hester has grown up very beautiful, graceful, and with a fine crop of virtues. At this period Lady Humphry has a scheme, and she resolves to use Hester for her tool. It was the eve of the Irish insurrection of '98, and Lady Humphry was plotting to obtain proofs of the complicity of a certain Sir Archie Munro, of Glenluce Castle, in Ireland, in order that she might at once gratify an old personal grudge against the family, and obtain the estates and the Castle as the price of her information to Government. To this end, she needs a spy in the family, and one devoted to her interest. Hester, she thinks, would be the very person if she could only get her placed there. Accident aids her design; and this hinge of the story is managed ingeniously, and the accident is made to illustrate still further Lady Humphry's cruel heartlessness to Hester; and it only makes the reader feel a contempt for Hester that she should so soon and so easily fall into my Lady's snare. The family at Glenluce need a resident dress-maker, who is to be at once clever in her craft and also a gentlewoman. Hester, who has developed a genius for the design and execution of costumes, is selected for the post. Immediately, Lady Humphry becomes all beneficence and specious generosity, out of all keeping with Hester's experience. She gives her a handsome outfit of clothes, and Hester's heart is won! She promises unlimited submission to Lady Humphry; she promises, at her request, to conceal that she has any acquaintance with her (because the family would then have been on their guard from former experience). Moreover, Hester promises to write frequently and fully about everything that comes to her knowledge—the guests who come, who go, and whatever she hears said; the pretext being that Lady Humphry would thus be enabled to befriend Sir Archie Munro if he became involved in political troubles. Hester goes, is made happier than she has ever been in her life; is beloved by all, especially by Sir Archie. She is trusted and treated like a friend. She keeps her word to Lady Humphry, conceals her acquaintance, writes to her secretly, tells her everything, and her letters are as full of available information as that lady could desire. Of course, Hester does not dream of treachery; but her own instincts of common integrity ought to have prevented her from writing about the private life of those with whom she was living. The catastrophe comes at last: the Castle is burnt down, the glen ravaged by the royal troops, and the poor people are killed. Hester contrives to save Sir Archie, but is regarded with horror on all sides as a spy. She narrowly escapes being murdered. Lady Humphry obtains the grant of the estates, but they do her no good. She is driven away from the place. Her only son will not speak to her, and she is a miserable woman. As for Hester, some of her Glenluce friends believe she has been a victim herself; and Sir Archie would still gladly marry her, but Hester refuses until she shall be cleared of reproach. That she should ever think or wish to be happy again, that she could live through and survive the

horrors she had caused, makes the reader quite indifferent about her fate. In the end, she is cleared by Lady Humphry's confession, who also makes restitution; and Hester is left happily married, having quite outlived what the author calls her "morbid feelings."

*Within an Ace.* By Mrs. C. Jenkin. (Smith, Elder & Co.)

MORE than once lately we have had occasion to welcome with pleasure a novel in a single volume, and now this must be added to our list. A quiet little story, 'Within an Ace' is distinguished by the same gracefulness which we have before now commented on in the author's style.

At the end of a tale like this it is, at first thought, amusing to reflect, on looking back, how little of real plot has sufficed to keep one's attention wide awake. When we have said that a fine, sterling specimen of the genus gentleman (in the highest sense of the word) marries a girl, good and clever at the core and perverse and foolish on the surface, and that they are "within an ace" of separating for ever, till their good angel sets all things straight, we have, in fact, told all that the author has to tell. We need hardly remark, therefore, that her way of telling it is her chief merit: add to this that her faculty of portraiture is of a high order; and the whole explanation of the author's success is unfolded. The dear old Duke (the most phlegmatic of his friends would hardly growl at that gush of enthusiasm), De Jençay, Cattie, and Yolande, are characters that do not stamp themselves on the reader's mind by jerks and blows, but by the same silent, gradual influence that forms true friendships in real life stamp themselves even more effectively.

*Lorna Doone: a Romance of Exmoor.* By R. D. Blackmore. 3 vols. (Low & Co.)

'Lorna Doone' really deserves its title as a romance. The story is well told; and although some impatient readers may call the pace too leisurely, we think that even they, if they once fairly begin it, will read on to the end, and close the book with regret. There is a reality and truthfulness about the story which gain upon the reader as he proceeds. The period is laid in the time of James the Second, and we are completely transported out of the present day to the England that was when there were no roads at all across Exmoor; and for a man to travel safely from one town to another required not only a thorough knowledge of all the bogs, pit-holes, soft places and sloughs, but much wary walking and great good luck besides. Mr. Blackmore is quite at home in the local aspects of Somerset and Devonshire, and he is thoroughly acquainted with the rustic life of England as it was in those days, when there was no communication between one town and another except by pack-horses for goods and stout nags for men, and when the people from another parish were foreigners instead of neighbours, when highwaymen flourished, and the gibbets which studded Exmoor told that some of them fell victims to their profession. The story takes us completely into a bygone world. The rustic life of England as it was led at Plover Barrow Farm is set forth in a way to make one wish we might have paid a visit to that worthy and stalwart yeoman, John Ridd, the owner of the place and the hero of the story. Plover Barrow Farm seems to have been a rustic Paradise: it is pervaded by a sense of honest labour and wholesome tranquillity, with such a wealth of plenty and comfort and warmth that the reader is

made to feel as if he had been carried far away from London, and was breathing the pure air of Exmoor, and luxuriating in the good country fare so well and vividly described. Plover Barrow Farm had belonged to the same family of yeomen ever since the days of King Alfred; and John Ridd himself is quite a genuine hero, whose fame for great stature and bodily strength and skill as a wrestler still survives in local tradition. The story is narrated, in the first person, by John Ridd himself. It begins with him as a boy at school, fetched home suddenly on account of the death of his father, who had been set upon by a party of the Doones, and killed as he was returning home from market with some of his neighbours. Now, the Doones were a family of outlaws and freebooters, who had established themselves in a valley on the borders of Bagworthy Forest, supporting themselves by rapine and robbery, and were the terror of the country for many miles round. These Doones are strictly historical personages; and the account given of them in the novel is curious. The chief, or patriarch of the tribe, Sir Endors Doone, was originally a gentleman of estate, standing well in the county, but who, owing to some sleight of law or Star Chamber proceeding, had been dispossessed; and then he and his sons and nephews, and all belonging to him, declared themselves the enemies of law, and established this stronghold, where they built a village (stealing the materials), and entrenched themselves as in a camp. They were strong, handsome, godless men, who had neither mercy nor scruples. They carried off not only horses, sheep, cattle and money, but the wives and daughters of the inhabitants, when it seemed good to them. They were never brought to justice. They were an established power; the peaceable people feared them, and, in time, almost got used to them. The long immunity enjoyed by the Doones throws a curious light on the condition of the western counties at that period. These Doones play a considerable part in the narrative: they are like the giants in the old nursery tales; and John Ridd is like one of the champions who used to arise for the deliverance of the country people. Whoever has read the old nursery story of 'Tom Hickathrift' will see a generic resemblance in the fortunes and character of the two heroes. John Ridd is a hero of what we flatteringly call "the genuine English type." He is brave, modest and upright, scorning lies and mean actions; gifted with enormous bodily strength, which stands him in good stead in his various adventures and dangers.

We cannot give an outline of the plot, for it is a series of incidents. How John Ridd ventures into the very heart of the Doones' valley when a mere boy, and how he there finds a beautiful fairy princess of eight years old, named Lorna Doone, granddaughter, as she believes herself, of the grand old Sir Endors Doone,—and how he devotes himself to her, and how the love he bears her grows up with him, and continues the good influence of his life,—how he goes to see her at intervals, though every visit is at the risk of his life, if discovered,—and how at last, after the death of Sir Endors, he rescues Lorna from the cruel keeping of Carver Doone, his successor, who is starving her to death unless she will consent to marry him,—how he manages their escape in the midst of the great frost of 1680, and how she is kept warm and happy at the Farm, and how the Doones make a night attack to recover her, and to burn the Ridds out of house and home,—and how they are repulsed (though John Ridd will not shoot his enemy, Carver Doone, because guns seem treacherous



weapons,—and how Lorna turns out to be no Doone at all, but a great Scotch heiress, Lady Lorna Dugal, who is fetched up to London, made a ward in Chancery, and put under the guardianship of her uncle, the Earl, and how she remains always faithful to the good John, who has a narrow escape of being hanged by Col. Kirke after the battle of Sedgemoor, in which he had taken no part except to help a wounded man upon the field, and how that was the means of his being sent to London, where he not only meets Lorna, but has an adventure with burglars, which makes him much talked of—and the King bestows upon him the honour of knighthood and a coat-of-arms;—all this and much more is narrated in a quiet and veracious style, with unconscious touches of character and the introduction of persons who are not only historical but life-like.

Some of the incidents are narrated with great power—such as the outrage by the Doones, which at last aroused the long-suffering country people to avenge themselves, and to destroy the whole race of Doones; and the final attack and destruction of their stronghold. The death-wrestle between John Ridd and his enemy, Carver Doone, is terrible, and yet keeps clear of being melo-dramatic.

*Hallamshire. The History and Topography of the Parish of Sheffield, in the County of York. With Historical and Descriptive Notices of the Parishes of Ecclesfield, Hansworth, Treeton and Whiston, and of the Chapelry of Bradfield.* By Joseph Hunter. A New and Enlarged Edition, by the Rev. Alfred Gatty, D.D. (Sheffield, Pawson & Brailsford; London, Virtue & Co.)

If the late Mr. Hunter was not the man best qualified to write a county history, he was, nevertheless, in some respects eminently fitted for the task. Moreover, he addressed himself to the duty when other efficient men hung back; and his history of Hallamshire gained for him a name in the first rank of topographical writers. None knew better than Mr. Hunter that, good as his book was, it might be made better. Accordingly, he passed much time in annotating the work. Whenever he heard of a new fact, he was eager to enter it on the wide margin of his copy. He entered it all the more joyously if it was a fact to his liking, antiquarian or genealogical. Trade was a subject which came not kindly to him, unless perhaps it had for its date the "aye, marry," and the "yea, in good sooth, friend" time. "He liked," says Dr. Gatty, "to contemplate the great lord living in his feudal castle, with the smith at his forge in the little shop under its walls." Railways and manufactures "were not in harmony with this scholar's meditations."

Mr. Hunter's own annotated copy of his book, published half a century ago, was sold after his death, in 1861, for 60*l*. The sum shows the value of the annotations. It was subsequently placed in Dr. Gatty's hands for publication, with additions. These additions comprise, of course, the history of half a century of progress or stagnation. The Sheffield cutlery, for instance, owing to trade regulations, is no better than it was fifty years ago; and many lucrative branches of that manufacture have gone to other places, not for want of skilled workmen, but because "trade regulations" forbid the artisan to pursue the calling. The editor of this volume has performed his task with credit to himself, and satisfaction to his readers. The 'History of Hallamshire' is a noble work, as complete as zeal, ability and love could make it. There is something in it for every taste—for those who care for

feudal circumstance, for others whose curiosity is directed towards family histories, and again for those who are of a utilitarian turn, and have an especial taste for statistics and details of town institutions, their position and prospects: And, with much reality, there is some poetry of life, with a real beauty of simplicity about it. Of all the countless details which we have studied, the one that comes back most to the memory is the testament of one Henry Bright, of the olden time. After taking care of all to whom care was due, the testator made a special bequest of a ewe and a lamb to each of his younger children and to his infantine grandchildren. The intention is clear, "that they should run with the flock of the eldest son, to whom the land descended, and multiply to make fortunes for the younger children." Sometimes a fructifying gift was made. A shepherd to the Abbot at Fountains Abbey is cited as saying that "when he kept the flocks, having a lamb given him the first year . . . of th' onlie increase which came of that lambe he had threescore and thirteen good ewes when the abbaye was put downe." Here is a suggestion to enable a man to exercise the best sort of charity towards his more deserving dependents.

*Doctor Syntax's Three Tours: in Search of the Picturesque, Consolation, and a Wife.* By William Combe. The Original Edition, complete and unabridged. With the Life and Adventures of the Author, now first written, by John Camden Hotten. With Illustrations. (Hotten.)

JUST threescore years have elapsed since there appeared in Ackermann's *Poetical Magazine*, that first Tour of Dr. Syntax which gave a new sensation to English readers. It passed on to the stage, suggested new fashions, promised new words to the popular vocabulary, and soon appeared at Berlin, "*ins Deutsche übertragen*." It was written in such easy, slipshod verse, that the "cit" of sixty years ago could understand it after his last glass, or could enjoy it as solace for his morning headache. Then, Rowlandson's illustrations, where all the human figures seem made up of jelly-bags and pillow-cases, were an additional attraction. Some of them are capitally drawn. There is a world of caricature about all. Some of them have undergone no alteration. The beadle on the Exchange at Liverpool is the everlasting and immutable beadle, but if merchants would only go there for a single day now in the guise they wore in Rowlandson's time, and would have the goodness to advertise their intention, the three kingdoms would hurry thither to enjoy the sight. Like all highly successful works made to swell into a series, the first Tour kept its place of pre-eminence: when we think of Dr. Syntax, it is of the Doctor in search of the Picturesque; and bating a rough word or two here and there, a very amusing tour it is.

While all the world was being delighted with it, no one appears to have cared to know who was the author. Indeed, at this day, perhaps not one man in a hundred could tell the name of the writer of the most popular work of the first ten years of this century. Mr. Hotten has, in this volume, written the author's 'Life and Adventures'; but these are not "now first written," as Mr. Hotten states. What will perhaps, strike new readers, is the fact that 'Dr. Syntax,' with all its fun, vivacity, prolixity, and occasional audacity, was not the work of a young, but of an old man, a "hack" of those days, who had been writing for every sort of bread for years, during a great portion of which time he was, and was content to be, resident within the rules of the Bench. And this hard-

worker, this booksellers' ill-paid labourer, this ever-ready hand to write prose or poetry, fun or philosophy, sermons or satires, to compose or to translate, to write not only his own but other people's works (Lord Lyttelton's Letters, among others) for a consideration,—had been for many previous years a man about town, a buck, a maccaroni, a swell, and all these in one. William Combe came from Eton and Oxford to make such a blaze upon the town, that out of gratitude it hailed him as "Count Combe." His poor ambition was to "make a show," and he did it, by first squandering a noble fortune, and afterwards, at the expense of his creditors, but with the willing help of his wife, who was a beautiful doll, with a heart made of the same materials as dolls' hearts are usually made of. Walpole hated Combe, much as he loved satire, and he pilloried the beautiful doll, Combe's wife, as being the "cast-off mistress of Lord Beauchamp." It must have been a precious delight to Combe to eat my Lord's dinner, and then to bruise him in the mortar of his satire, at which he worked without detection. As a master of satire, Combe is best seen in the *Diaboliad*. He was only suspected of being the author, and he did not acknowledge it till late in life. Compared with *Doctor Syntax*, the style is as corrosive sublimate to new milk. In the days when some men wore swords, and it was a fashion to carry riding-whips and walking-sticks, one can hardly fancy how men like Rigby and the Duke of Bedford, for instance, did not run Combe through the body, "lace his jacket," as horsewhipping was popularly called, or beat out his brains. However, Combe escaped and survived all his victims. When his credit had gone with his money, and his beautiful doll had been put away by the sexton, Combe kept his head above water only by very hard swimming. It was work or starve. He had, to do him justice, never been an idle fellow: he would work joyfully if it were only to enable him, by his extravagance, to excite envy, or in his writings, to insult those whose last thought was of being envious. His habit of work made his after-life all the easier to this plausible fellow who could make Hannah More weep with the tales of sorrow he invented as they walked. That hard-working time extended from 1774 to 1823,—hard upon half a century. During that time he produced many more volumes than there were years; and perhaps it was his happiest time, for a part of it was brightened by the companionship of his second wife, the sister of gentle Mrs. Cosway. The close of it became him; it disarms sharper censure on much that had preceded.

*Pre-historic Nations; or, Inquiries concerning some of the Great Peoples and Civilizations of Antiquity, and their probable Relation to a still Older Civilization of the Ethiopians or Cushites of Arabia.* By John D. Baldwin, A.M. (Low & Co.)

THE object of the work before us is to show that Arabia is the land of Cush, the Ethiopia of very remote times; and that the first civilizers were the Cushites or Hamites, who established colonies in the valleys of the Nile and the Euphrates, which subsequently became Barbara, Egypt, and Chaldea. These Cushites occupied India, Western Asia to the Mediterranean, and extensive regions in Africa. In pursuing his purpose, the author surveys the ancient peoples of the globe, and finds Cushite traces among them, notwithstanding the later presence of Semites and Aryans. According to his theory, Hamism appears in the Berbers of Africa, the planet-worship and phallic symbols of America, the Tyrrhenes of Italy, the serpent-



worship of India and Ceylon,—in the customs of the Celts, Canaanites, and ante-Sanskrit people of India, and many other tribes.

The author's generalizations are rapid and summary. He writes discursively, bringing the result of extensive reading to bear upon his favourite hypothesis with an off-handed facility which often surprises the reader. He is not scientific, nor does he show much power of reasoning. His knowledge is gathered from books, without being digested or thoroughly appropriated. The popular style in which he presents his lucubrations is not well fitted for the subject. Probably it will repel scholars, who will fail to see evidence of learning in a man who discourses almost flippantly about pre-historic nations and their civilization. At the same time, the work is often suggestive, and rarely tedious. It may interest a wide circle of readers, and stimulate to study. As an introduction to a vast subject, it may be safely commended. We need not say that many of the author's hypotheses are flimsy, and not a few of his opinions erroneous. He settles questions too easily, and makes authentic history out of myths. In dealing with legends and mythic ages, he extracts more out of them than they can rightly allow. Nor is he competent to discriminate between authors whose sentiments are valuable and those who are worthless. Forster on Arabia, with Wells's geography, are quoted in the same way as Lepsius and Bunsen on Egypt. Yet he is not afraid to differ from able men, and frequently rejects what they propose.

The following is a brief specimen of the work:—

"Max Müller, in his work on the ancient Sanskrit Literature, speaks as follows: 'What authority would have been strong enough to convince the English soldier that the same blood was running in his veins and in the veins of the dark Bengalese? And yet there is not an English jury now-a-days which, after examining the hoary documents of language, would reject the claim of a common descent and a legitimate relationship between Hindu, Greek, and Teuton.' This is in a strain that has been common since the discovery of the Sanskrit language; it shows, however, that in Mr. Müller's mind hypothesis had not carefully adjusted its relations with fact. The claim of 'a common descent' for Hindu, Greek, and Teuton might have been well founded, or at least not open to serious criticism, had it been urged four or five thousand years ago, while the Sanskrit was still a spoken language, and the Indo-Aryans were not yet changed in race by intermixture with the dark-skinned people of India. It cannot now be admitted without important qualifications. The English soldier who rejects it is more nearly right than the scholar who believes 'the hoary documents of language' would constrain an English jury to uphold it. The scholar falls into mistake by attributing to the Hindus of our time what was peculiar to the unmixed, Sanskrit-speaking Aryans of a former age. The native inhabitants of India now present, in their physiological characteristics, a remarkable mixture of races, in which Aryan blood is not the chief element; and this manifest mixture of unlike races extends, in some degree, even to the present dialects of India. In the matters of common blood and intimate ethnic relationship, the people of Hindustan now have more affinity with the Malays of the Indian Archipelago, and the Arabian people of Oman and Yemen, than with the British soldier."

Mr. Baldwin has produced a readable book, in which many facts are collected and sweeping inferences drawn. With greater caution, with more study and logic, he might have strengthened his argument. The method he pursues is far from the best, and his tone cannot be commended. But he contributes his share to the study of pre-historic nations, and though it be unimportant we should not despise it. In spite

of faults, we like the book for its heartiness and candour.

#### OUR LIBRARY TABLE.

*Pure Wine, and How to Know it.* By James L. Denman. (Denman.)

Mr. Denman seems inclined to send out as many volumes in boards as he imports of Greek wine in casks. The present literary uncorking instructs men in what they are well acquainted with, or sure to learn quickly, yet with some pains. Any man who does not know what sort of wine he is drinking over night is tolerably sure to acquire the knowledge next morning. If he be too headstrong for this peculiar study, he may learn something from this book, among the merits or peculiarities of which may be reckoned the aphorisms, maxims and word-wisdom which adorn and fortify the tops of each page, like the wire and silver-paper over the corks of some bottles. Thus we have, "A cellar without wine,—a home without woman,—a purse without money, are three deadly plagues."—"The Caliban of wine is port; the Ariel, champagne." Sparkling Burgundy might be called the Oberon, and sparkling Moselle the Titania. "The religion of wine," we are told, "is Catholic," in which aphorism there is, probably, something very profound, but we don't quite see it. On the other hand, the arbitrary declaration that "the bottle is of the aristocracy" is sheer nonsense. It is the sun of the table, and his beams of rosy wine are for all around, without distinction; *vide* Moore and other melodious and tipping authorities. Again, when we are told "Thick glasses are clownish; thin ones princely," we answer, *that* is according to circumstances. Fashion is the arbiter. At one time princely glasses had stems as thick as bed-posts; and at this day the glasses of Freemasons, used when refreshment follows labour, are said to be of a bottom as solid as the pillars of the earth. "Wine brings out the truth" is not original, and we doubt its correctness. There is one brief direction regarding wine which is worthy of being recommended to young wine-cellars: "All sparkling wines should be kept in the very coolest part of the cellar, *cork downwards*"—mark that! *all* other kinds should "be laid down horizontally"—mark that too! for it is often neglected with regard to white and light wines generally. Mr. Denman recommends Lachryma Christi as "the finest sweet red wine the world produces." He adds, that it cannot be surpassed "as a wine for the Communion or as a dessert wine." This double appliance is not a happy one. The prevailing custom of using tent wine whenever it can be got is preferable, as that wine is never used elsewhere now, unless it be in the sick-room. In other respects there is good counsel in this little book, the author of which does not seem to have forgotten that Horace calls the god of wine *verecundus Bacchus*.

*Thoughts and Notes at Home and Abroad.* By Elihu Burritt. (Cassell, Petter & Galpin.)

SHORT papers, which appeared between the years 1850 and 1855, on subjects of the day, are here reprinted, with no very definite object. We think the most interesting feature of the whole collection is the account in the Preface of the way in which the papers came to be written. But of the papers themselves the description of the 'Rauhe Haus' at Hamburg is the best worth preserving, while votaries of peace, temperance, and the penny post will find their sentiments strongly put and faithfully reflected.

*Soi-même: a Story of a Wilful Life.* (Rivingtons.)

As a sketch of the inner life of a neglected, untutored, and consequently self-willed, almost savage girl, this story has its merits. But the outward circumstances, on which so much stress is laid, are far more feebly drawn, and give us an impression of youth and inexperience. The writer succeeds fairly with pleasing characters, and sometimes contrives to give them a distinctive mark, chiefly by contrast with the heroine's temper. Where vigour is wanted, however, where the lines ought to be harsh as well as firm, there is a sad falling off, and we have either conventional types or caricatures.

Parts of the story promise better things, but much has to be learnt before there is any chance of attaining a higher standard.

*The History of Prussia, from the Times of the Knights of the Cross and Sword to the Occupation of Hanover, 1867.* Compiled from the best Authorities. By M. A. D. (Whittaker & Co.)

THIS is one of those time-honoured collections of dates, kings, and battles, which used formerly to answer to the name of history. The best authorities on the title-page are probably Carlyle's 'Frederick the Second' and Macaulay's essay on 'Frederick the Great.' The compiler's object has evidently been to make up a readable book by the insertion of copious anecdotes about the various kings of Prussia, and this object has been fairly attained.

*On the Extravagant Use of Fuel in Cooking Operations.* By Frederick Edwards, jun. (Hardwicke.)

Mr. Edwards has been reading Count Rumford's pleasant essays on Beggary and Fireplaces, and has been naturally led to express his surprise that such admirable teaching has so soon been forgotten. The waste of fuel throughout the whole of England is becoming so serious, and is aggravating the cost of living to such an extent, that there could not be a better time for reviving Count Rumford's experiments. Unfortunately, Mr. Edwards is not the first who has called attention to them, and we have no reason to believe that he will be more successful than his predecessors. Mr. Helps came first into the field with his telling allusion to Count Rumford in 'Friends in Council'; but while the book has been popular, the hint has not been taken. From Mr. Edwards's use of the phrase "the author's firm," we may perhaps infer that he hopes for better results from his practical experiments than from his writings. It will certainly appear to most men that the difficulty of introducing economical inventions comes rather from the manufacturers than from the public. Houses are built with the same appliances as have existed since the last century. Grates are put in by contract, and we may say that chimneys are built by chance. The public inertia of which Mr. Edwards complains is merely the dislike of tenants to make their landlords a present of what the landlords ought to have included in the lease. This feeling must be got over before there can be any general reform. In the meanwhile, we wish Mr. Edwards success in his labours. The accounts he gives of improved kitcheners are not always very clear, but the plates at the end of the book make up for any deficiency of language.

We have on our table *The Present Position of the High Church Party in the Established Church of England*; considered in a Review of the Civil Power in its Relations to the Church; and in Two Letters on the Royal Supremacy and the Want of Dogmatic Teaching in the Reformed Church, by William Maskell, A.M. (Longmans).—*Dies Ira: the Judgment of the Great Day, viewed in the Light of Scripture and Conscience*, by R. B. Girdlestone, M.A. (Hunt).—*Four Discourses of Chrysostom, chiefly on the Parable of the Rich Man and Lazarus*, translated by F. Allen, B.A. (Longmans).—*The Oxford Spectator*, reprinted (Macmillan).—*Annual of Scientific Discovery, or Year-Book of Facts in Science and Art for 1869*; exhibiting the most important Discoveries and Improvements, edited by Samuel Kneeland, M.D. (Trübner). New editions of *The Life of the Rev. Thomas Collins*, by the Rev. Samuel Coley (Stock).—*Manual of Materia Medica and Therapeutics, embracing all the Medicines of the British Pharmacopœia*, by Alexander Milne, M.D. (Edinburgh, Livingstone).—*The Laws of Vital Force in Health and Disease, or the True Basis of Medical Science*, by E. Houghton, M.D. (Churchill). Also the following pamphlets: *The Spiritual Office of the Universities: a Sermon preached in the Chapel of Trinity College, Cambridge, at the Commemoration of Benefactors, December 15, 1868*, by Brooke Foss Westcott, B.D. (Macmillan).—*New Testament Inspiration: What it is and what it is not: a Plain View of the Subject*, by the Rev. C. J. D'Oyly, M.A. (Bell & Daldy).—*An Essay on Moral Philosophy and its Relations to Science and the Bible*, by the Rev. W. W. English, M.A..—*The Beleaguered Irish Church not a Chapter of Autobiography*, by



Frank Higginson, A.B.,—*The Disestablishment and Disendowment of the Irish Branch of the United Church considered*, by James Thomas O'Brien, D.D.; Part I, *Effects Immediate and Remote* (Rivingtons).—*The United Kingdom and the Disunited Church*; Part III., *Construction* (Longmans).—*The Irish Church Property devoted to the Purchase of Irish Railways: a Letter to the Right Hon. W. E. Gladstone, M.P.* (Effingham Wilson).—*A Letter to His Holiness Pius IX.*, from Wm. Selwyn (Dublin, M'Glashan & Gill).—*The New Affinities of Faith: a Plea for Free Christian Union*, by James Martineau (Williams & Norgate).—*The Uses of Knowledge: a Lecture delivered to the Birmingham Society of Artisans*, by John Alfred Langford (Birmingham, Moore).—*Lectures to Ladies—Session 1869: Introductory Lectures to the Classes of English Literature and Physical Geography*, given in the Corporation Room, Glasgow, by John Nichol, B.A., and John Young, M.D. (Glasgow, Maclehose).

## EDUCATIONAL BOOKS.

Clarendon Press Series.—*A Historical Grammar of the French Tongue*. By Auguste Brachet. Translated by G. W. Kitchen, M.A. (Macmillan & Co.)

It is now well understood that no one can be said to have a thorough knowledge of a language unless he knows something of its origin and history. This is the kind of information communicated in the volume before us, which might with propriety be denominated a philological as well as historical grammar; for it is a succinct but systematic and sufficiently comprehensive exposition of the principles of French philology, amply and aptly illustrated by examples drawn from documents and authors of various periods. It has all the logical distinctness of form and expression so characteristic of the best French scientific treatises, and is founded on the researches of the most eminent philologists. If there be occasional diffuseness and repetition, there is never any sort of obscurity or dullness. To one interested in etymological inquiries it is really a fascinating book. We observe that a work on English philology is announced as about to appear in the same series. If it at all approach this in symmetry of form, abundance of information, and clearness of statement, it will be a boon to both teachers and learners. M. Brachet points out the fallacious methods and absurd results which formerly discredited etymology. "Thus, Ménage pretended that he had found the origin of the French *haricot* in *faba*; and to fill up the gap between these words, he added, 'They must have said first *faba*, then *fabaricus*, then *fabariculus*, *ariculus*, and finally *haricot*.'" Such wild vagaries are now out of fashion, and not likely to come into vogue again. All are agreed upon the necessity of abandoning fanciful conjecture as to what people must or may have said in former times, and of patiently examining what they really did say,—in short, of bringing to bear upon language the same attentive observation and careful comparison of facts as are employed in the natural sciences. It is only by these means that correct general principles can be deduced, solid information acquired, and sound explanations of apparent anomalies arrived at. The introductory chapter explains the history and formation of the French language. The remainder of the work is divided into three books, on 'Phonetics, or the Study of the Letters'; 'Inflection, or the Study of Grammatical Forms'; and 'The Formation of Words by Composition.' An Appendix, containing rules to be observed in tracing the derivation of words, completes the work, which will well repay attentive study.

*English and French, French and English Idioms: a Key to all the Modern Idioms and Idiomatic Phrases of the French and English Languages.* By P. Bellin. (Longmans & Co.)

The idioms of a language are its very life and soul, and must, therefore, be carefully studied before any sort of proficiency can be acquired. We are inclined, however, to think they may be learnt more effectually, as well as more easily, by reading and writing French with the aid of a good dictionary, than by attempting to commit to memory miscellaneous and isolated sentences, such as are here arranged

according to the first letter of the leading word in each. If it be advisable to have any collection of idioms at all, this is not the one we should recommend. It is a monstrous exaggeration to describe it as 'A Key to all the Modern Idioms and Idiomatic Phrases of the French and English Languages.' There are many idioms to which it forms no clue; and those it does contain are not unfrequently translated into imperfect English, even when the meaning is substantially correct, which is not always the case. Prof. Bellin should have obtained the assistance of some competent English scholar. He would thus have avoided such expressions as, "There is no go," "His brains are turned," "You laugh at every occasion," &c. *A ce qu'il paraît* should surely be rendered "as it seems," not "it seems so"; and *marchons à tâtons* should be, "we grope our way," rather than "we go in the dark." "He removed all difficulties" is a poor translation of *Il a tranché le nœud gordien*. To make the book really instructive, the literal translation should be given as well as the idiomatic.

*A Simplified Grammar of the French Language.*

By G. Hughes, M.A. (Trübner & Co.)  
Mr. Hughes puts forth his work as "divested of superfluity and technicality," which is scarcely reconcilable with a subsequent remark, that he has in the introduction "explained and defined the technical terms of grammar." Of course he is obliged, like other grammarians, to use technical language, and he is quite right to do so, provided he furnishes all necessary explanation: but why claim for his grammar the merit of being free from technicality? We cannot acquit it of superfluity any more than of technicality. On the contrary, we hold that it might with advantage be reduced to half its size, by omitting the many superfluous examples, and the nearly useless vocabularies, which are more likely to encumber and distract than assist the learner. That it is clear in statement and simple in arrangement, we readily admit; but its great superiority to other grammars we do not see, or the advantage of dividing the verbs into two conjugations and five groups besides. There is certainly a sad superfluity of errors, chiefly in the printing.

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## THE RUINED CITIES OF ZULU LAND.

Paris, April 12, 1869.

AT the close of the review of my work on the above-named subject, in the *Athenæum* of the 10th of April, the following remark is made: "The Captain-Colonel's book partakes of romance so much that it is difficult to pluck reality out of it; and, with numerous illustrations of other things, there is none of these Zulu-Egyptian ruins. In a matter of such interest the reader should not be left in doubt as to the narrator's earnestness."

I have no doubt the *Athenæum* is quite right in thinking that I have erred when working a doubted reality into a setting of fiction. My only object was to promote research; for the existence of these ruins is in no way doubtful, though a veil of mystery is thrown over them in consequence of the difficulty of getting at them. The Portuguese have been the most successful, and De Barros writes: "Near the most ancient mines of gold, in the midst of a plain and among many ruins, is a quadrilateral fort (*fortezza*), very well constructed. The walls are composed of enormous stones, placed one on another without cement or binding materials. The height compared with the thickness is not very considerable. Above the gateway is an inscription, which neither the Moorish merchants nor other interpreters can read. Similar monuments are seen on the heights that surround the fort. Among other edifices there is a tower, thirty-six feet high. All these remains are called by the natives Simbae. They regard them as the work of the Devil, because, they say, no human being could construct such marvels." The Simbae is situated between the 20° and 21° of latitude, and about 128 miles west of Sofala.

A writer in the *Natal Mercury*, under date of the 2nd of February, 1869, says, when treating of the ruins of Simbae: "A day's march from Andowa, between two hills, at the end of a vast and fertile valley, are the ruins of Axum. To this day incredible flights of stone steps conduct the traveller up to the summits of the hills, in one of which are found deep grottoes and vast halls, cut out of the rock and ornamented with columns. There, according to the traditions of the country, is the tomb of the Queen of Saba. The adjoining valley, shaded by majestic trees, is filled with the remains of the city, consisting of huge blocks of stone. Very little of the *débris* reveal their former purpose. There may, however, be distinguished two groups of fourteen or fifteen obelisks, thrown down. Seven of them are covered with ornaments, and are not less than thirty-six feet in length. These masterpieces of ancient architecture reveal to us the fact of an ancient civilization in the heart of Africa, which has disappeared again thousands of years since."

Niebuhr tells us of a mighty Abyssinian empire existing here, mentioning in particular Saba, and says it was so powerful that even the Roman and Parthian strength could not prevail against it. This last statement is taken from a Greek inscription found among the ruins, engraved in stone. On the reverse side is another engraving, in some ancient language, which has not yet been deciphered. The savage tribes guard these ruins with jealous care. No living animal is allowed to be killed in them, no tree permitted to be destroyed, everything connected with them being held sacred, as belonging either to a good or evil power. A missionary, who penetrated within a short distance of the ruins, writes:—"In this country were also found some very old guns, in a hole in the mountain. We got one of the locks of these guns, and found it to have a wheel outside with cogs or teeth; and a tradition exists that they came from these ruins. The Basutos often tell us, when asked if they acknowledge God, about the big stones in the Banyai, where all created things are to be seen, even sphinxes, pyramidal-shaped buildings, and catacombs."

The Greek inscription which has been alluded to is in the following words.—"Aiyanas (333 years after Christ), son of Ares, King of the Axumites, of the Homerites, of the Roedians, of the Ethiopians, of the Sabians along the river Saba, of Zeyla, of Tiano, of the Bugaians, and of the Takoe." It



celebrates the victory of this "Aiyanas," "King of Kings," and the rebel Baja, but has not been completely deciphered. As a sign of gratitude it informs us, a statue of gold, three of silver and one of brass, were erected. The dwellers here were not descendants of the Arabians, but primitive Africans of Ethiopic origin, the Greek language being used by the priests only.

My object when writing the book entitled 'The Ruined Cities of Zulu Land' was to awaken an interest in the fact of their existence. The whole country has still to be explored, and the results must be most interesting to science. A writer in the *Natal Mercury*, under date Potschefstroom, December 16, 1868, from whose interesting letter I have already largely quoted, concludes with the following words:—"There can be very little doubt that the Simbae was at some time or other one of the provinces of the mighty empire of Axum, of which Aiyanas was once ruler. Besides other titles he styles himself King of the Sabians, or of the inhabitants along the system of rivers of which the Saba is the principal. The tomb of the Queen of Saba is reported to be in one of the hills close to Axum, as we noticed above. The rich gold mines at the Simbae, though at a considerable distance from the seat of government, was a sufficient reason for the building of fortifications and the rising of a populous city in the neighbourhood, and it may be that the district became afterwards an independent kingdom. The inscription over the gateway which the Arabian and other merchants cannot render intelligible is probably in the Gheez language and the oldest Ethiopic characters, which were unknown to visitors. We hope that at no distant day the reverse side of the tablet above the Simbae portal may turn out a Greek or Arabic inscription, which will solve the mystery yet veiling the subject. Perhaps Mauch has been there by this time, and will be able to satisfy our curiosity."

One cannot avoid echoing the wish, that the strange inscription may yet be deciphered. The Mauch here alluded to is Herr Mauch, one of the boldest and most noted of elephant-hunters of Southern Africa, who has promised to do his best to throw some light upon the subject of the ruined cities. The country, the dangers and difficulties to be encountered are pretty accurately described in my first volume. They are not great, and perhaps the few extracts I have here given may call the attention of geographical and other learned societies to the fact of the actual existence of these "Ruined Cities of Zulu Land."

HUGH M. WALMSLEY, Col. O.I.A.

#### ROCK INSCRIPTIONS OF SINAI.

Brynfield House, Glamorgan, April 12, 1869.

It is most satisfactory to learn from the *Athenæum* of April the 10th that Capt. Palmer has discovered the key to the Sinaitic Inscriptions, and has come to the conclusion that they are not the work "of Nabattæan pilgrims," but "rather of a commercial community who inhabited, or at least colonized, the peninsula for the first few centuries of the Christian era." I rejoice at this discovery, as I have long since stated my opinion that they were "evidently of a people who navigated that part of the Arabian Gulf," and who visited the ports and watering-places upon its shores. I have also shown that they did not belong exclusively to that part of the country "called the Desert of Mount Sinai," having found them on the rocks near the sea at Gebel Aboo-Durrage, on the Egyptian side of the Arabian Gulf, in lat. 29° 27'; and having heard of others "at e'Gimsheh" near Gebel E'Zayt, in the same latitude as Ras Mohammed, "at Wadee Othahal," "in the grottoes of Wadee Om-Othummerána," about a degree farther to the South, on the same Egyptian side of the Gulf, and some distance inland. ('Modern Egypt and Thebes,' ii. 405; and 'Handbook of Egypt.') They begin, like many of those in the peninsula of Mount Sinai, with the word so much resembling the Arabic or Cufic "Allah"; and near the spring of Aboo-Durrage are also some Greek inscriptions, beginning with a cross and the name of God, and others with "Ya Allah," or with appeals to the protection of the Deity in favour of the writers, who repaired to the spring for water, like those who engraved the

other long-undeciphered inscriptions in the Sinaitic character.

GARDNER WILKINSON.

R.E. Camp, Wady Feiran, March, 1869.

WE have seen and done a good deal during the last two weeks; and I take advantage of a short halt at this camp before we again move westward to give you some account of our nomade life.

At Mughárah, six miles from our encampment in Wady Mukatteb, the site of some ancient Egyptian turquoise-mines, there was plenty to afford us interest and occupation, more perhaps than it is possible to describe with any detail in a single letter. The mines are situated high up on the faces of the sandstone cliffs, which rise over the western side of Wady Igné (there is no Wady Mughárah) and its tributary, Wady Ignaiyeh. On entering any of the low but spacious caves, which seem to have been the scene of the most active mining, you stand face to face with work of the days of the earliest Egyptian kings. All these caves appear to have been excavated with metal chisels. In all are seen the marks of these chisellings covering the roofs and walls, telling of an amount of slow and irksome labour, which probably extended over a long course of years, and looking almost as fresh to this day as they must have looked in the days of Abraham. On the wall of one cave we found a rude drawing of a workman, possibly a caricature by his own hand. In every one we saw blackened patches on the roofs, left by the smoke of workmen's lamps; and in one solitary cave, a mile away, in Wady Urum Themáim, which was explored by Wilson and the pundit, with the aid of lights and guiding-string, and amid swarms of frightened bats, a wooden prop, which had been erected to support a threatening roof of one of the galleries, was found in almost perfect preservation. This cave is more extensive than any of those in Wady Igné, and has several branches, some of which extend inward for nearly a hundred feet.

The hieroglyphic tablets of Mughárah, twenty-four in number, are admirable specimens of their particular style of art, and nearly all of them are remarkably well preserved. Thirteen of them are in relief; the remainder in intaglio; and all have been faithfully copied by the pundit except three, of which one is quite inaccessible now, and the other two will be copied or photographed before we go home. One of the reliefs, which I think has not been seen by any former traveller, throws important additional light upon the history of the mines, as it contains representations of the miners themselves, whom, from their pointed beards and high conical head-dress, we take to have been Assyrians, and also of the tools they worked with; while on another tablet, close by, is the figure of an Egyptian soldier armed with a bow and arrow. Opposite to the mines, in the fork at the junction of the two wadys, stands an isolated conical hill, its summit strewn with the ruins of buildings, which, no doubt, formed barracks for the soldiery and prisons for the captive miners; and traces were seen of an ancient causeway, extending thence down to the valley bed and up the opposite slope to the mines, in all probability the road by which the gangs were conducted to and from their work.

From Mughárah we followed down the Seih Sidri to the coast, proceeding thence to the mouth of Wady Feiran, thence southward along the plains of Migráh and El Gá'ab, skirting the base of the mountains as far as the mouth of Wady Sigillyeh, from which point we again reached the sea-coast, near Týr. In selecting this course for the survey there were two especial objects,—the one to ascertain whether there were any route south of Wady Feiran by which, upon any possible supposition, the Children of Israel might have advanced into the highlands of the peninsula; the other to investigate and report upon the phenomena of Jebel Nágús, a mountain in the neighbourhood of Týr.

Except to a geologist, for whom fresh subjects for inquiry were constantly cropping up, there was little of general interest in the first section of our journey. The second stage, from Wady Feiran southward, was even still more dreary and monotonous, our route lying over parched and barren

plains, covered with flints, and absolutely destitute of shade. The few valleys which descend from the mountains south of Wady Feiran to this part of the plain offer no facilities as routes to the interior. Though comparatively broad and level in the last part of their course, they soon break up into numberless small branches, and are lost in a confused and intricate labyrinth of hills of chalk and limestone.

At Wady Sigillyeh we once more reached the granite region. This valley was, by common consent, pronounced to be more picturesque and beautiful than any we have yet seen in the peninsula. At its mouth giant cliffs frown down upon a narrow chasm, in many places scarcely 20 feet in width, through which the drainage of nearly the whole southern slope of Mount Serbál and Sigillyeh breaks, by a succession of leaps, into the plain below. The scenes here at flood-time must be almost terrible. As we saw it, the stream was no more than a trickling rivulet, with large pools here and there; but the smooth waterworn appearance of the cliffs for many feet upwards, on both sides of the pass, and wide-spread signs of devastation in the plain below, served to convey a faint idea of what those scenes might be. Higher up the valley expands into a wild and romantic mountain glen; its perennial stream, fringed with a fair abundance of bright green vegetation, ever forming the prettiest feature of its course, here and there breaking into tiny waterfalls over ledges of pink or gray granite, and sometimes spreading into deep, clear, rocky pools, with mosses and maidenhair ferns flourishing in cool, moist shade.

To reach the valley our Arabs took us over the mountain on the south side of its mouth. There was no way, they said, through the pass, which was "all cliffs and water." But we were curious to examine it in detail, and determined to return that way if possible. The task was certainly by no means an easy one; but, after sundry desperate aquatic and gymnastic feats, and no end of failures and disappointments, we at last contrived to get through, to the amazement and delight of Salem, who, on seeing two of his charges swim across a deep pool, at a very early stage of the proceedings, to avoid a difficult place, had fled in dismay over the mountain top, and was now perched on a rock on the far side, like a faithful old watch-dog, anxiously awaiting our appearance. "He had sat down," he told us, "in fear and trembling, and his heart had palpitated for his beloved 'khawájeh,' but, God be praised, we were safe. He had travelled with many and many a khawájeh, but never with any khawájeh like ourselves. Most travellers, when told of danger or difficulties ahead, were content to turn aside and avoid them, but as for us, we never paused to inquire whether there was a road or not, but 'straight ahead' (*dogrhe yem*) was our motto, and now we had made logs and ladders of ourselves, and come through a place which no man, Frank or Arab, had ever vanquished before."

From Wady Sigillyeh to the coast was a dreary walk of twenty miles over the burning waste of El Gá'ab, but our fatigue was more than compensated by the delightful spot (Abu Suweirah) selected for our camping-ground—a shady grove of date-palms, quite close to the Red Sea shore.

Jebel Nágús is no longer the mystery it was, yet its phenomena are certainly strange, and do not admit of easy explanation. From our camp at Abu Suweirah, I spent two days examining the mountains, taking photographs, and collecting specimens of the sand and rock. Wilson has requested me to draw up a report upon the subject, and I hope to do so shortly. Meanwhile, I can give only an outline description. At a point about three-quarters of a mile in a direct line from the sea, a slope of drift sand, 400 feet in height, and facing about W.S.W., fills a wide gully in the range of sandstone hills which flanks the mouth of Wady 'Arabeh on its southern side. This sand is so extremely fine and dry, and lies at so high an angle (about 30°) to the horizon as to be easily set in motion from any point on the slope, or even by scraping away a portion at its base. When any considerable quantity is thus in movement, rolling gradually down the slope like some viscous fluid, then the sound begins,—at first a deep, swelling,



vibratory moan, gradually rising to a dull roar, loud enough when at its height to be almost startling, and then gradually dying away till the sand ceases to roll. It is difficult to describe the sound. Perhaps the very hoarsest note of an Æolian harp is the best comparison I can draw, or even the sound produced by drawing the finger round the wet rim of a deep-toned finger-glass, save that there is far less music in the note produced by this rolling sand. Hot surface-sand always appeared to be more sonorous than the cooler layers underneath. The loudest result was obtained in the full heat of the afternoon sun, when the surface-sand had a temperature of 103° Fahr. Sand which had long lain undisturbed seemed more sensitive than that which had been recently in motion. Thus, the first trial on any one part of the slope was always more satisfactory than subsequent ones, and the experiments of the first day were better than those of the second. That this sound is purely local and superficial, and due in the first place to friction, there is, I think, no doubt whatever. I could even produce the sound, in a faint degree, by moving portions of the sand rapidly forward with a sweep of my arm.

The Bedawin have a wild and childish legend concerning the spot, in which a monastery and monks, a traveller and luncheon, and a "nâgûs," or wooden convent gong, figure conspicuously. From the legend, the mountain derives its name, "Jebel Nâgûs"; but the comparison between the one sound and the other is extremely inappropriate. The best-informed Arabs of Tûr assured us gravely that the sound can only be heard on Fridays and Sundays; but as I experimented with some success on a Saturday, I fear the assertion is not good for much. In calm and settled weather, I imagine that voluntary movement of the sand would rarely occur; but I saw enough to convince me that during high winds, and possibly after rain, such disturbances might not unfrequently take place.

On leaving Abu Suweirah, we again crossed El Gâ'ab, entering the mountains by Wady Hebrân, a wild and beautiful valley; not so beautiful as Sigillyeh, but possessing, in addition, an abundance of water, one chasm—clusters of palm-trees—which Sigillyeh has not, and some superb features of rock scenery. We ascended it to its source in a rugged mountain pass, not in the least likely to have been attempted by any numerous body of people. Then, descending on this side through a perfect city of "nawamés," we soon came to Wady Solâf, and so on here to Feiran, devoting one day *en route* to exploring the summit of Jebel Sigillyeh and the ruined monkish buildings and gardens which are hidden in sequestered gullies, 1,200 feet down upon its southern slope. We have thus made a large sweep round Serbâl, and completed the examination and reconnaissance survey of a considerable tract of country.

The special survey of Serbâl will be quite finished in about ten days, after which Serjeant MacDonald and his party will return to the contouring and hill-sketching at Jebel Mûsa.

On Wednesday, the 3rd of March, we again start westward, proposing first to visit Sarâbit el Khâdim. I have now worked up all my astronomical observations; and I hope soon to make a trip to Tâset Sadur to take further observations for connecting our longitudes with that of Suez.

H. S. PALMER.

#### CYCLONES.

110, Park-street, Grosvenor-square, April 12, 1869.

THE subject of Cyclones is so important, and so little understood, that I venture to ask your attention to a Chart of the W. I. Cyclone drawn up and published by the Admiralty, which may, I think, be the cause of no little confusion. It was brought to my notice in the course of testing a principle by which I think that the distance as well as the direction of the centre of these storms may be ascertained.

A cyclone may be defined (speaking approximately) as a circular mass of atmosphere rotating with a given velocity (in the northern hemisphere from right to left, in the southern from left to right) around an axis which itself moves with another velocity along a parabolic orbit. Hence, clearly, the centre of the storm lies in a straight line at right angles to the direction of the wind, and the

ship will be in that portion of the cyclone which is "eight points from" the direction from which the wind comes. Thus, a ship experiencing an east wind in a circular storm will be on the northern side of the cyclone if in the northern hemisphere, on the southern if in the southern hemisphere; a ship experiencing a north-west wind will be on the south-west portion if in the northern hemisphere, on the north-east portion if in the southern.

Now in the usual method of representing cyclones the ships are placed in that quadrant of the storm which was passing over them at the time of observation. Circular arrows are used to represent the arc of the atmospheric mass; and the direction of these arrows represents the direction of rotation in which the mass rotates; all this being a correct representation of what actually takes place, and being, therefore, very simple and easy. In the Chart, however, to which I now allude, the same symbols are used, but with an entirely different meaning.

The ships are supposed to be standing still during the whole period of the storm's passage over them; the direction of the wind is indicated by a number of *straight-lined arrows*; and the circular arrows merely point out—what might be gathered from the hours themselves—the order in which the vessels experienced the shifting of the wind. Hence, unless the reader be both well versed in the subject, and a very accurate observer of the note upon the Chart, much confusion will probably arise.

I. The representation of the wind by straight-lined arrows increases the difficulty of realizing the fact that the real motion of the wind is circular, and not straight, as it is felt to be.

II. The circular arrows appear naturally to represent, as in ordinary charts, various arcs of the cyclone; and the hours marked upon them seem to indicate the position of the ships in regard to the centre, at various times. The consequence is that the ships appear to be in the same quadrant with the direction of the wind; a confusion of the most fatal character. (See Linda, Scotland, and Constance.)

III. The ships themselves are supposed to be standing still during the whole passage of the storm over them, which could hardly be the case, even approximately, for twelve or twenty-four hours together. Some leeway there must be, at all events; and twenty-five or thirty knots would make a considerable difference so near the centre. This is, I think, corroborated by the Chart itself, where the track of the centre is marked a long way from the Premier; and yet that vessel experienced a shift of no less than sixteen points in the course of twelve hours. Supposing the Premier to have been hove-to, and allowing two knots an hour for leeway, the centre could not have been more than seven or eight knots distant, and less if the leeway were less. Again, in the case of the Scotland, the centre is represented as occupying thirteen hours in passing over, from 1 a.m. to 2 p.m., which is surely a most unusual time.

IV. The circular arrows are quite useless, as all the information conveyed by them can be gathered from the hours themselves. But, besides this, they can scarcely fail, I think, to create an impression that cyclones revolve in opposite directions in the same hemisphere. The note upon the Chart states that the "dotted semicircular arrows.....point out the order of the shifting of the wind in relation to time." Now, unless there is some technical meaning to the term "order of the shifting" as distinguished from direction of rotation—a distinction of which I am not cognizant—these words, coupled with the representations on the Chart, undoubtedly imply that the wind shifts partly from right to left and partly from left to right in the same hemisphere, and even in the same cyclone. What, I presume, is intended is the order in which the ships experienced the shift,—a very different affair.

Lastly, I would suggest a method by which the Chart may be rendered—in my opinion, at least—simple and clear, without recourse to the ordinary practice by which the centre is traced, as this might be too complicated where there are so many ships. It is as follows:—Let the ships be disregarded altogether, and the wind be represented

at the various places of observation by semi-circular (or better by quadrantal), *not* straight-lined arrows, the day and hour being subscript. To each a number should be attached, corresponding to the number of each particular ship, given in the margin of the chart. This would, I think, be far the best method, as it would give all that is required, namely, the direction of the wind at particular times in particular places, with the authorities; and no allowance would be required for leeway, &c. as in the present chart. This plan would also greatly aid the eye in discovering the course of the centre, which the present chart only confuses.

Amongst other things, this plan would enable us to ascertain not merely the direction, but the actual distance of the centre, if my theory be correct, which is as follows:—"If we have two observations, with different winds blowing, taken at the same time, or nearly the same time, we shall have two tangents to concentric circles. These tangents must then meet at the centre of the cyclone. Hence we shall have a triangle of which two angles will be known by the direction of the winds, and a side by the distance from one point of observation to another.

In the present chart, the direction of the wind being given in two different places of observation not far from each other, at the same time (11 a.m. Oct. 5), we have two tangents to concentric circles, from which the actual distance of the centre itself may be correctly determined; and if the barometric readings were given in the margin some results of much value might, I think, be obtained.

The gravity and comparative obscurity of the subject have led me to offer these suggestions, especially as the Chart is, I believe, the first of a series, which may be changed now, but could hardly be reconstructed later; and as those to whom I have shown it, being men both theoretically and practically versed in the subject, have fallen into the confusion which I have here noticed, and have agreed with me upon the value of a more simple and natural method of representation.

W. MARSHAM ADAMS.

#### THE NEWSPAPER STAMP IN HOLLAND.

Amsterdam, April, 1869.

WE are still under the impression of the great victory which the friends of free-trade and constitutional liberty in this country have achieved in the Second Chamber of the Dutch Legislature. This branch of our parliament has decreed, by a majority of forty-one votes against thirty-one, that on and after the 1st of July, 1869, the stamp-duty on newspapers and other printed matter, as well as the tax now levied on advertisements, shall for ever be abolished in this kingdom. It was really time; for already we found ourselves standing, in this respect, below the level of civilization and progress, not only of such countries as England and France—for that was a matter of course—but even of such empires as Spain, Turkey and Russia. In no part of the world was there so heavy and ruinous a stamp-duty as in the Free State of the Netherlands. The Dutch were the first to introduce it; for as early as 1672 we find it amongst the statute laws of Holland and West Friesland, forty years before England thought of it; the Dutch were also almost the last to attempt to do away with it. At last, the impatience of the people had grown so violent that the opposition was swept away in the legislature. We all earnestly hope that the First Chamber will not now reverse the decision of the Second. It would produce a commotion in this country which would be very prejudicial to our national interests. But, fortunately, both promoters and opponents of the Government Stamp Abolition Bill have no doubt that it will become law before long.

The Minister for the Interior made a statement during the debate on this question which produced, and still produces, a very salutary effect. He said that the Stamp Duty Act of 1843 (the one now in force) is so harsh and tyrannical in its dispositions that the excise officers allow them to be transgressed every day without attempting to enforce a law which is so profoundly unpopular. But, he continued, should this or the other House be of opinion that the tax cannot well be suppressed,



then he should give strict orders to carry it out *à la lettre*. Every packet of books at the frontier, every book-shop should be searched, to see whether any unstamped copies are fraudulently introduced. He promised, in fact, a kind of petty Inquisition; and I have full confidence that the members of the First Chamber will think twice over it before bringing about this state of affairs, which would be simply intolerable in a free country.

The abolition of the stamp-duty, which forms such a memorable event in the annals of British journalism, will likewise, should it take effect in the Netherlands, be ever remembered as long as an independent Dutch press exists.

The existing journals in Holland were up to the present time protected by a kind of inaccessible monopoly, which effectually checked all serious attempts to establish new papers. A journal was almost always ruined in a short time solely through the effect of the stamp-duty. Now competition, which might be said to be impossible hitherto, will set in, and we shall be in possession of such newspapers as we need not be ashamed to name.

The abolition of the stamp-duty will have another direct advantage, viz., that we shall be able in future to conclude better postal conventions with foreign governments than was the case till now. The last reduction of postage on letters between France and this country was obtained with much difficulty, the French Government refusing most decidedly a further reduction so long as the French papers were subjected to such a high duty in the Netherlands. On the other hand, it is a well-known fact that Great Britain only reluctantly yielded to the repeated demands of the Dutch Government for a diminution of postage between the two countries, the motive for the opposition being that the English journals are liable to such enormous taxation when arriving here by post or otherwise. Besides, it must not be forgotten that when the British Government at last submitted, it was on the distinct understanding that the Dutch Crown should use every effort to bring about the suppression of the stamp-duty as soon as feasible, while it declined at the same time to entertain any proposal as to the reduction of newspaper postage so long as the stamp-tax remained in force in this kingdom. It is from this cause that English papers cannot be sent post-free to the Netherlands, and likewise that Dutch printed matter to England can only be prepaid "to the Frontiers," and is liable to an additional postage when arriving at the place of its destination. This state of affairs will be altered immediately after the removal of the stamp duty.

This removal will be by no means a financial loss to the Treasury, as the 700,000 guilders (58,000*l.*), which will disappear annually from the revenue account, will be amply regained by an excellent equivalent, which equivalent has been approved of in the Second Chamber by a large majority.

H. TIEDEMAN.

Amsterdam, April 12.

P.S.—The First Chamber of the Dutch Legislature has acted as I foretold it would act. It has passed the Government bill, abolishing the stamp-tax on newspapers and other printed matter (including advertisements), after the first day of July next, by the truly overwhelming majority of twenty-four votes against twelve. The equivalent was likewise agreed to, there being only five members against it. The bill having gone through both the Chambers, and having received the necessary royal assent, has now become law.

The joy of all those interested in this question is, of course, very great. The principal journals of Amsterdam, Rotterdam, Utrecht, &c. all announce considerable reductions in their prices and improvements in their sheets. The Dutch public will soon be aware of what their newspapers were and what they will be when freed from such humiliating ties as oppressed them for so many years.

We claim the invention of printing, and a statue was erected in Haarlem to Laurence Coster, to whom we give the honour of that invention; very well. But is it not monstrous, that such a country and such a nation were the first to hamper the production of an art which they pretend to have originated?

H. T.

#### OUR WEEKLY GOSSIP.

THE Queen's essays in authorship seem to have stimulated her interest in literary men. Her late request to meet Mr. Browning and Mr. Carlyle we have all heard of. Last Sunday she had to preach before her at Windsor one of those minor "singers of the Temple" who minister to minds in grief—Dr. Monsell, the vicar of Egham, the writer of some volumes of religious verse that have met with wide acceptance among pious folk.

The Queen has conferred on Mr. Costa the honour of knighthood.

On Saturday last, a banquet was given to Mr. Charles Dickens by the citizens of Liverpool on the occasion of his concluding a series of public readings in that town. From the place in which it was held, and the scale on which it was arranged, this banquet had the character of a solemnity. All that Lancashire has to show of best was represented in St. George's Hall: the Chancellor of the Duchy, the Mayors of Liverpool and Manchester, the Port-Admiral, the dock-commissioners, the merchant-princes, and their blooming wives and daughters. A scene so rich in light and colour has been rarely seen by travelled eyes. To the gathering of local celebrities came a band of "invited guests" from London; Lord Houghton, Mr. A. Trollope, Mr. A. Halliday, Mr. H. F. Chorley, Mr. G. A. Sala, Mr. Palgrave Simpson and Mr. W. Hepworth Dixon. The compliment paid to Literature in the person of Mr. Dickens was not more graceful than complete.

Some of our readers may like to be reminded that the President of the Royal Society, General Sabine, will hold his second and concluding conversation for the present season on Saturday next, the 24th inst., at Burlington House.

Amongst the works of sculpture that will be placed before the public in the ensuing Exhibition of the Royal Academy is the model of the large statue of Her Majesty, by Mr. Weekes, R.A., for India.

The well-known poet writes:—"I find myself styled in your advertising columns last Saturday 'the Rev. William Allingham.' As this error (how arising I know not) may cause anxiety to some of my friends, I trust you will kindly give me your aid to correct it.

W. ALLINGHAM."

To many who have been accustomed to look forward to the agreeable gatherings under the President of the Royal Geographical Society at Willis's Rooms, it will, we fear, be a disappointment that none is likely to be held this season. The venerable President intends, we believe, to take a few months' holiday on the Continent.

Mr. P. B. Phillips gave a reading from the works of Thackeray and Dickens on Monday evening, at the Egyptian Hall. Mr. Phillips has a powerful and well-modulated voice, and reads with intelligence and feeling. His control over his audience in passages of humour and of pathos is equally great. He employs no gesture whatever, differing in this respect from most popular readers of the day. As the Characters in prose selections are ordinarily few, inflections of voice are sufficient to prevent confusion. It is doubtful, however, whether in the case of a dramatic scene, some such aid as Mr. Phillips is able now to dispense with would not be required. In one character only Mr. Phillips disappointed us. In reading the words put into the mouth of the Rev. Mr. Chadbad he had the intonation of an extreme ritualist rather than that of a low-class dissenting minister. A scene from 'The Virginians' was read with care and taste.

Mr. Richard Morris, the editor of 'Chaucer,' 'Specimens of Early English,' &c., has been appointed one of the under-masters of King's College School, London. We understand that, in addition to his ordinary duties, he will take charge of the first class in English Grammar.

The Rev. Prof. Bosworth hopes to complete the new edition of his quarto Anglo-Saxon Dictionary in three or four years.

The third of the conferences held by the Ethnological Society, in the Museum of Geology, on

Tuesday last, was devoted to the Indians of North America, and was largely attended by ladies and gentlemen. Prof. Huxley, the President, gave an introductory address, explaining the geographical and geological features, and the relation of these to the ethnological peculiarities of the American races. Dr. Bell read a paper 'On the Ancient Civilization and Modern Condition of the Arizona and Rio Colorado Countries.' Mr. Morton C. Fisher (an Indian chief under the name of Hache Pow Wow) gave an account of the Western Indians, Arapahoes, &c. A collection of photographs, &c. was exhibited by Mr. W. Blackmore.

The Duke of Devonshire has been kind enough to send his MS. of Chaucer's 'Canterbury Tales' to the British Museum for examination by the Chaucer Society's Editors. It proves to be the famous Duke of Roxburghe's MS., which was sold at his sale for 357*l.* to Payne, the bookseller; and it is without doubt the L'Estrange MS. mentioned in the Preface to Urry's 'Chaucer' as xiv; for the name 'Hamon L'Estrange' is twice written in the MS., and a note in it by George Nichol, who made the Roxburghe Sale Catalogue, says that Urry praised the MS. for its perfectness and beauty; "a fair and perfect one...the best preserved of any he had seen," as the Preface says. It certainly is a well-kept book, but unluckily it is a late one, after 1450 A.D., probably 1470. It is of the Ellesmere type, having the tales in the order of Tyrwhitt's edition, and also the other characteristics of this type of "edited texts," as Mr. Bradshaw calls them, that is, no Gamelyn, and no Shipman's Prologue after the Man of Law's Tale; the modern instances in the Monk's Tale put at the end, instead of after Zenobia; the stanzas of the Clerk's Song in the right order, with the interjectional stanza after them; the Shipman's group and the Doctor's group misplaced. The puzzle-line of the Miller's Tale is not helped by the reading of the Devonshire MS.,—"for the nightmares the white Pater noster,"—and generally the text is poor.

The Meteorological Office of the Board of Trade have just printed for particular distribution, Specimens of Curves furnished by the Self-Recording Instruments at the Observatories established under their direction. Their object in so doing, as stated by Mr. Scott, Director of the Office, is to ascertain the best means of employing the curves as aids to the study of the weather, to obtain suggestions thereupon from other meteorologists, and opinions as to the advisability of occasionally incurring the expense of reproducing the curves for a more extensive though limited circulation. The period selected is November 16 to 30, 1868, in which remarkable disturbances of weather took place; and the curves representing the barograms, thermograms and anemograms are lithographed on large folio pages which show at one view the phenomena recorded at the seven observatories—Aberdeen, Glasgow, Stonyhurst, Kew, Falmouth, Armagh, and Valencia. The time given in the margin is Greenwich mean time, from noon to noon; the space allowed to the thermogram admits of a variation of 35 degrees in temperature within the twenty-four hours, and to the anemogram of a wind-velocity of 90 miles an hour for the same space of time. In addition to all this there are notes explaining sudden and considerable oscillations, and other particulars which add to the utility of the publication. We may accept it as a good sign when an office comprised in a department of the Government asks, in this way, for advice. It is a good way of spending a portion of the 10,000*l.* voted by parliament annually—not to the Royal Society, as mistakenly stated of late, but—to the office for the carrying on of its work. We trust that the persons who receive copies of the "Curves" will heed Mr. Scott's intimation that he hopes to receive their remarks in answer not later than the 1st of May next.

Mr. Graves, in his speech in favour of cheaper postage for printed matter, mentioned some illustrations of the growth of periodical literature among us since the introduction of penny postage. In 1838 there were 444 newspapers in this country, with a total circulation of 26,000,000. Now it is believed



the circulation of some single journals exceeds that of all British papers in 1838. At this time there are 1872 newspapers, 688 of which are sold at a penny. Among them are 89 daily papers, 80 being penny or halfpenny papers. There are 198 weekly newspapers and periodicals published in London—73 at a penny and 5 at a halfpenny; and 364 monthlies—90 at a penny and 25 at a halfpenny.

Mr. Payne Collier has requested the insertion of the following:—

“April 12, 1869.

“I may perhaps be allowed a remark or two upon Mr. H. B. Wheatley's note in the last *Athenæum*. If he had written the Report of the Early English Text Society, I feel sure that he would not have put in the claim of ‘prior critics’ to the position that Chaucer was not the author of ‘The Testament of Love’: he well knew that I was the first who in print declared that it could not have been written by Chaucer. Mr. Wheatley mistakes the ground taken up by Sir Harris Nicolas in 1845. Sir Harris Nicolas never suspected, nor hinted a suspicion, that ‘The Testament of Love’ was not written by Chaucer: all he urged was, that it was doubtful how far the ‘allegory’ applied to the events of Chaucer's life. Mr. R. Bell, at a later period, took up precisely the same ground, but treated the ‘allegory’ as unquestionably the work of Chaucer. Mr. R. Morris, in 1866, very judiciously reprinted the memoir by Sir Harris Nicolas, and in one of his own additional notes makes a long quotation from ‘The Testament of Love,’ to prove, on the testimony of Chaucer himself, how far the French language was well or ill spoken in his time. Therefore, Mr. R. Morris had no notion that the authorship was even doubtful. As to the ‘others who had arrived at the same conclusion as Mr. Collier previous to his publication in August, 1867,’ it is enough for me to say, that if they had ‘arrived at the same conclusion,’ they kept it to themselves. Mr. Morris is, of course, out of the question; but if Mr. Bradshaw or Mr. Furnivall will say that they disbelieved the authorship of Chaucer before I printed my essay in August, 1867, I will accept their assertion without a moment's hesitation: still, if such were their opinion, it seems odd that they did not communicate it to their friend Mr. Morris before he published his edition of Chaucer. It would have been a great point for him to have rejected, on sufficient grounds, a long production, which had been assigned to Chaucer during the last 337 years. The discovery would be a mere goat's-hair, if it were not for the curious and important personal particulars involved in the question of authorship. J. PAYNE COLLIER.”

We regret to hear of the decease of Mr. Bradbury, senior partner in the eminent firm of Bradbury & Evans. He had been long in feeble health, and when he died was in his seventieth year. He will be remembered in literary annals as one of the publishers of *Punch*.

The North of England has lost one of its most zealous and learned antiquaries. Mr. John Richard Walbran, of Fall Croft, Ripon, died on the 7th of April, after a lingering and painful illness, aged fifty-two years. From his earliest youth, his whole life was devoted to the illustration of the history of his native county. Probably no one now living has anything approaching to the minute knowledge of genealogy and local history that the deceased gentleman possessed. His contributions to printed literature were numerous; but they have been mostly buried in periodicals and the transactions of learned societies. The book by which he is principally known out of his own neighbourhood is ‘The Memorials of Fountains Abbey,’ edited for the Surtees Society. The notes contain the results of the hard labours of a lifetime. Unhappily, the first volume only has as yet been published. It is understood that a considerable portion of the second has been printed, and that the manuscript of the whole is in a state nearly ready for the press.

A striking illustration and confirmation of Mr. Mill's remarks in his Essay on Liberty as to British intolerance of free thought, even in the latter half of the nineteenth century, occurred the other day at Southampton. It appears that Mr. C. W. Hankin, M.A., of Oxford, Head Master of the Grammar

School, and also a member of the Hartley Institute, unluckily for himself, proposed in the recommending book that the late Dr. Donaldson's work on the Book of Jasher should be added to the library. For this offence a vote of censure has been passed upon him by the trustees of the Grammar School, at the instigation of the Rev. Mark Cooper. We wonder how many of the trustees who thus gave vent to their indignation know anything of the book?

A conference of Yorkshire schoolmasters was held this day week at Leeds, in the presence of a Member of Parliament, for the purpose of discussing some of the provisions of the Endowed Schools Bill, particularly those affecting the masters of both endowed and private schools. Dr. Temple's letter, protesting against the exclusion of the seven chief public schools from the operation of the Bill, was read, and received with unanimous approbation. The general impression of the meeting was, that the Bill cannot pass without considerable modifications, or, if it does, it will fail to effect the purpose of its authors.

The last report of the Syndicate of the Cambridge University Library shows balances in hand to the amount of 2,300*l*. Cannot some of our old book-sellers or foreign agents tempt the learned body to turn this sum into books? Among the presents to the Library in the past year, the Syndicate call special attention to Mr. Henry Bradshaw's gift of a MS. ‘Capitulare Evangeliorum’ of the first half of the ninth century, two Hebrew MSS. of the fourteenth century, &c.; to Mr. Cotton Mather's gift of Oriental books; Mr. G. E. Moule's, of thirty-three volumes of Chinese pictures of their ritual paraphernalia, &c.; and to Mr. Elijah Walton's present of an outline panoramic drawing of Mount Sinai and the adjacent district. We are glad to see that the additional MSS. in the Library number at least 578. Cambridge deserves gifts of MSS., for it lends them, which neither the Bodleian nor British Museum does. It is true that the Bodleian has the power to lend its MSS., but the excellent Librarian has such a strong conviction that they are safer in his hands than in any one else's, that hardly any get away from him.

Who wants to see “the largest Bible in the world”?—The late Mr. John Gray Bell, of Manchester, an untiring print-collector and book-hunter, devoted many years to the illustration of the Bible by inserting in Macklin's folio edition above a thousand original drawings and photographs, and nearly ten thousand engravings, with 360 specimen-leaves of old and rare editions of the Bible. The result was sixty-three handsomely-bound folio volumes, with double the number of illustrations contained in the famous Bowyer Bible of forty-five volumes. This big Bible is now on sale.

Mr. Ruskin will soon leave for Verona, to copy some frescoes for the Arundel Society.

An extraordinary Collection of Historical Documents and Autograph Letters, chiefly illustrative of the Revolution under James the Second, has just been sold by Messrs. Sotheby, Wilkinson & Hodge. Many of the letters were singularly interesting and important, and realized very high prices. Amongst those which caused the most competition were a Letter from Queen Anne, 6*l*. 2*s*. 6*d*.—Another Characteristic Letter from Queen Anne to Lord Godolphin, in which she writes “Whoever of the Whigs thinks I am to be heeter'd or frighted into a compliance, tho' I am a woman, are mightily mistaken,” 4*l*.—Letters from John Duke of Argyll to Lord Godolphin, 4*l*. 17*s*. 6*d*.—Charles Bertie's Letter-Books from 1673 to 1678-9, whilst Secretary to the Lord High Treasurer, 33*l*.—Letter from W. Carstares to Lord Godolphin, 4*l*. 4*s*.—Letter from Charles I. to the Earl of Worcester, 11*l*.—Another Letter from Charles I. to the Earl of Worcester, 5*l*. 5*s*.—Charles II.'s Directions to Sir W. Temple, 2*l*.—Earl of Danby's Pardon, 3*l*. 8*s*.—Letter from Daniel de Foe to R. Harley, 40*l*.—Letter from John Dryden to Lord Latimer relating to the production of some Play, of which the King “is parcell poet with me in the plot,” 30*l*.—Chit Chat Letter from W. Capel, third Earl of Essex, to the Duke of Leeds, 4*l*. 6*s*.—Account of Money paid to the Duchess of Portsmouth and

Nelly (Nell Gwyn), amounting to 71,240*l*. 3*s*. 5*d*., 3*l*. 9*s*.—Two Letters of James Duke of Hamilton, 5*l*. and 6*l*. 6*s*.—Viscount Latimer to the Earl of Danby respecting the last hours and execution of James Duke of Monmouth, 2*l*. 2*s*.—Letters from Lord Latimer to his Mother, 6*l*. 2*s*. 6*d*. and 3*l*. 1*s*.—Lots 539 to 562, Correspondence of the first Duke of Leeds and Drafts of Replies, 107*l*. 12*s*. 6*d*.—Letter from Robert Earl of Lindsey to the Earl of Danby, giving an Account of the Duke and Duchess of York's Progress in the North (only dictated by him), 15*l*. 10*s*.—Another Letter from the same to the same (in his autograph), 9*l*. 15*s*.—Another from the same to the same, 8*l*. 8*s*.—Letter from Elizabeth Countess of Lindsey to Lady Danby, 8*l*. 8*s*.—Letters of John the Great Duke of Marlborough, 50*l*.—Letters from the famous Sarah Duchess of Marlborough, 48*l*. 8*s*.—Methuen Correspondence, 13*l*. 8*s*.—James Duke of Monmouth to the Lord Treasurer, 8*l*. 8*s*.—The Montagu Correspondence, 48*l*. 11*s*.—William Duke of Newcastle to Lord Osborne, 7*l*. 7*s*.—Peterborough Correspondence, 33*l*. 3*s*.—Letters, &c. from and relating to the Duchess of Portsmouth (Mistress of Charles II.), 19*l*. 12*s*.—Queensberry Correspondence, 100*l*. 3*s*.—Lord Chancellor Somers to Lord Godolphin, 7*l*.—Letters of William III., 66*l*. 4*s*.—The entire sale produced 1,580*l*. 13*s*. 6*d*.

Some interesting coins from the cabinet of Prince San Giorgio of Naples have been sold by the same auctioneers during the past week. We select the following: A coin of Latium, with lion's head full faced, 13*l*. 10*s*. (Bunbury).—Hatria, Quincunx, Pegasus on the reverse, 7*l*. 10*s*. (May).—Corinrium, with Oscan Legend, head of Pallas, 7*l*. (May).—Atella, Triens, with head of Jupiter, 9*l*. 15*s*. (Addington).—Heracleia, a fine didrachm, with head of Pallas, 15*l*. 10*s*. (same).—Metapontium, head of Leucippus, 10*l*. 10*s*. (same).—Bruttium, head of Neptune on the obverse, in gold, 20*l*. (same).—A unique silver coin of Campania, 51*l*. 10*s*. (same).—Pandosia, ob. female head, 32*l*. (Rollin).—one with head of Apollo, a fine tetradrachm, 31*l*. (Addington). This was followed by the sale of the cabinet of another collector by the same auctioneers: Vitellius, large brass, struck in memory of the defeat of Otho, 5*l*. (Taylor).—Pertinax, with bearded head to the right, 8*l*. (Addington).—Negrianius, small brass, 5*l*. (same).—Manlia, gold consular coin, 9*l*. 5*s*. (Addington).—Julius Cæsar, head to the right, 16*l*. 5*s*. (Lincoln).—M. Antonius (struck B.C. 41), 12*l*. 10*s*. (Addington).—Otho, bare bust to the right, 14*l*. 10*s*. (same).—Vitellius, bust to the right, 10*l*. 10*s*. (same).—Commodus, bust with golden cuirass, 15*l*. 10*s*. (same).—Pertinax, bust to the right, 18*l*. 13*s*. (same).—Caracalla, with his title of Germanicus, 9*l*. (same).—Heliogabalus, Victory with wreath, 15*l*. 5*s*. (same).—Alexander Severus, bust to the right, 9*l*. 5*s*. (Addington).—Matidia, imperial silver, 4*l*. 4*s*. (Webster).—Cæcilia, the rarest silver type, 8*l*. 15*s*. (Addington).—Rhegium, full-faced lion's head, 5*l*. 5*s*. (Curt).—Tetradrachm of Camarina, head of Hercules, 16*l*. (Taylor).—Tetradrachm of Naxos, 15*l*. 10*s*. (Addington).—Syracusan Medallion with head of Proserpine, 19*l*. 10*s*. (Curt). These two small collections produced 1,192*l*. 11*s*. 6*d*.

THE INSTITUTE OF PAINTERS IN WATER COLOURS WILL OPEN THEIR THIRTY-FIFTH ANNUAL EXHIBITION ON MONDAY NEXT.—Gallery, 53, Pall Mall. JAMES FAHEY, Secretary.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—THE EXHIBITION IS OPEN DAILY, from Ten till Six.—Admission, 1*s*.; Catalogue, 6*d*. GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 180, Pall Mall.—THE SIXTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1*s*.; Catalogue, 6*d*.

THE LAWRENCE GALLERY, 168, New Bond Street, W.—The Collected Paintings, Water-Colour Drawings, Sketches, &c., of the late George H. Thomas, kindly lent by Her Majesty the Queen, H.R.H. the Prince of Wales, and others, is NOW OPEN, from Ten to Six.—Admission, 1*s*.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Ross Bonheur, Birket Foster, C. Stanfield, A.A., George Barrett, E. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, T. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherrin, De Wint, Dobson, A.R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters, ON VIEW, from Ten till Four, at JOHN J. WIGZELL'S Fine-Art Gallery, 45, Maddox Street, Bond Street, W.



HOLMAN HUNT'S GREAT PICTURE, 'The Finding of the Saviour in the Temple,' previous to its withdrawal from Public Exhibition, is NOW ON VIEW at E. GAMBART & CO.'S NEW GALLERY, 1, King Street, St. James's Square.—Admission, 1s. Hours, Ten to Five.

Will Close This Day for re-arrangement, &c.  
SINAL, EGYPT, THE ALPS.—An EXHIBITION of DRAWINGS and PAINTINGS, by ELIJAH WALTON, Pall Mall Gallery, 48, Pall Mall (Mr. W. M. Thompson's), from Ten till Six.—Admission (including Catalogue), 1s.

THEIR ROYAL HIGHNESSES the PRINCESSES LOUISA and BEATRICE have honoured PROF. PEPPER'S LECTURE with their presence: evincing much interest in the experiments with the Great Lightning Inductorium.—'Robin Hood and his Merry Men,' musically treated by George Buckland, Esq., introducing Spectral and Scenic Effects.—Pichler's 'Astrometroscope,' Woodbury's Photo-Relief Process, with Doré's Pictures of 'Elaine,' combined with the varied Easter novelties, at the ROYAL POLYTECHNIC.—One Shilling.

## SCIENCE

### SOCIETIES.

ROYAL.—April 8.—General Sabine, President, in the chair.—The following papers were read:—'Researches in Animal Electricity,' by Dr. Radcliffe, 'Preliminary Notice on the Mineral Constituents of the Breitenbach Meteorite,' by Mr. N. S. Maskelyne, and 'On the Derivatives of Propane (Hydride of Propyl),' by Mr. C. Schorlemmer.

GEOGRAPHICAL.—April 12.—Sir Roderick I. Murchison, Bart., President, in the chair.—The following were elected Fellows:—Messrs. F. G. Chinnock, F. H. Leaf, R. Leigh, E. B. March, E. M. Underdown, C. M. T. Western, and the Rev. T. G. Wilson, B.A.—A paper, by Capt. T. G. Montgomerie, of the Indian Survey, was read, 'On the Explorations of Two Pundits, travelling under his Orders, between the Northern Frontier of India and Thok Jalung, in Thibet.' The Pundits, well provided with surveying instruments concealed in ingeniously contrived compartments of their travelling chest, entered North-Western Thibet by the Mana Pass (18,570 feet) on the 28th of July 1867; they thence proceeded, by Toting, to Gartokh, crossing the Sutlej by a remarkable iron suspension-bridge of 76 feet span. The watershed between the upper Sutlej and the Indus was crossed on the 9th of August, by the Bogola Pass (19,220 feet), and, avoiding the town of Gartokh, they crossed another lofty range by a pass 19,500 feet high, on their way to the gold-mines, which they were anxious to reach, further to the east. At the principal gold-digging they were finally stopped by the Thibetan Governor, who suspected they were not traders, as they professed themselves to be, and after a short stay they were compelled to retrace their steps. On their return they explored a river north-east of Gartokh, which was previously quite unknown to geographers, and which proves to be the main stream of the Upper Indus. One of the Pundits ascended it to within a few marches of its source, east of the Kailas peak; another descended it to beyond its junction with the Gartokh river. A new range of lofty mountains, called Aling-Gangri, was also discovered; they lie to the north of the Upper Indus, and are estimated to have a mean altitude of 24,000 feet. The country travelled over was a lofty barren plateau, nowhere lower than 13,000 feet above the sea level. Nothing but coarse grass grows on the elevations, but it is sufficient to support great herds of wild animals. Very little of the ground was cultivated, and that little along the banks of some of the rivers, at an elevation of 13,000 to 15,000 feet. The climate at the mines is extremely cold, the elevation being 16,330 feet; the miners live in tents, pitched in pits dug some 7 or 8 feet below the surface. During this remarkable and successful exploration, 850 miles of route were surveyed, and the altitudes of eighty positions ascertained. The paper was prefaced by a letter from Capt. Montgomerie to Sir Roderick Murchison, in which he stated that the Pundit in charge of the expedition was the same who performed the remarkable journey to Shasa, and the sources of the Brahmaputra, for which the Geographical Society had awarded him a gold watch, a testimonial which the Captain would present to him on his return to Dehra Doon. A third Pundit had accompanied him in the present journey, and was likely to do good work.—Two letters were also read on the sub-

ject of Eastern Turkestan, and the prospect of trade, especially in tea, between British India and Yarkand. One of them was from Mr. T. Douglas Forsyth and the other from Mr. R. Shaw. The latter gentleman had undertaken to convey a quantity of tea grown in the Kangra valley to the Koosbегie of Independent Turkestan, and had succeeded in entering that country by way of the Changchenmo valley, and the Karakash river, and by Shadula and Sanju. The Koosbегie had acceded to his request to be permitted to visit Yarkand, and when last heard of he expected soon to reach that city.

ASTRONOMICAL.—April 9.—Admiral Manners, President, in the chair.—The Rev. S. I. Perry was elected a Member.—The following communications were read:—'On the Determination of the Longitude by the Electric Telegraph,' by Commissioner Ashe, 'On an Aurora Borealis, April 2, 1869,' by Mr. Plummer, 'On the Determination of a Planet's Orbit from Three Observations,' by Prof. Cayley, 'On an Improved Driving Clock,' by Mr. Kincaid, 'On some Effect of the Comparative Clinging of the Limb of Venus to that of the Sun in the Transit of 1874 compared with that of 1882,' by Mr. Stone, 'On the Practical Speed of Electricity through 7,200 miles of Land Wire,' by Mr. Davidson, and 'On Personality in Observing Transits of the Limb of the Moon,' by Mr. Dunkin.

ZOOLOGICAL.—April 8.—Dr. E. Hamilton, V.P., in the chair.—Mr. St. George Mivart read a note upon his lately-described new genus of Batrachians, *Pachybatrachus*, in which he proposed to change this name into *Clinotarsus*, in consequence of the name *Pachybatrachus* having been previously employed in Herpetology.—Mr. Busk communicated a paper, by Mr. F. H. Welch, containing observations on the American Hare (*Lepus Americanus*), especially in reference to the modifications in the fur consequent on the rotation of the seasons, and the change of colour on the advent of winter. Mr. Welch's observations on this hare were based on specimens obtained in the province of New Brunswick, North America.—A communication was read from Mr. W. V. Legge, containing notes on the habits of the Collared Plain Wanderer (*Pedionomus torquatus*), made by Mr. Legge in the vicinity of Melbourne, Australia, and from Lieut.-Col. R. L. Playfair, entitled 'Further Contributions to the Ichthyology of Zanzibar.'—Mr. E. T. Higgins communicated a note by Lieut. C. C. De Crespiigny on the singular friendship existing between a Malacopterygian Fish (*Premnas aculeatus*) and a species of Sea-anemone (*Actinia crassicornis*), as observed by Lieut. De Crespiigny on the sea-coast of Labuan.—Mr. C. Horne read a paper on the mode of nidification of the Grey Hornbill of India (*Meniceros bicornis*), as witnessed by himself at Mainpuri, in the North-Western Provinces of India, and one containing notes on the Baya Weaver Bird (*Ploceus baya*) and its mode of nest-building, made by himself in North-Western India.—A paper was read by Dr. J. E. Gray, containing a description of the skin and skull of a young Spotted Hyena, which had lately been born in the Society's Gardens.—Dr. E. Hamilton exhibited a specimen of, and read a notice of, a variety of the Common Fox (*Canis vulpes*), obtained in the Forest of Ardennes.

CHEMICAL.—March 30.—Anniversary Meeting.—Dr. Warren De La Rue, President, in the chair.—The following officers were elected for the present year:—President, Dr. A. W. Williamson; Vice-Presidents, who have filled the office of President, Sir E. C. Brodie, Drs. Warren De La Rue, T. Graham, A. W. Hofmann, W. A. Miller, Lyon Playfair, and Col. P. Yorke; Vice-Presidents, Drs. J. H. Gilbert, J. H. Gladstone, H. M. Noad, W. Odling, T. Redwood, and J. Stenhouse; Secretaries, A. Vernon Harcourt and W. H. Perkin; Foreign Secretary, Dr. H. Müller; Treasurer, F. A. Abel; Other Members of Council, Dr. E. Atkinson, J. L. Bell, E. T. Chapman, W. Crookes, D. Forbes, D. Hanbury, Dr. A. Matthiessen, E. J. Mills, J.

Prestwich, Dr. M. Simpson, Dr. A. Voelcker, and C. Greville Williams.

April 1.—Dr. A. W. Williamson, President, in the chair.—Mr. E. T. Chapman read a Paper 'On some Decompositions of the Acids of the Acetic Series.' Mr. W. H. Perkin made some remarks in reference to a paper published in the *Chemical News*, by Mr. Fittig 'On the Constitution of Coumarin and Coumaric Acid.'

SOCIETY OF ARTS.—April 2.—Dr. Forbes Watson in the chair.—The paper read was, 'On Silk Cultivation and Supply in India,' by Mr. P. L. Simmonds.

April 7.—W. Bridges Adams, Esq. in the chair.—The paper read was, 'On the Theory of Boiling in Connexion with some Processes in the Useful Arts,' by Mr. C. Tomlinson.

MATHEMATICAL.—April 8.—Prof. Cayley, President, in the chair.—Messrs. W. M. Adams and J. Walmsley were elected Members, and Dr. E. H. Richey was proposed for election.—Mr. W. M. Adams was subsequently admitted into the Society.—Mr. A. Smith read a paper 'On the Analytical Formulæ which express the Deviations of the Compass.'—Capt. Evans bore testimony to the value of Mr. Smith's investigations.—Mr. J. J. Walker next made a few remarks 'On the Invariants of a Pair of Conics.'—Prof. Smith then gave an account of some recent discoveries he had made in the 'Properties of Homographic Figures.'

### MEETINGS FOR THE ENSUING WEEK.

Mon.	Asiatic, 3. — Meteorological, 8.—'Influence of the Moon on Rainfall,' Mr. Glusker; 'Rainfall of Mauritius,' Mr. Connal. — Architects, 8. — Society of Arts, 8.—'Applied Mechanics in relation to Natural Properties of Materials,' Mr. Anderson. (Cantor Lecture.)
Tues.	Horticultural, 3.—General Meeting and Lecture. — Royal Institution, 3.—'Stellar Astronomy,' Prof. Grant. — Anthropological, 8.—'Character of the Negro,' Dr. Davy; 'Peoples of Transylvania,' Dr. Charnock. — Engineers, 8.—'Standards of Comparison for Testing Gas,' Mr. Kirham; 'Outfall of the Humber,' Mr. Shelford. — Statistical, 8.—'Insanity and Crime,' Dr. Guy.
Wed.	Literature, 4.—General Anniversary Meeting. — Society of Arts, 8.—'Trade-Marks,' Mr. Wybrow Robertson.
Thurs.	Royal Institution, 3.—'Light,' Prof. Tyndall. — Royal, 8. — Zoological, 8.—'Representatives of the Molluscs and Insects of Mammalia in other Vertebrata,' Prof. Huxley.
Fri.	Royal Institution, 8.—'Savage Thought in Modern Civilization,' Mr. Tylor.
Sat.	Philological, 8.—Anniversary Meeting. — Royal Institution, 3.—'Land Surfaces,' Mr. Geikie.

### FINE ARTS

*Materials for a History of Oil Painting.* By Sir C. L. Eastlake, P.R.A. Vol. II. (Longmans & Co.)

In this volume, Lady Eastlake presents the chapters that were destined by her husband to continue, if not to conclude, that serviceable and learned work with which his name will be in future associated. The transitory nature of the value of such books, and their great importance in bringing forth truth, are points illustrated by the description which the editor gives of the manner in which she was compelled, by the advance of learning, to cancel part of the first essay of this series on a subject of prime importance in the history of Art, because it followed conclusions which, when it was written, were accepted as final, and have been since then shown to be fallacious. This essay refers to no less important a theme than the connexion of painting with the Chapel of the Hospital of Sta. Maria Nuova, in Florence, or, as it is sometimes called, the Portinari Chapel, from the name of its founder, Folco Portinari, father of Dante's Beatrice, who employed Cimabue to paint a Madonna for the apartment; and was famous, moreover, on account of the commissions which another Folco of the Portinari gave for its decoration, 1439. It was accepted, on the authority of Vasari, that Andrea dal Castagno and Domenico Veneziano executed certain paintings on the walls of this chapel in oil; but the researches of Mr. Crowe and Signor Cavalcaselle for the 'History of Painting in Italy' have invalidated these statements,



without, however, as Lady Eastlake says, setting up any certain facts in their place. The "secret" of the Van Eycks was undoubtedly in the preparing and using a resinous varnish with the pigments. It is true that oil was used as a vehicle for wall decoration long before this period,—as in England, where that material was employed for St. Stephen's Chapel in 1292-4: see the accounts for this work as published in Smith's 'Antiquities of Westminster.' It is noteworthy that Lonyon, of Bruges—the early home of Hubert Van Eyck—furnished certain pounds of "white varnish" for St. Stephen's Chapel in 1353. We are not assured, however, that "oil" was used for pictures proper in these remote instances, and independently of the methods which are described by Theophilus and Cennino Cennini; unless, indeed, the singularly small quantities of that vehicle which are given in the English records in proportion to the pigments, as also recorded, and the improbability that what was used for walls would be withheld from pictures, if such were produced, be considered sufficient to establish a presumption in favour of the more ancient choice of the now favourite vehicle as commonly understood. This as it may be. There is little doubt that what Van Eyck introduced was varnish as a vehicle.

The stories of Vasari which Sir Charles Eastlake, following older opinions, reasonably adopted were, that D. Veneziano learned the secret of oil-painting in Venice from Antonello da Messina, one of the pupils of Van Eyck, and that A. dal Castagno murdered his friend and benefactor as a crowning act to the acquisition of the secret by himself. The truth is now unchallengeable that D. Veneziano could not have acquired the so-called secret by the means which are indicated, and that he survived his alleged murderer not less than four years. Moreover, as if to give a finishing stroke to Vasari's blunders or inventions as to the reputed rivalry between the two Italians in question in their averred simultaneous operations in the Portinari Chapel, it now appears that an interval of six years elapsed between the end of Domenico's labours and the beginning of those of Andrea in the same place. For these discoveries, with many more of equal value and significance, the world is indebted to the energy, discrimination and learning of Signor Cavalcaselle. It is due to Eastlake to add, that he was anything but a blind follower of Vasari. He had, in the course of the first volume of this work, effectually shown that many Flemish artists were painting in Italy about the middle of the fifteenth century; he questioned the statement that what remains of D. Veneziano's work is not in oil; yet there are but two examples: one is in fresco and the other in tempera,—the more ancient processes. The part, therefore, which the editor of this volume was compelled to cancel in her husband's records related to this alleged employment of oil as a vehicle in the Chapel of Sta. Maria Nuova. She has made no further omissions in this respect.

The essay thus modified remains an excellent example of Sir Charles's lucid, laborious, and discriminating studies. Its subject was most attractive, being nothing less than that of the great hospital which, as such, furnished a model to Europe, and comprised in its records some of the most interesting facts in the history of Art. From the time of Giotto the painters of Florence held meetings within its walls; the painters were then incorporated as a guild with the physicians. Memline and Hugo Van der Goes certainly painted in oil for the chapel of the Portinari of the hospital church; D. Veneziano and A. dal Castagno assuredly

painted there. As to another claim upon our interest which the place makes, let Sir Charles tell his own story:—

"Attached to a chapel where the dead were first deposited was a hall for the study of anatomy, to which subsequently was added a theatre for lectures. The chemical department, again, comprehended an ample dispensary, underneath which, in extensive vaults, distillation and other operations requiring the use of fire were carried on; the whole being under the superintendence of experienced professors. Such was S. Maria Nuova. The Pollaiuoli, Leonardo da Vinci and Michael Angelo may there have become familiar with dissection and with the structure of the skeleton; there the Florentine painters could trace back the traditions of Italian Art, from the time when Byzantine trammels were first cast aside; and there they could procure certain materials essential to the practice of the new art, prepared in the best manner by chemists who took an interest in their pursuits. If the institution which has been described might thus, for many reasons, be called the cradle of Italian Art, it is also, in a more literal sense, the chosen place of rest of the artists. Many an aged professor sought peace within its walls, to quit them no more; and many a convalescent left its precincts with reluctance. Vasari relates that when the friends of Nanni Grosso, a sculptor, visited him in S. Maria Nuova after his recovery, and inquired after his health, he replied, 'I am not well. I am in want of a little fever; I should then have an excuse for remaining where I have had every comfort.' An example is afterwards given of the kind of comfort which this artist required. During his last illness, when he was again an inmate of this hospital, an ill-formed crucifix was brought to him; the dying sculptor turned from it with pain, and entreated that a better work of the kind by Donatello might be placed before his eyes."

The oil picture which Memline painted for the Portinari Chapel is not known to have been painted in Italy; that of Hugh Van der Goes, a triptych, was probably executed about twenty years later, and is still in the chapel, on the wall on the left of the entrance; its wings are on the opposite side. On one of the latter are three portraits of the Portinari family, the donor and his two sons. Sir Charles Eastlake acutely discriminated with regard to the alleged ascription of this work by certain authors to D. Veneziano and A. dal Castagno—forgetting, as they did, to say nothing of the style of the pictures, that these artists painted on the walls of the chapel, and that their works have long since perished. "In consequence of this error the subject has been wrongly described, and the personages who, according to Vasari, were introduced in the wall-pictures, have been transferred to them." The error of Recha, a modern critic, followed this by making the figure of the donor to represent Folco Portinari, whereas it is much more likely to be intended for Tommaso, his son, whose name may be indicated by the introduction of St. Thomas the Apostle among the tutelaries who stand behind. The commercial relations of the Portinari family with Flanders and the north of Europe, where some of its members acted as partners and as agents for the Medici, may have led to the employment by them of Flemish artists.

The author next examines the records and indications which remain of the history of oil painting in Italy, and points out, with characteristic care and acumen, the leading facts which have been educed on that head, with regard to the early visits of Antonello da Messina, and the position in time and art of John Van Eyck, also of Hugh Van der Goes. The importance of the date "1474" upon the gem of a portrait by Antonello da Messina, now in the Louvre, for which the representatives of France and England contended eagerly, is duly pointed out as the earliest yet known of any

work by the artist after his return to Venice. The careers of the successors of Antonello in Florence are next examined. The circumstances thus described introduce us to the Pollaiuoli, producers of the earliest unquestionable examples of Italian oil painting now extant. To English students the labours of these artists are important, on account of the fine picture by Antonio Pollaiuolo, which represents the 'Martyrdom of St. Sebastian,' and is now in the National Gallery. It was completed in 1473. "This was the first great application of the new art (of oil painting) to altar-pieces." Of course this reference is strictly intended to apply to Italian works, for Hubert Van Eyck had done his share of the altar-piece of the Lamb at Ghent in the new method not less than sixty years before. To this marvellous picture no one will deny the epithet "great."

The reader of this volume will find a very succinct account of the latest conclusions as to the early vehicles of painters, their origin and manufacture, in continuation of the subject as treated in the former volume; and the positions of Italian and Flemish artists in the practice of what is now understood as "oil painting." Other portions of this book are occupied by dissertations on early painters, Lorenzo di Credi to Francia; the later men, Raphael and Andrea del Sarto, Correggio, &c.; also a very interesting chapter on Venetian Methods of Painting, and a large series of professional essays on subjects which are more strictly technical than the above. The whole concludes with a good index for the two volumes, which comprise one of the most important contributions in the English language to artistic and technical criticism and analysis. In cordially expressing our admiration for the work, we do so with reserve as to several critical conclusions of the author, of whose learning, labour, and research there can be but one opinion.

#### FINE-ART GOSSIP.

THE private view of the Exhibition of the Institute of Painters in Water Colours takes place to-day (Saturday). The Gallery will be opened to the public on Monday next.

The intended meeting for the election of a new full Member to the Society of Painters in Water Colours, referred to by us last week as appointed for Saturday last, did not take place.

The public will be glad to hear that it has been decided refreshments shall be obtainable in the Royal Academy during the Exhibition. Arrangements to this effect ought to have been made long ago, and in Trafalgar Square; yet this small sign of consideration for public convenience cannot but be hailed with pleasure by those who despaired of the Academicians taking any heed of their supporters beyond what was compulsory for the receipt of shillings and the temporary charge of umbrellas. There will be no difficulty in finding pleasant and well-lighted quarters for the new refreshment room; no one need fear having to descend to that awful limbo below the Exhibition galleries, which has been prepared for and is now more than half filled, vast as it is, with rejected pictures. Royal Academy visitors will not, as folks do in the British Museum, descend and darkly die where ranges of solemn iron columns of vast bulk impede a few rays of light which whitewash reflects from the outer dungeon.

Mr. Street's works for the Duke of Devonshire, at Bolton Abbey, have comprised the re-seating and repairing of the old nave, and cleaning off all the plaster and whitewash. The nave and its north aisle have always been used for service, but the arrangements were of a very mean description. Mr. Street has arranged a choir along the east end of the nave, leaving the old side wall, which has a stone seat and other ancient arrangements, untouched, and rendered the choir dispositions, such as they are, of the nature of a temporary



accommodation which may readily be swept away if the old choir were restored. The east end of the nave is now a temporary wall built up under the old arch, opening into the choir, and in front of this the modern architect is preparing a scheme for a great painted triptych, for the execution of which we do not know five competent painters. Fragments of the kilns of a mediæval tile-factory at Bolton have been found. Some very curious tiles have been copied for Mr. Street by Mr. Godwin of Lugwardine; the originals are valuable as being cut in circular patterns instead of the common square forms; these are shaped tiles of the same sort as Rievaulx and Fountains Abbey. Messrs. Clayton & Bell will produce several of the windows for Bolton Abbey. The windows on the south side of the nave are very fine in design and noble in character, Early English, with the great peculiarity of a middle transom: these were filled with glass at the cost of the late Duke of Devonshire. While these works are going on at Bolton it seems a pity that the choir is not re-roofed, which would probably save the building, if done ere long.

It has been observed that a great pier between two windows in a room next the kitchen in Fountains Abbey has recently fallen. Every fall of this kind makes something else still more certain than before to follow.

The Report from the Commission on the Science and Art Department in Ireland has been published, and, besides recapitulating the proceedings of the Commission, many facts of which are already known to the public, deals with the proposed Irish Institute, which, so to say, grew out of the opportunity for purchasing the "Exhibition Palace" in Dublin as a place for a permanent display of Irish productions—a national museum and "amalgamation" of several existing societies. It appears that, whatever might be the merits of the intended Institute, they are not reconcilable with the systems and objects of the Science and Art Department. The systems of this Department are summarized in this Report. It is reported that Ireland is deficient in an industrial museum, although branches of such an institution already exist; while the Irish science schools and classes are fairly successful. Those which profess to deal with Art are less so. This is owing to the difficulty of maintaining the latter. It is reported not to be desirable to maintain a separate Department of Science and Art for Ireland. In the recommendation thus implied we cordially join. It is stated that the College of Science, Ireland, is more complete as a pure school of science than anything of the kind in the sister kingdoms. The Report concludes with detailed recommendations for securing to Ireland all the advantages which might be expected to accrue on the formation of a separate Department of Science and Art for that country, as intended by the minute of the Committee of Council on Education, dated the 22nd of May last, in order to report on which the Commission now in question was appointed.

We have received from Mr. Ernest Edwards a few specimens of the results of his process of printing "in pigments,"—copies in fac-simile of drawings and other subjects,—for which Mr. Edwards claims the merit of permanency, in common with those works which other operators have produced by the carbon processes. Besides this, the merits of our Correspondent's system are, so says Mr. Edwards, the extreme simplicity of the operations, the cheapness of the materials, and the variety of the results produced by it. The former two of these are matters not within our scope; the variety of the results concerns us deeply, and is illustrated by the specimens before us, which are—1. The reproduction of a photographic portrait, with a glazed ground, of a girl, from nature. This is not only a good thing in itself, but its permanency being insured, all that any one need desire in photography. 2. A fac-simile of a design by Albert Dürer, in Venetian red, on blue drawing-paper, with a perfectly dead ground. 3. A copy in Indian ink of a design on blue paper, the surface being perfectly dead. 4. A picture in the same colour, on a chromo-tinted ground, with a fine surface, *i. e.* not glazed or quite dull. Mr. Edwards sends us other examples of his process—among them, reproduc-

tions of prints from works in niello, which as transcripts are perfectly satisfactory. He informs us that he has produced "pictures on linen, canvas, glass, wood, leather; indeed, it seems difficult to name a surface on which these permanent photographs may not be placed. It is to be remarked also that the amount of gelatine or size remaining in the finished picture is probably about 1 per cent. of that usually found in carbon prints, and that, from the nature of the process, this must be in the most perfect state of fixation, and have been converted practically into leather; unlike other processes, where the amount of fixation depends entirely on the care shown in their treatment. Neither moisture nor friction will affect these prints, though, of course, both combined would, as this would amount to nothing short of destruction. They have withstood the most severe tests, and will compare favourably, as regards cost, with the cheapest photographic printing processes extant." It will be seen that our Correspondent claims to have effected many things that were desirable in printing from photographs in permanent materials. There can be no doubt that the photography of the future will be permanent, whether by this process, that of Mr. Swan (the results of which we received some time since in the vast collection of admirable fac-similes from old masters' drawings), or another yet to be announced, is more than we can undertake to say. It cannot but be news of the best kind to all those who have joined in lamenting the evanescence of old photographs, that already permanence is insured for the transcripts which are to come; and that this is not the sole advantage in prospect, but to it are to be added decreased cost and greater variety in the results as above described, the whole of which, as we must state, are not peculiar to Mr. Edwards's process.

#### MUSIC AND THE DRAMA

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. CUSINS.—THIRD CONCERT, MONDAY EVENING, April 19. St. James's Hall.—Pianoforte, Herr Reinecke (Conductor of the Gewandhaus Concerts, Leipzig); Violoncello, Signor Piatti. Vocalists: Mlle. Regu (her second appearance), and Mr. W. H. Cummings. Symphonies, Schubert's unfinished, in E minor, and Beethoven's C minor; Mozart's Coronation Concerto in D, for Piano; Eckert's Violoncello Concerto.—Stalls, 10s. 6d.; Balcony, 7s.; Unreserved, 5s. and 2s. 6d. Lamborn Cock & Co. 63, New Bond Street; Austin's, 28, Piccadilly, &c.

MUSICAL UNION.—Jaell and Vieuxtemps will play, first time in England, Raff's grand Sonata, in E minor, for Pianoforte and Violin; Quintet, E flat, Beethoven; and Double Quartet, Spohr; and Pianoforte Solos are included in the programme.—TUESDAY, April 20, Quarter past Three, St. James's Hall.—Visitors' Tickets, Half-a-Guinea each; to be had of Lamborn Cock & Co., and Olivier, Bond Street; and of Mr. Austin, at the Hall. J. ELLA, Director, 9, Victoria Square, S.W.

ANTOINETTE RUBINSTEIN will play at the MUSICAL UNION, May 19.

ST. JAMES'S HALL.—THE ORATORIO CONCERTS.—WEDNESDAY, April 21, Haydn's CREATION.—Madame Lemmens-Sherrington, Mr. Sims Reeves, Mr. Monckton Smith, and Mr. Lewis Thomas. Conductor, Mr. Barnby.—Doors open at Seven, commence at Eight.—Stalls, 10s. 6d.; Balcony, 5s. and 3s.; Area, 5s. and 2s.; Admission, 1s.—Tickets at Novello, Ewer & Co.'s, 1, Berners Street, and 35, Poultry; the principal Musicians; and Austin's Ticket Office.

CONCERTS.—It is to be regretted that Mr. Sullivan has not found time to complete the second Symphony promised by him to the Crystal Palace Company for this season. But it is far better to give his work all needful consideration than to finish it off in a hurry. Under the circumstances it was a graceful idea of the concert-framers to substitute for the promised second Symphony the first, originally brought out at the Crystal Palace three years ago. Its attractiveness is not of that kind which fades on more intimate acquaintance and closer examination. The Symphony is strangely free from all taint of plagiarism and singularly devoid of all affectation. The themes are not more spontaneous in themselves than in their treatment, while the orchestration is throughout masterly. This is unquestionably the strongest of Mr. Sullivan's many strong points. The Symphony in E minor is a work of which the English school may feel justly proud. We look hopefully to Mr. Sullivan to increase its credit, but, if he would do this, it behoves him to take heed lest he fritter away his gifts in things written only for the "shop." Of Schumann's 'Hermann und Dorothea' overture we shall find another chance of speaking. Beethoven's G major

Concerto, as intensely poetical a work as any imagined by the greatest of tone-poets, was excellently played by Mr. Charles Halle, while Miss Edith Wynne and Mr. Edward Murray contributed the vocal music. The season of Winter Concerts will be closed with the Choral Symphony to-day, when Herr Reinecke will bring forward a Concerto of his own in F sharp minor.

At Miss Zimmermann's Second Soirée, that very clever pianiste played with all due grace and delicacy Mendelssohn's posthumous Sonata in B flat, and took part in Bach's glorious Sonata in A for piano and violin, in Herr A. Rubinstein's 'Trois Morceaux' for violoncello, and in Schumann's quartet in E flat, the most engaging perhaps of his concerted pieces. Miss Zimmermann also introduced two part-songs from her own pen, one of which, a 'Fairy Song,' displayed remarkable ingenuity. Her co-players were MM. Deichmann, Zerbini and Daubert.

Dr. Wylde began his "New Philharmonic Concerts" on Wednesday, his place of meeting being now transferred back from St. George's to St. James's Hall. His band is, at least, as complete as ever, and Beethoven's 'Eroica' Symphony was on the whole fairly well performed. It was rough and coarse in parts, but no fault could be found with Dr. Wylde's reading, while his energy never relaxed. He does well to bring forward Cherubini's Overtures so perseveringly. That to 'Faniska,' which opened the programme, is one of the most characteristic, and it contrasted well, moreover, in style with Mendelssohn's Cornelius March, which brought the concert to a close. One cannot refuse a welcome to anything that has come from Herr Molique, seeing how long and devotedly he laboured among us, and how poor was his eventual reward. Concertos for the clarinet, too, are so scarce that Mr. Lazarus must have felt as grateful to the veteran composer as were the audience who were witchèd by the finest player of the day. Hummel's masterly Concerto in A minor was assigned to Madame Arabella Goddard, and Mlle. Ilma de Murska was the vocalist. Dr. Wylde, of course, conducted the orchestral works, but the vocal music was directed by Signor Bevilgnani. This is a good plan, for, as we had occasion to notice last week, it rarely happens that a man is equally proficient in conducting an orchestra and in accompanying a singer. Besides which, the plan secures an occasional rest in the midst of responsible duties.

GLOBE.—'A Breach of Promise' is a version, by Mr. T. W. Robertson, of a well-known French vaudeville, 'Les Amours de Cléopâtre.' It is a thoroughly extravagant and farcical production, freshly conceived, but very unequal in execution. Of the two acts into which it is divided, the first act is clever and amusing; while the second is so preposterous that admirable acting is required to save it from failure. A young milliner, Irish in descent, finds her lover, who has come into a fortune, false to her and determined to marry a wealthy rival. She hides her resentment, and, by clever diplomacy, succeeds in obtaining from her former sweetheart the name of his bride elect, the place and time of the wedding and other particulars. These things once ascertained, she changes her demeanour. She confronts her treacherous lover, locks him in her room and throws the key out of the window, detains him too late for his marriage-appointment, and extorts from him at last a promise of renewed fidelity. Finding that during her brief absence he has escaped from captivity and gone to get married, she follows him, assumes the name of one of his relatives, who is expected, and makes her appearance among the wedding guests. By a series of inexplicably preposterous actions, she succeeds in breaking off the proposed alliance, and walks away at length with her lover—a tame and unresisting captive. The Irishwoman, who is named *Miss Honor Molloy*, is cleverly played by Miss Brennan. Feminine acting is seldom intrinsically comic. Miss Brennan's power of changing her expression, however, is very humorous, and her mimetic skill is remarkable. The alteration her features and voice underwent when, "blarney" having done its work, resolution took



its place, and the weeping girl stood up a fair and desperate woman, not without a touch of the virago, was very noticeable. Mr. Clarke played the part of the fickle lover. The reception of the play was favourable.

**ROYALTY.**—A new comedietta, by Mr. John Daly, entitled 'A Roving Commission,' is now played at this house. It depicts the adventures of a young Australian, who, having made a fortune, returns to test the sincerity of the sweetheart and friends he has left behind him. The result of his investigation must be considered satisfactory, when allowance is made for the dangerous nature of the experiment. Before, however, the wanderer is recognized and embraced, he has caused a good deal of commotion among those he visits, and has administered a stinging rebuke to a lady unwise enough to accept worldly prosperity as a test of personal merit. The play has, accordingly, a moral, which is the more satisfactory as it is the only merit it possesses. Mr. Dewar played vivaciously the returned Australian.

#### HERR WAGNER'S LAST.

April 10, 1869.

THIS ill-advised music-maker and critic, whose perversity and arrogance both as to quantity and quality far exceed his cleverness, has of late been "exalting his horn" and sharpening his pen with a vengeance. His "kingly friend," the not over-wise monarch of Bavaria, has commanded that Herr Wagner's 'Rheingold' (only one part of his Nibelungen Trilogy) shall be represented on the 25th of August, the anniversary of the royal birthday. To prepare duly the groupings, the dresses, and the scenery for this solemnity, the theatre is to be closed for six weeks,—from the 28th of June to the 11th of August. This will be a truly pleasant surprise to inhabitants or to passing guests, but "What would you?" Herr Wagner apparently remains to be king of the King of Bavaria. Let no one be surprised should a second act of a Munich Trilogy (to be entitled 'A Drama of Royal Favourites'), following that memorable first act, of which *Lola Montes* was the heroine, be acted. At Carlsruhe the composer only demanded one hundred and fifty rehearsals for his 'Meistersänger!' The same opera (by the way) has been vigorously hissed at Mannheim. Such vagaries of quackery gaining for itself (as quackery always may do) contested favour and aristocratic countenance, would not be worth noticing did not Herr Wagner continue to sit in insolent judgment on his betters in Music who were too great and too genuine to have the slightest recourse to charlatanism. If my memory do not deceive me he has publicly cried "Peccavi" for the presumptuous sins and insults committed and vented in his early book, 'Oper und Drama.' Yet lo and behold it would seem that

The creature's at his dirty work again,

if the analysis of a new pamphlet by him which has appeared in a certain foreign paper is to be relied on. This pamphlet (appealing to the Jesuitism of South Germany?) is entitled 'Judaism in Music.' In it Herr Wagner furiously attacks the Israelitish composers, not sparing the last of the great Germans, Mendelssohn. What does such a *Thersites* make of the singers belonging to "the tribes"—of such a Queen of opera as Pasta—nobler of all remembered women as a singer and as an actress—to be named before the last French tragic actress (unfortunately also a Jewess) Mdle. Rachel? Of our English Braham, of course, a despot so self-sufficient in his ignorance as Herr Wagner can never have heard. The extraordinary violence and overweening self-complacency which the above manifestations evidence ought to work their own defeat and discomfiture. But it may be feared that till the end of time there will be *Shallows* who will submissively follow the lead of impudence pretending to taste and foresight, and conceive such a proceeding to be at once interesting, reverential, and "in advance of the age."

H. F. C.

#### MUSICAL AND DRAMATIC GOSSIP.

THE operatic coalition has had the effect of reducing the chronicler's task to a minimum. At

the beginning of the season it seemed to be the intention of the managers to change the opera each night of performance. But their attempt seems to have been unsuccessful. One after another the works announced,—such, for instance, as 'Guillaume Tell' and 'I Puritani,'—have been withdrawn, and repetitions have taken their place. There was no variation of cast to note in Thursday's performance of 'Les Huguenots' except in the part of the Page, given, in accordance with Meyerbeer's original design, to a soprano—Mdle. Vanzini. Signor Bagagiolo's grand voice is well fitted to *Marcel*. The opera has since been repeated, together with 'Linda' and 'Fidelio,' while 'Il Flauto Magico,' again with Mr. Mapleson's cast, was announced for Thursday and the two following nights.—Mdle. Nilsson has written to the newspapers to say that she and the directors have come to terms.

Mr. Benedict advertises that the first performance in England of Rossini's 'Mass' will take place in St. James's Hall on the 13th of May.

A new comedy, adapted from the French by Mr. Boucicault, is in preparation at the Queen's Theatre.

'Masks and Faces' has been produced at the Olympic Theatre, with Mr. Webster in his original part of *Triplet*.

The programme put forth by the French company about to appear at the St. James's Theatre is in the main attractive. It includes a number of Odéon pieces, with others originally produced at the Comédie, the Vaudeville and elsewhere. George Sand's comedy of 'Le Marquis de Villemer,' adapted from her novel of the same name, is the opening piece. M. Brindeau will play Berton's part of the *Duc d'Aleria*, and Mdle. Léonide Leblanc *Caroline de Saint-Genève*, first taken by Madame Theuillier. Other characters are assigned to M. Ch. Lemaître, M. Scipion, Mdles. Masson, Descamps and Deborah. M. Lafont will subsequently appear in 'Les Beaux Messieurs de Bois Doré,' in 'Montjoye,' 'Nos Bons Villageois,' and 'Les Ganaches.' During the course of the season Mdle. Schneider and M. Dupuis will play in Offenbach's 'Orphée aux Enfers,' and his 'Barbe Bleue.'

The season of Italian Opera in Paris will conclude on the 30th of April. But the orchestra, chorus and some of the principal singers, such as Mdles. Krauss and Grossi, will be retained during the month of May in order that Rossini's *Mass* may be several times repeated, and that certain plays which require music for their illustration may be efficiently performed. Ernesto Rossi, one of the best Italian actors of the day, is to bring a *troupe* to the theatre. He will play, it is expected, in the 'Egmont' of Goethe, the 'Struensee' of Michel Beer, brother of the author of 'Le Prophète,' and the principal characters of Shakspeare's tragedies. He will be accompanied by a young actress, Signora Casilini, a granddaughter of the celebrated Romagnoli.

M. Ambroise Thomas has just completed a choral *Cantata* entitled 'La Nuit du Sabbat.'

'Guttenberg,' a five-act drama, by M. Édouard Fournier, refused by the Comédie and afterwards accepted at the Odéon, has now been produced at the latter house. Its reception was stormy, though in the end the "contents" prevailed. The drama is wholly occupied with the invention of printing, and presents Guttenberg in heroic proportions.

A drama, by MM. Erckmann and Chatrain, is in rehearsal at the Théâtre de Cluny. It is a piece of *diablerie*, resembling the 'Contes' of Hoffmann, and is called 'Le Juif Polonais.' The reputation this little theatre has suddenly acquired is remarkable. 'Les Sceptiques' of M. Félicien Mallefille first brought it into reputation, and was followed by 'Les Inutiles' of M. Cadol, which obtained even greater success. The latter piece has now been played over two hundred nights. An equal triumph is anticipated for the forthcoming work of the authors of 'Le Conscri.' M. Vaillant will play the *Jew*, and other parts will be assigned to MM. Tallien, Perrier, Bellot, and Mesdames Boveri and A. Kelley.

'Julie,' by M. Octave Feuillet, the next novelty at the Comédie, is now in rehearsal. It will be

played by Madame Favart, Mdle. Reichenberg, Mdle. Lloyd, and MM. Lafontaine and Febvre.

The Comédie Française has accorded a pension to Madame Mirecour, the widow of an actor whose death was recently recorded in the *Athenæum*.

M. Ambroise Thomas's 'Hamlet' has just been brought out at the Leipzig Theatre, Madame Peschka-Leutner being very efficient in the part of *Ophelia*, created by Mdle. Nilsson. We are not sorry to hear from private authority that the French version of 'Hamlet' is not admired in Germany. Our Correspondent speaks in high terms of the great improvement effected in the theatre since February, when it came under the management of Herr Heinrich Laube, whose name must be familiar to most of our readers.

The death of Alexander Dreyschoek has followed closely on that of his brother Raymond. The former has just died at Venice.

Another *pianiste* to the Court of Russia, Ernest Haberbier, has died at Bergen, in Norway, in a horrible manner. He was playing for the second time in a concert given by himself, when he fell forward against the piano—dead.

#### MISCELLANEA

**Earthquake in India.**—A friend writes from Asaloo, under date of January 26:—"We were thrown out of our wonted serenity and sense of security on the 10th by one of the most terrible earthquakes I, or many others in India, have ever witnessed. This neighbourhood was the very centre of the convulsion; for from the evidence I have collected it spread out from an area about twelve miles west of this, in every direction. Silchar went down, every *pukka* house in the place, church and all; the pale of the bazaar sank several feet, trees that were on a level with the main street so much that their tops were afterwards on the level. One village was sent up in air; and sank again, leaving it on a slope, and a low range of low hills with broken tops was formed, with deep chasms between them; sand, with water (hot), came up in cones in several places. Here it was quite appalling: the motion so great that most people sat down on the ground. I just managed to keep my feet, but then kept staggering about from the jerking side to side movement that accompanied the waves of motion. It went off from here eastward. All is forest round our head-quarters, so that the motion could be followed by the wild way in which the trees were lunged about. The sudden way it overtook us was as bad as anything. No preparatory rumble ushered it in. Shocks continued, two and three every day, up to the 21st; one or two of these were peculiar, from the direct upward jumps they gave, just as if some one gave one's chair a heavy blow immediately from below. On one occasion two thumps occurred at an interval of twenty seconds. Such an earthquake has not been felt for an age in these parts; but the area is one of terrible convulsions in past ages—just at the re-entering angle of the mountain ranges, where a range striking east and west suddenly meets another with an almost north and south one. Wongong has suffered a good deal, and it has been noticed as far up into the Gangetic Delta as Morglyr. Calcutta, as you will know ere this reaches you, got a smart shock."

**Cymraeg.**—In a recent number of the *Athenæum* it is correctly stated that *Cymru* means Wales, and *Cymry* the Welsh people; but it is not correct to say that *Cymraeg* is a feminine adjective, qualifying *iath* (language), understood. *Aeg* is a Cymric word, little used, except in compound form, for language. *Cymraeg* is, therefore, a composite noun (*Cymro-aeg*), meaning the language of the Cymro, Cymric-man, Welshman. The true feminine adjective is *Cymreig*—*Yr iath Cymreig*, the Welsh language. So *Seisnig* means the Saxon (language understood), but *Seisnaeg*, the language of the Saxon, fully expressed. One of the few mistakes made by Zeuss, in his invaluable *Grammatica Celtaica*, occurs in the etymology he gives to the word *Cymro*, which he derives, following the example of much less accurate scholars, from *can* (same as Latin *con*, with), and *bro* (a region), whence he arrives at the signification, indigenous, belonging to the coun-



try—"conterraneum, eandem terram habitantem." I am not aware that there exists an analogous use of the word *bro*. *Cymro* and all its cognates must inevitably be traced to the old *Cimbri*.

THOS. NICHOLAS.

*Gait*.—This word is not known in the kingdom of Fife. I have heard it, but only as the faintest reminiscence possible. The author of the recently-published 'Life of Ferguson,' the astronomer, whose antiquarian lore is extensive, informs me that "the word *gait* has been long out of use—perhaps for more than 300 years. *Gait* is the old word for goat, and it seems also to have been used both as singular and plural. In the Register of Dunfermline Abbey, under date 1163, I find *gait-milk*, *gatemilk*, *gaytmilk* and *goatmilk*, which refers to lands lying about 2½ miles south-west of Leslie, in Fifeshire, which belonged to the Abbey. 'Henryson the guid scholemaister of Dunfermeling,' who flourished 1440—1500, in referring to goats, has *gait* to signify a goat and any number of goats. The word *gait* is now not known except to the antiquary." In a note to Scott's ballad, 'The Eve of St. John,' there is an extract given from "the bloody ledger of Lord Evers," detailing the sum total result of ravages on the Scottish border, from the beginning of the year 1544 up to the 17th of November, the same year. Among the items mentioned is "*Gayt* 200." *Gait* and *gayt* seem to be the spellings most common. Will Mr. Murray kindly tell me where he finds the extract he gives in which the spelling *gait* occurs? I have asked men well up in years from different parts of Scotland, and none of them ever heard the word either in its singular or plural signification. In conclusion, permit me to say that *brether* is in Fife pronounced *brether*.

JOHN ADDISON.

*Chaucer Studies*.—Mr. Halliwell ('Archaic Dictionary,' i. 323) says that the word *dulcarnon* "has set all editors of Chaucer at defiance." It seems as plain as a pikestaff. *Δουλια Καρνεια* was the worship of Apollo Carneios (of which readers may inform themselves *apud* Dr. W. Smith's 'Dictionary of Antiquities'): hence, in Mr. Halliwell's quotation, applied to the Irish, as attracted by a very inferior kind of worship. Its meaning in Chaucer—

"At dulcarnon, right at my wittes end."  
(Quod Pandarus) "Ye, nece, wol ye here,  
Dulcarnon is called fleming of wretches."

*Troilus*, iii. 933—5.

may be explained by a reference to the *δουκελλα*—a two-pronged instrument that was crowned with flowers. The *δικηλον στεμματιαιον* of Dr. Smith thus represents the two-horned dilemma on which the hapless young lady is supposed to have impaled herself. Further, the word is then punned upon in the sense of slavery: *δουλικος*=slavish. "Fleming of wretches" is carrying away as a slave; *A.S. aflyman*=to banish.

A. HALL.

*Griestly*.—No doubt "careless spelling is at the bottom" of a great deal of misapprehension respecting this word, and I am sorry I have contributed somewhat towards it. I think, however, Mr. Skeat is too hard upon Dr. Jamieson in the *Athenæum* for January 9th. I have now, through the courtesy of Mr. Robert White, a copy of the 'Palace of Honour' lying before me. It is dated "Perth, 1787," and is considered a trustworthy edition. In it the word is *gries*, not *greis* as quoted by the Doctor. At the end of the poem is a glossary, in which *gries*=sands. *Greis* is another word altogether; and Mr. Skeat must be well aware that *gries* has more equivalents in English than *grit*. Sir Walter Scott himself I think furnishes us with the meaning of the word in his description of the Loch Corriakin. He says, "Its shores consisted of huge layers of naked granite, here and there intermixed with bogs, and heaps of gravel and sand marking the course of torrents." From this it cannot be difficult to determine what Sir Walter meant by—

The griestly gulfs and slaty rifts,  
Which seem its shiver'd head?

W. LYALL.

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69. 'The Bohemian Girl,' for the Pianoforte, with a Short Sketch of the Opera. November Number, 1868.
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75. Selection of Sacred Melodies, for the Pianoforte. April Number, 1869.

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66. Twelve Songs, by Bishop and Balfé.
68. Sixteen Operatic Songs, by various Composers. October Number, 1868.
70. Ten Popular Songs, by Ch. Gounod. December Number, 1868.
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12. Beethoven's Sonatas. Edited by Charles Hallé. (No. 1.) Containing Sonatas Nos. 1 and 2 complete.
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Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2165.

LONDON, SATURDAY, APRIL 24, 1869.

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## UNIVERSITY COLLEGE, LONDON.— DEBATING SOCIETY.

The ANNUAL GENERAL MEETING will take place on THURSDAY, April 29th, at 7 o'clock p.m.

JOHN A. ROEBUCK, Esq. in the chair.

Subject for Debate—'Is a Hereditary House of Legislature desirable?'

Tickets may be obtained at the College of the Honorary Secretary.

S. H. DAVIGDOR, Hon. Sec.

## KING'S COLLEGE, LONDON.

A COURSE OF SIX PUBLIC LECTURES on the GEOLOGICAL EVIDENCES of the ANTIQUITY of MAN will be delivered on TUESDAY EVENING at 8 o'clock, beginning May 4, by Dr. P. MARTIN DUNCAN, F.R.S. Fee for the Course, 10s. For particulars and cards of admission apply to

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## ROYAL BOTANIC SOCIETY'S GARDENS, REGENCY PARK.

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## QUEEN'S COLLEGE, IRELAND.

The PROFESSORSHIP of LATIN in the QUEEN'S COLLEGE, GALWAY, being now vacant, Candidates for that office are requested to forward their testimonials to the Under Secretary, DUBLIN CASTLE, on or before the 1st of AUGUST, 1869, in order that the same may be submitted to His Excellency the Lord Lieutenant.

The Candidate who may be selected for the above Professorship will have to enter upon his duties by being ready to assist in conducting the Examinations at the Queen's University, which begin on the last Tuesday in September next.

Dublin Castle, 16th April, 1869.

## ARTISTS' GENERAL BENEVOLENT INSTITUTION.

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The FIFTY-FOURTH ANNUAL FESTIVAL, in aid of the Funds of this Charity, will take place on SATURDAY, the 8th of May, in Willis's Rooms, St. James's, at 6 o'clock.

The Right Hon. Lord JOHN MANNERS, M.P., in the Chair. \* \* Tickets, including Wines, One Guinea each; to be had of the Stewards and the Assistant-Secretary, from whom all particulars relating to the Institution may be obtained.

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## MIDDLESEX HOSPITAL.—SUMMER SESSION.

The Lectures and Clinical Instruction in the Wards will commence on MONDAY, May 4th. Full particulars, with Terms, &c., may be obtained on application to the Dean.

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A Course of Demonstrations on DISEASES of the SKIN, by Dr. Robert Living, M.A., and a Course of Practical Instruction in HISTOLOGY, by Dr. Cayley, will be given during the Summer Session.

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The first Entrance Examination will be held in London, and will occupy four days, beginning July 12th. Forms of Entry may be obtained on application to the Hon. Secretary, Miss DAVIES, 37, Canningham-place, N.W. These Forms must be filled up and returned on or before June 1st.

Two Scholarships, covering the whole of the Fees for the College Course (i.e. each of the annual value of 100 Guineas for three years), to be entered upon in October, 1869, will be awarded to the Candidates who shall pass the best Examination, such Candidates being not less than 18 or more than 25 years of age on the day that the Examination begins.

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## ROYAL LITERARY FUND.

The EIGHTIETH ANNIVERSARY DINNER of the Corporation will take place in WILLIS'S ROOMS, on WEDNESDAY, May 5th. The Right Hon. LORD STANLEY, M.P., in the Chair.

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## ART-UNION of LONDON.—The ANNUAL

GENERAL MEETING, to receive the Council's Report and to distribute the Amount subscribed for the purchase of Works of Art, will be held, at the New Theatre Royal Adelphi, on TUESDAY, April 27, at half-past 11 for 12 o'clock, by the kind permission of Benjamin Webster, Esq.

The Receipts for the current year will procure admission for Members and Friends.

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2. All natives of the said Old Borough, Parish, or Liberty, educated at the Free Grammar School of St. Olave and St. John, in the said Borough of Southwark.

3. Natives of the said Borough, Parish or Liberty, whosoever educated, not being less than sixteen, or more than nineteen years of age, at the time of such competition.

Scholars attending the said Grammar School of St. Saviour, whosoever born.

5. Scholars attending the said Grammar School of St. Olave and St. John, whosoever born.

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Dated this 21st day of April, 1869.

FERDINAND GRUT.

Clerk to the Trustees of the Charity of John Marshall, deceased, 9, King-street, Southwark.

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Government Life Annuities.

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## LITERATURE

*The Authentic Historical Memoirs of Louis Charles, Prince Royal, Dauphin of France, Second Son of Louis XVI. and Marie Antoinette; who, subsequently to October, 1793, personated through supposititious means, Augustus Meves.* The Memoirs written by the veritable Louis XVII., and dedicated to the French Nation. The Compilation and Commentary by his two eldest sons, William and Augustus Meves. (Ridgway.)

ON Wednesday, the 10th of June, 1795, just before sunset, a little coffin was borne out of the Temple, in Paris, under escort of two or three unconcerned officials and a few troops of the line; it was carried to the cemetery of the Church of St. Margaret, in the Faubourg St. Antoine. On that evening it was said in Paris that the son of Louis the Sixteenth had died in his prison. Groups of persons stood to see this humble funeral pass on its way. Individuals looked or commented upon it according to their political feelings. Some were supremely indifferent, some wore a serious air. "It's little Capet!" shrieked the *Faubourriennes*. Other women, who thought of the child and his mother more than of the faults of his father's government, shook their heads as with pity, and said to one another, "It's the young Dauphin!" The body was buried in the common trench of the cemetery, but the exact spot, unmarked, was subsequently forgotten, and could never be recognized. A report arose that the corpse was buried in a grave by itself; a second that it was secretly interred at Clamart. Two things are, however, certain. The Dauphin died in the Temple and was buried in St. Margaret's. Louis the Eighteenth gathered a few bones from the lime-stuffed trench of the Magdalen churchyard, in which the bodies of Louis the Sixteenth and Marie Antoinette lay, and he carried them in mournful pomp to St. Denis, as the remains of that unfortunate couple. St. Margaret's would have yielded a charnel-house of bones, but it would have been impossible to distinguish amongst them those of the Dauphin. So Louis the Eighteenth left the matter drop. The dust of the little "king" could not be conveyed to St. Denis; it still lies somewhere in the democratic quarter of St. Antoine.

Well, notwithstanding the thoroughly attested fact that the Dauphin never left the Temple after he entered it a prisoner till his death, and that the Dauphin who died there was buried in the little churchyard of St. Margaret's, a variety of aspiring personages have denied both facts. Each of these claimed to be the true prince, and each looked on every counter-claimant as a sacrilegious impostor striving to pass himself off for the French Lord's Anointed. They are now all dead, but they are not all worth chronicling. Some of them have left heirs to their claims. Among the latter are William and Augustus Meves, who edit this book. They, perhaps, aim at a joint inheritance of the royalty which they derive from their supposed kingly sire. Some Eastern nations have two kings at a time—just as Brentford had—why should not France have two also, if she resolve (and what may not be resolved in France) on a restoration of the real Simon Pures of the Bourbons? Or one might take the magnificent reality, and the other the titular honour. Guillaume might be "Roi de France," and Auguste "Roi de Navarre." In this way, they might smell at the same nosegay, and be at peace—if rival "Dauphins" would only let them.

The successive Prince-Pretenders may be said to have come before the public periodically. About a year after "little Capet" was carried to the burying-ground of St. Margaret, the clever son of a tailor of St. Lo, one Hervagault, ran away from home and the shop-board, and successfully vagabondized as the son of an *émigré* noble. Prison and his sire's affliction could not touch the lad. He escaped again and again into the world, and played triumphantly any part he chose to assume—male or female. He would have been a first-rate actor, and the stage would have been proud of him, but he determined to go on the throne. In one of his imprisonments as a rogue and vagabond he imparted to his fellow rogues in prison that he was the son of Louis the Sixteenth. "I beg you will not think of telling this to anybody," said his pseudo-Majesty; and, of course, the story went to the warders, thence to the world outside; and when the Pretender was himself released, he found as much recognition as Perkin Warbeck at his brightest time. Everybody who hated the Government did him homage, and loaded him with good things. He was a handsome, clever rascal. "He is a tailor's son, and I want to make a tailor of him," said his poor, honest father. The knave was too much for the good man, and for the credulous dupes who believed the knave was a prince. After more prison discipline, Hervagault appeared in La Vendée. He took with him a portrait of the Dauphin and a mark in his leg made by the Pope as warrant of his quality. Royalists heaped kindnesses upon him, but "would his Majesty condescend to tell them—" His Majesty condescended accordingly. A good nurse in the Temple, seeing him so ill, had wrapt him in a bundle of linen, carried him out, and conveyed another child in! Since then, he had consorted with princes. England, Rome, Portugal, had recognized him. Princesses had sighed for him. The 18th Fructidor had been expressly got up for him. Its failure had brought him to the wandering condition in which they saw him. A weeping Marchioness asked him about the little fellow who had been put in his place in the Temple. "I am told," said the great comedian, "that he was the son of a very honest man, a tailor of St. Lo." The grosser he made the story, the more readily he was believed. He lived by it for years, and played his part, in or out of prison, in right royal fashion. Wealth was forced upon him, the whole country at last rang with his story, and the climax came when the ex-bishop of Viviers recognized him. Trial after trial proved who the pretender was, but the exposure only increased belief in him, and the pseudo-Dauphin's cells and tables were converted into regal appurtenances. This and much more was put an end to by his being again imprisoned as a common cheat. Fouché, or Bonaparte rather, kept the insinuating and plausible rascal in a dungeon till he was forgotten. Enfranchised, he tried the old game. At first, he experienced many disappointments, but his wonderful acting imposed on all. Various were his adventures, but they brought him into permanent trouble. Finally, he was shut up for life. His last words (in 1812) were a dignified assertion of his royalty. "Royalty!" said his old father, "why his mother was my wife, Nicole Bizot, and as honest a woman as ever lived."

Now, in 1812, when Hervagault died, there was a French deserter wandering about America, following various callings, and hinting at his being something very different from what he seemed. Three years later, hearing of the downfall of the Empire, he ventured to return

to France, and he sailed from New Orleans with a passport in the name of Charles de Navarre. After landing, he passed himself off on a poor widow as her long-lost son, and lived with her till she had nothing more to spend on him. He then made his way to Vezin, where he was identified, to his great disgust. He found that people had not forgotten Bruneau, the son of the *sabot* maker; a vagabond orphan boy whom the kinsfolk who would have helped him were obliged to turn out of doors. Like Hervagault, he had assumed, at first, only nobility. Times had been so confused, horrors so plentiful, and minds so agitated, that any romantic story might be true, and was hard to judge of. Bruneau's was so artfully told that an old Royalist baroness received him as a long-absent nephew, and maintained him in that character till the truth was discovered, when the adventurer was expelled. His subsequent misery made him glad for a time to be a menial in the kitchen of the house where he had flaunted it as one of the family. His fellows there, however, made the life of the voluntary Simmel intolerable. He disappeared, and took a turn at everything, except honest work. He was on the highway, in prison, a fugitive, an insurrectionist; but at length Bruneau was caught by the military law, which sent him into the marine artillery, from which, being on the American coast, he deserted in 1806. He returned to France, as we have said, in 1815. His own district would not hold the vagabond. He withdrew, went to Pont de Cé, entered the kitchen of the innkeeper, Leclerc, who had been one of the cooks of Louis the Sixteenth, and expressed his wonder that M. Leclerc did not recognize him. "I am Louis the Seventeenth," he said, "and you have often pulled my ears in the kitchen of Versailles." "Did I?" said the innkeeper, "I will, at all events, kick you out of my own!" and forcible ejection followed. Ultimately, Bruneau made St. Malo his head-quarters, and there proclaimed his heirship to the throne. No two parts of his story held together, yet the dupes came in crowds, the ladies most abounding. Prayers were put up for him, a home was established for him, and a royal homage paid to him. The enthusiasm of the women, and some of them came from Paris, was the more astonishing, as Bruneau had none of the gentle, seductive ways of Hervagault. He was an impudent ruffian, with an ex-revolutionary priest and a forger for his secretaries;—secretaries who addressed letters from him to the poor Duchess of Angoulême, beginning with "Dear sister"! and ending with a request that she would "receive the embraces of her unfortunate brother the King of France and of Navarre."

While chief and secretaries were in prison they wrote the Memoirs of the Life of the Dauphin, but the work came under the eye of another prisoner who had the critical faculty. His name was Branzou. He pronounced the Memoirs "trash," and not only re-wrote them, but taught Bruneau matter which enabled him the better to sustain his part. Women of all ranks, gentlemen of Normandy, farmers, abbés, were among the Pretender's warmest adherents and most substantial supporters. The Memoirs were forwarded to the Duchess of Angoulême, but neither Norman baron nor lady of *haut parage* could get access to her on such an errand. Affairs began to look unfavourable, but they were soon revived by their connexion with the political attempt (known as that of the 20th of March) to overturn the Government. People were told that if they would only rise there



was a King at hand who would fix the maximum price of bread at three sous a pound! This attempt was as little profitable to Bruneau as that of the 18th Fructidor was to Hervagault. It led to a trial at which he was thoroughly identified, and where every word he uttered told against himself. As the evidence swelled against him his rage and filthiness of expletive went beyond all bounds. In a very hurricane of Bruneau's unclean passion the Judge passed sentence upon him, and in the year 1818 the Pretender passed into a well-earned captivity which lasted as long as his life.

Louis the Eighteenth congratulated himself and his niece that he was now free from pretended nephews and the duchess from pretended brothers. They were mistaken. Not a month had elapsed after disposing of Bruneau, when the fanatic Martin of Gallardon declared that he had seen the real Dauphin in a vision; that the prince had declared that he was alive; and that if Louis the Eighteenth dared to go through the ceremony of a coronation, the roof of the cathedral at Rheims would fall on his head! The fat and infirm King never meant to be crowned, but he gave great importance to Martin by allowing the seer to deliver his message at the foot of the throne. The prophecy undoubtedly produced that "De Bourbon, Duc de Normandie," who revealed his greatness with such an air of truthfulness to Silvio Pellico, in their common prison at Milan. Of this Dauphin, however, nothing more was heard, save a report of his having been found, murdered, in one of the valleys of Switzerland.

Martin of Gallardon was still prophesying in 1818, when Mr. Meves, a clever miniature-painter of his day, living in Shoreditch, ate of a too plentiful supper of craw-fish, and died soon after of indigestion. One paragraph of his will runs thus—"I leave to my *natural* reputed son, Augustus Antoine Cornelius Meves, born in the year 1785, . . . the half of all my property." Augustus, who is the hero of the volume before us, had never before heard himself thus designated, and he appealed to his mother, "Mrs. Meves," who was living apart from her husband. The lady, of whose marriage there is no record, resented the imputation of illegitimacy with a *marry-come-up* sort of indignation. "You, my dear Augustus," she said, "are the fruit of lawful wedlock. You are not the son of the late Mr. Meves, nor are you my son; for you, Augustus, owe your existence to the unfortunate Marie Antoinette, Queen of France. She was your mother, who, in your infancy, entrusted you to my care, and I have done more than a mother's duty to you." When this revelation was made to Mr. Augustus Meves, he was thirty-three years of age—years of discretion! Nevertheless, he accepted the dignity, began to think over his early life, and to look for the downfall of his usurping uncle, who occupied the throne of France. Hitherto his career had been thoroughly well known, for he had been much before the public. Hummel had recognized his musical powers when a boy. Mrs. Cramer became one of his pupils; and when he made his first appearance, at a concert in Edinburgh, in 1805, under the name of Mr. Augustus, the papers declared that the young gentleman's "fine touch and exquisite execution could only be equalled by the great Mozart." This promising instrumentalist gave up teaching soon after his "reputed father's death," but he continued for many years to publish musical compositions, without any one imagining that he believed himself to be the lawful King of France. He, who was to have been a merchant, but whose taste made him a musician, was nothing less than King, in his own conceit,

and he tried to confirm it by recalling the days of his childhood and youth. He had been told the old story: he had been smuggled out of the Temple in a bundle of linen. To take his place, a lady of many names—Miss Crowley, Marianne de Courville, Madame Chroeter, Madame Schroeder, Mrs. Schroeder Meves, and, finally, plain Mrs. Meves (a lady who had been in the service of Marie Antoinette)—had given up her own son, and had taken charge of Marie Antoinette's! But Miss Crowley, or by whatever other name she should be called, had a mother's feeling for her own boy, and procured his release also: how, or what became of him, the "Dauphin" could not tell; but he was quite sure of the fact—Mrs. Meves had told him so; and, moreover, that she had procured a deaf and dumb lad, son of an English charwoman named Dodd, who really died in the Temple in the character of Louis the Seventeenth!

No wonder the newly-revealed Dauphin was set a-thinking. In obedience to his "reflective powers," he recalled his early days. He saw himself in a gloomy stone building, and he seemed to remember having been taken from it by his "reputed father"; but some of his unbelieving "reputed" relatives remarked that the first school at which he had been a pupil had formerly been the county prison, and the reminiscence might be thus explained. His Highness further remembered that, having taken "a course of medicine" in 1809, it had so cleared his memory that he could recall a grand water procession, which, he tells us, must have been the obsequies of Voltaire. "It must have been the regatta on the Thames, which we saw from the Apollo Tea Gardens at Vauxhall," was the sensible comment of his obstinate "reputed" uncle. Augustus even recollects being at the Argyle Rooms, in Regent Street, in 1815,—which is a wonderful feat of memory, seeing that that portion of Regent Street was not then completed. Again, when in Paris, Talma used to send him orders to see him "perform with Mdle. Deschendis," in which name the reputed prince casts away all identity of Mdle. Duchesnois. He speaks, moreover, of L'Ambigue, and spells *Sèvres* without the "r," and records his frequenting the Anti-Gallician coffee-house in London, and chronicles a visit to "the grave of Marshal Ney, in the gardens of the Luxembourg"! His candour, however, is praiseworthy. He does not omit to record the fact that, soon after his "reputed father's death," Dr. Tuthill, of Soho Square was called in, "who directed that I should be taken to a private lodging." When he recovered, a sensible friend, a Miss Powell, advised him not to let his brains go wool-gathering. Augustus then did a sensible thing, by asking his uncle, George Meves, once a grocer, then a retired valet, living in Long Acre, for his opinion on the greatness thrust upon him by his mother. The uncle, also a sensible person, did not believe a word of the lady's story. He speaks of her as "Your mother, Miss Crowley." His brother, he says, "might have married her," the uncle could not tell; he "knew very little of their proceedings." This was discouraging for the "Dauphin." His father called him in the paternal will, his natural son. His uncle did not know whether Miss Crowley and Mr. Meves were married or not. The lady seems to have been piqued rather rashly into the assertion that Augustus was not their son, but born in lawful wedlock, of the King and Queen of France. The assertion of an angry woman tends to show that papa Meves told the truth in his will, and that uncle George had a very fair idea as to how matters stood.

Nothing could persuade this unnatural uncle that his nephew was a prince. Frenchmen in

taverns in the Strand recognized Augustus at a glance. Leicester Square Gauls offered to put him on the throne of France, and one enthusiastic person thought he was paying him a compliment by saying, "Sir, if you are not the Dauphin, I really believe he must have died in the Temple." After the Revolution of 1830, on the arrival of the Duchess of Angoulême in England, Augustus Meves assailed her with fraternal notes; and when he told his uncle of his intention to visit his royal sister at Holyrood, Uncle George sent a man to bleed him, and then shut him up for a time out of harm's way.

Meanwhile, Dauphins were getting as "plenty as blackberries." One of them, who flashed out for a time and intended mischief to Louis Philippe, was the Baron de Richemont, whose real name was Hebert. Rich old legitimist ladies swore by a man who had on his body, as all the pretenders of course had, the several marks and scars which were known to have been on the body of the true prince. The law at last laid hold of the Baron, who was condemned to twelve years' imprisonment. The most comic incident of this trial was the appearance of an envoy, named Morin de St. Didier, bearing a letter from a genuine Dauphin, then in Paris, denouncing the Baron as an impostor in a double sense, since he claimed to be the "Duc de Normandie" who had revealed himself to Silvio Pellico. "The sky rains heirs to the throne of France!" cried laughing auditors. "In the skies or on the earth," said M. de St. Didier, "there can be but one true heir," and the envoy intimated that he had the genuine unadulterated article in his keeping. And truly, there might be seen in legitimist circles in Paris, a pale, quiet, gentleman-like man, with something of a Bourbon expression of feature, and a gravely reiterated persistence that he was the true King of France. He had, like all the pseudo-dauphins, the marks on his body which the poor true little prince had on *his*. There was the old theory of escape, and this claimant did not conceal what was soon found out, namely, that he had been in various localities in Germany and Switzerland practising watchmaking, and bearing the name of Näundorf. A Dauphin with a strong German accent was not likely to succeed. Näundorf, compelled by the police to leave France, found refuge in England, and as an especial merry fortune would have it, he one day found himself face to face with Meves in a room where both were airing their pretensions. The meeting of the two Sosias, of the two Amphitryons, the two Dromios, or the two Antipholi, was nothing compared to this encounter. The rivals produced their respective proofs, but neither would yield the throne of France to the other. They parted, each with the conviction that the other was an impostor, and it is probable that, saving delusion, both were right in their conclusions. Näundorf was much better known to the English public than Meves. The "Duke of Normandy" was to be seen in the park. He pursued some scientific labours relating to shells and artillery at Chelsea and Camberwell. He was once shot at, according to his own report, which was a satisfactory proof that somebody wanted to get rid of him; and when his daughter and their royal family's housemaid had a squabble in presence of a police-magistrate, the former announced herself as the Princesse Elize de Bourbon. Näundorf was none the nearer the throne. The people stared at the "Princesse Elize de Bourbon," as they did at that other aspiring lady, the "Princess Olive of Cumberland." Then came a collapse, and the "Duke of Normandy," with his "Duchess," the untaught daughter of a Prussian corporal, and their family, crossed into Holland. Näun-



dorf died at Delft in 1841. Of his ability there can be as little doubt as of his impudence. He deluded many to believe in him, and he lived by their credulity. His well-meditated story was so closely knit together that the sons of Augustus Meves, who believe their father to have been the genuine Dauphin, are inclined to accept Nāundorf for the supposed Augustus Meves who, they say, took the real prince's place in the Temple!

When Nāundorf died, Meves was left alone in his glory, or in the assertion of it. But there came a voice from beyond the Atlantic, and it was that of another Dauphin! This time the prince had been spirited over the ocean to the Indians, among whom, at a later date, the Prince de Joinville did not recognize him, though "Louis the Seventeenth" protested to the contrary. The amused American people looked this trans-Atlantic pretender in the face, and they said, substantially, "You Louis Charles, Dauphin of France! You're askunk, a Tuscarara, a Caughnawags! half Indian half Yankee, half horse and a good deal of the alligator. You're the Rev. Eleazer Williams!" and they thought he had about as much claim to be Pontifex Maximus as to be heir of the line of Capet. The self-deluded half-Indian missionary died off, like his predecessors, but Meves-Dauphin held on, and asserted his dignity till one May-day, 1859, when "he went out in his usual cheerful spirits about 11 o'clock, and at about 2 o'clock, being within two miles of home, and being unwell, he entered a cab—a very unusual thing for him, and during its transit his soul passed into eternity." In 1862 a debate took place at Wyld's Rooms, Leicester Square, to determine whether the soul which thus passed from the cab to its ultimate destination was or was not the soul which had tabernacled in the Dauphin's body. As far as our memory serves us, no conclusion was arrived at.

The sons of this claimant, however, believe in his claim. All the claiming Dauphins have published their lives, and the Messrs. Meves have added their father's autobiography and their comments upon it, to what may be called the Dauphin literature: and a singular literature it is, taking all the lives together. The editors of this volume ask for a verdict from those who examine it. To a request put in all seriousness, we can only reply, that of all the pretenders the case of Mr. Meves is the weakest. His sons thought themselves constrained to publish his statements: they would have been more usefully engaged if they had published his 'Sonata,' dedicated to Cramer, or his rondo, called 'L'Aliné.'

*Misrepresentations in Campbell's 'Lives of Lyndhurst and Brougham.'* Corrected by St. Leonards. (Murray.)

How long will our ex-Chancellors continue to observe that habit of protracting life to extreme longevity which for the last hundred years has distinguished them from ordinary mortals? In the earlier half of the last century they had a way of dying young,—that is to say, young for men who had achieved much hard work, and risen to some of the first honours of the State. Lord Talbot died in his fifty-third, Lord Cowper in his sixtieth year; Lord Hardwicke, in his seventy-fourth year, dropped off the tree of life at an age which recent experiences have taught us to regard as green and tender youth for lawyers who have climbed to the Woolsack. Lord Harcourt, Lord Macclesfield, Lord King, and Lord Northington, all disappeared before attaining the threescore and ten years which entitle average men to take rank with the veterans of their time,—the youngest of the four, Lord Northington, dying in his sixty-fourth year,

and the eldest, Lord Harcourt, succumbing to death when he had numbered no more than sixty-five years. Lord Camden set the modern fashion of longevity by dying in his eighty-first year; and his successor, Lord Bathurst, who built Apsley House, saw his eighty-sixth year. Thurlow, Loughborough and Erskine may be said to have been cut off prematurely after living from two to four years beyond seventy. Then came the men of marvellous ages, and of extraordinary vigour in their venerable years,—Eldon, who talked racy and drank his two bottles of port at a sitting in his eighty-seventh year; Lyndhurst, who brought animation to dinner-parties when he had passed his ninetieth year; and Brougham, who fell away from us only last year, having attained the age of ninety. Lord Cottenham died in his eighty-first year; Lord Truro died in the boyhood of ex-Chancellors, being no more than seventy-three years old at the time of his decease; Lord Campbell had survived to his eightieth year when he expired in office; Lord Cranworth was eighty; and here, in his ninetieth year, is Lord St. Leonards writing in clear, pithy, pungent English his by no means flattering opinion of John Campbell's intellect, temper and honesty.

Years since,—so long since that a man must have grey hair or can have no personal recollection of them,—in contests which, important though they seemed to the angry disputants, are things of the forgotten or faintly remembered past, Henry Brougham and Edward Sugden exchanged words of high disdain, in their mutual wrath professing for one another scorn which in his heart neither of them cherished for his worthy adversary. On one occasion, Lord Brougham, in the House of Peers, was so forgetful of his own dignity, and so far carried away by constitutional irritability, as to term his antagonist "a bug," and, with an air of inexpressible loathing, to describe his crawling ways and verminous propensities,—an indecent outrage, to which Sir Edward Sugden replied in the House of Commons in terms that commanded the respect of his hearers, and won for him the sympathy of all generous Englishmen whom the Chancellor's disgraceful abusiveness had not already roused to the defence of its object. For a time, there was fierce enmity between the holder of the Seals and the greatest Chancery lawyer of his time; but the feud was terminated by the man who was chiefly at fault, and who took occasion to tender to his opponent an apology which was as frank and earnest as the insult had been galling and unjustifiable. Recalling the circumstances of his reconciliation with Henry Brougham, Lord St. Leonards says,—“Gathering himself up, and turning half away, he said, ‘Well, I think when a man feels that he has done wrong, the sooner he says so the better.’ I went up to him, gave him my hand, which he grasped kindly, and I said, ‘I am much obliged to you, and I shall never again think upon what has passed.’” It was no hollow reconciliation; but the commencement of a close and affectionate intercourse. “From that time to his death,” Lord St. Leonards says, “Brougham and I were good friends; and I cannot but look with displeasure at Campbell's life of him. When he heard that I had declined the Great Seal a second time, he laid hold of my two arms in the House of Lords, which was then not quite made, and, with tears in his eyes, urged me to retract my refusal. He sent me copies of all his books, and showed me every mark of good-will.” Such were the terms on which two men, whom Campbell depicts as malignant enemies, lived to the last. Lord St. Leonards will not allow that on this point the calumniator of

the Chancellors erred through ignorance. “Lord Campbell,” he says, “knew that for many years Lord Brougham and I were on terms of friendship; but, as his book would not be published until after Brougham's death, he was safe in reviving in its most odious form an attack which Lord Brougham had lived to regret and atone for. I can venture to say that nothing would have pained him more than the statement I am commenting on.” Who but John Campbell, the lawyer who used his leisure in pilfering the labours of original writers, and inventing smart slanders upon dead men, would have thought of raking up this ugly quarrel from an old volume of Hansard for the amusement of gossip-mongers, and then have exaggerated its most unpleasant features by misrepresentations which justify the warmth with which Lord St. Leonards says, “with the exception of the language used by the Lord Chancellor, I cannot refrain from characterizing the whole of this statement as a malignant falsehood”?

On a less important point Lord St. Leonards corrects the biographic Chancellor in the following terms:—

“It is in the life of Lord Brougham that Lord Campbell's attacks and misrepresentations as regards myself are to be found. In his first misrepresentation he refers to the habit of the Lord Chancellor to receive openly, being above all disguise, many times in the course of a morning, letters on the Bench, read them, and write, seal, and dispatch answers, *meanwhile listening to the Counsel, and asking them questions*. He then observes that this habit was particularly distasteful to that very petulant though very learned and able Counsel, Sir Edward Sugden (now Lord St. Leonards), who tried to correct it, but was unlucky in the occasion which he took, and the method he employed for the purpose. As the most marked and effectual intimation of his displeasure, he suddenly stopped in the middle of a sentence while the Chancellor was writing. After a considerable pause the Chancellor, *without raising his eyes from the paper*, said, Go on, Sir Edward, I am listening to you. Sugden: I observe that your Lordship is engaged in writing, and not favouring me with your attention. Chancellor: I am signing papers of mere form. You may as well say that I am not to blow my nose or take snuff while you speak. Sir Edward sat down with a huff, but on this occasion he was laughed at, and the Chancellor was applauded. Now what occurred in Court at least twenty-one years before this graphic account was written or prepared for publication, and at which the writer was not present, did not raise any laugh at my expense, or any applause of the Lord Chancellor. I had no unkind feeling towards him; he had whilst I was in the other Court, spoken to the Bar of me in high terms, and frequently sent me down notes to ask me to dinner, to meet one or two Members of the Cabinet. I now desire to speak kindly of him, and not add to the pain which Lord Campbell's life of him must have inflicted on his family; but I must state the plain facts. His biographer speaks of him as being above all disguise, and that while reading and writing he listened to the Counsel and asked him questions. No doubt at that time he did not disguise his occupation. Indeed, how could he? A man would come into Court with something like a large mahogany dinner-tray loaded with letters and papers of all sorts, which were placed before the Chancellor, and to which he directed his attention, tearing up very many, and throwing down the torn paper, which led to the remarks upon him by the ‘Times.’ When a Counsel has, as he is bound to do, made himself master of his case, and is endeavouring to make the Judge understand it, and more especially where the Judge is new to the law of the Court, nothing can be more painful than to find that the Judge is directing his attention wholly to other things, and that his address is in truth not listened to. His anxiety is not removed if the Judge every now and then asks a question, to show that he is



attending to the argument, and the Counsel knows it to be founded in error. In truth, the Chancellor's proceeding was altogether inconsistent with a due administration of justice. My position was a painful one. I intended no disrespect to the Court, but I did intend to establish the right of Counsel to demand the attention of the Court. Lord Brougham several times asked me to go on, but I declined to do so. If there was any laughter, of which I have no recollection, it assuredly was at the Chancellor's statement, that he supposed he must not blow his nose or take a pinch of snuff. The statement that I was laughed at, and the Chancellor applauded, is wholly untrue; there was not, and indeed there could not be, such a demonstration. Now, then, what was the result? The Chancellor, to his great credit, never afterwards had letters or papers brought into Court; yet he was so far from being above all disguise, that when, now and then, he did write a letter, he did so on his open note-book, and then dropped it on the floor beneath, and an officer would come in, and looking at the Bar, would dip his hand into the opening, pick up, and carry away the letter. This 'seeing I never seemed to see,' Huff, on my part, there was none. My conduct no doubt was painful to the Chancellor at the time, but he, the Bar, and the public benefited by it. His private mode of now and then writing a letter was evidently from a desire to avoid any further cause of complaint, and none was ever called for."

Since Lord Campbell has begun the game of breaking legal reputations, Lord St. Leonards shows that it is sport at which two persons can play as well as one, and with a well-directed missile he demolishes what has hitherto been John Campbell's strongest title to the respect of his profession:—

"Campbell was proud of his position as head of the Real Property Commission. He was not appointed to it until I had resisted Lord Lyndhurst's pressure to accept the office; he would take no denial, but I felt that it was impossible for me, with my engagements at the Bar, to give to the Commission the labour which would be exacted from me. Lord Campbell, who I believe did not know that the office had been offered to me, was in the habit of treating the able Bills which the Commissioners framed as his own. The subjects before the Commission were altogether out of his line of study and practice; and he had no hand in framing the Bills. He converted the heads of one of the Bills in the Report of the Commissioners into a Bill, which of course was laid on one side, and the Bill was drawn elaborately by another hand. One of the learned Conveyancers, who was one of the Commissioners, said to me at the time, speaking of this Bill, that Campbell had no more to do with it than his footman. He seems, from his book, to have taken a great interest in the Wills Bill, but it was prepared by an eminent Conveyancer, a Member of the Real Property Commission, and was, in the improved form in which it passed, brought into the House of Lords in 1837, by Lord Langdale, with an elaborate speech, on the second reading."

How completely Lord St. Leonards has failed to see all the meanness of Campbell's nature, and to appreciate the animus of the biographer's fabrications, is apparent from the simplicity with which he says, "I look in vain for any probable cause of Lord Campbell's rancour against me." Lord Campbell had no special rancour against the author of the present treatise. He had a strong appetite for malicious gossip, and a universal antipathy to all persons brighter, wiser, stronger than himself. His rule was to damage to the fullest extent of his ability every reputation that crossed his path. Whether it belonged to man or woman, brave knight or virtuous lady, Bacon in the seventeenth or Brougham in the nineteenth century, a great name was a thing to be struck at and injured. In tracing out the careers of Brougham and Lyndhurst he came upon scores of reputations, at each of which he had a fling; and when Sir Edward Sugden's reputation crossed his path,

the biographer—not under the influence of any peculiar hostility to Lord St. Leonards, but in obedience to his strongest instinct—took out a poisoned knife and stabbed that reputation with it. Had it been any other person's fair fame he would have dealt with it in like manner.

*Idylls and Epigrams, chiefly from the Greek Anthology.* By Richard Garnett. (Macmillan & Co.)

THOSE who appreciate the production of the fine arts, or any of them, as art, are fewer in number, perhaps, than we take for granted. Such appreciation is taste, in the highest sense of that word, and requires not only a natural sensibility, but much cultivation. In all fine art the distinctive quality is in the manner, the style,—not in the subject, however striking,—not in the intellectual or moral aim, however admirable. This truth, familiar and trite to some, is so far from being generally received, even among those who are capable of a high degree of enjoyment from works of art, that a reference to it is more likely than not to provoke opposition, perhaps indignant resistance, as tending to reduce art to a triviality, and the artist to the level of a better sort of confectioner. In poetry especially our friends demand great thoughts, high aims, noble feelings, striking subjects, impressive lessons, invention, wisdom, subtlety, &c., as the things truly needful; and very admirable and desirable these things are, beyond question. Yet, all said on this that can be said, it is necessary to come back to some simple truths, namely, that it is the first and special duty of a picture to charm the eye, or, if you prefer it, the mind by means of the visual sense,—of music to enchant the ear,—of poetry also to give delight through the ear, subtly interfused with thought, imagery and affection: a delight less direct and stirring, sensuously, than that of music, but more varied and definite in its associations. Sweetness and proportionality are in the face of a true work of art, then perceived as beauty. But this is not therefore superficial in an ill sense; it is not laid on from without, but is the final expression of the innermost structure and life.

These thoughts recurred to us on opening Mr. Garnett's little volume, the aspect of its pages pleasantly beckoning our imagination to the quiet, cool, woodland paths of old minor poetry, of which, in the clatter and crush, the competition and costliness of our modern life, we are apt to forget the very existence; the fine arts themselves, which ought to work for our relief and solace, being too often involved in the general whirlpool.

A volume of Greek Anthology is, in this way, a seldom-failing refreshment and delight. We stray along, innocently oblivious of duties as well as of cares, loitering under the mottled shade of thin-woven twigs, resting on a grassy bank, plucking wild flower or fruit, watching some rivulet, some flitting bird—every doleful recollection soothed away, and the problems of the future recognized dimly and softly, without anxiety or pain.

Mr. Garnett, in his little volume of translations and imitations, offers to the English reader a share of this kind of pleasure,—opens to him certain glimpses and gleams of such a pathway. That the essential harmony of form, which, as the Greeks so well understood, is the distinction of a true work of art, should often be exhibited perfectly in a translation, is not to be expected. A thoroughly fine translation of a poem is even rarer than a fine original poem. But the whole smack of the little book (only seventy pages) is sympathetic and scho-

larly, and the flavour left on the palate Greekish and pleasant.

The longest, and at the same time, we think, one of the happiest pieces, is this paraphrase of Meleager's verses on

SPRING.

Winds sleep, snows melt, the sea's revolt is quelled,  
The blue of heaven unveiled, and Spring beheld,  
Scattering glad boons, a bright and fair-robed thing,  
Whose path is life, as o'er the carpeting  
Of emerald earth she wends with gracious tread.  
Now leaves transparent with soft light are spread  
Forth from the quickening branch that sways and droops  
With blossom; now the meadows bloom with troops  
Of meek and pastoral flowers, where sits in peace  
The shepherd piping for his flock's increase.  
The ports are void, the issuing vessels strew  
A moving whiteness o'er the mirroring blue.  
With shouts and thrilling laughter, o'er the sod  
Bounding, the ivied Bacchante hails her God.  
Forth sally the thick bees, the feathery crowds  
Assemble on the branch, or from high clouds  
The note descends; the river teems with swans;  
The thatch her swallow harbours; halcyons  
Talk softly to the sea; and brake and dell  
Sequester the sweet throat of Philomel.  
Then, if the leaf be new, the bare earth clad,  
The flock prolific, and the shepherd glad,  
Turrowed the sea, and Bacchus served with songs,  
The hive astir, the air with winged throngs  
Peopled, and music breathed from every tree,  
Silent alone and thankless shall he be  
Whose gift 'mid mortal men is melody?  
Nay, rather let him smite his lyre and sing  
Hymns with a happy heart to genial Spring.

Nos. 5, 45, 98, 103, 104, and not these only, are noticeably elegant. Some few, on the other hand, appear to us jejune; and 158 and 161 we fail to comprehend. Epigram No. 137, one of the author's own, is merely an expansion of the well-known line,

He never pardons who hath done the wrong.

*A Comparative Dictionary of the Languages of India and High Asia; with a Dissertation, based on the Hodgson Lists, Official Records and MSS.* By W. W. Hunter, B.A. (Trübner & Co.)

It would, perhaps, have been more correct to have called this book a Comparative Vocabulary rather than a Comparative Dictionary, since the mere form of words is given in different languages without comment or explanation, though a Dissertation is prefixed. The vocabulary consists of 186 words, divided into 6 heads or chapters, containing 15 numerals, 19 pronouns, 37 adverbs and particles, 63 nouns, as ant, bird, cat, dog—28 adjectives, as bad, bitter, good—and 24 verbs, as bring, come, eat, go. One of these 186 words is given in each page, at the top of the page, in French, German, English, Russian and Latin. Then, in parallel columns, are given the forms of the same word in 14 languages, which are taken as types, under three heads—"Inflecting," the Sanskrit and Arabic; "Compounding," the Bask, Finnic, Magyar, Turkish, Circassian, Georgian, Mongolian, Mantchu, Javanese and Malay; and "Isolating," the Chinese and Japanese. Below are given the forms of the word in 119 Indian languages, spoken by non-Aryan races. The whole presents a good foundation for that comparison, which we hope to see carried much further by the help of inflections and an examination of the structure of different parts of speech, in the Comparative Grammar promised by the author.

The Dissertation prefixed to the vocabulary is most valuable, but the value of the political part outweighs that of the linguistic a thousand times. The great idea which Mr. Hunter has been the first to take up in a comprehensive way becoming a statesman is, that the non-Aryan races of India imperatively demand to be studied in order that they may be "politically utilized, and by proper measures converted from a source of weakness to a source of strength." No doubt, men like Cleveland, Hall, Dixon and Outram have laboured with



wonderful success amongst the aboriginal tribes, and that missionaries have done even more to civilize and attach them to the British Government. On this latter point we are glad to read Mr. Hunter's testimony. He says—"No history of the British occupation of India will be complete without the mention of such names as those of Mr. Williamson, of Birbhum; Mr. Puxley, of Rájmahal; the two Phillips's, of Orissa; Dr. Batchelor, who worked the first Santáli press at Midnapore; and many others whose scholarship is warmed from the holy flame of Christian zeal." And he adds of the missionaries—"It was to these noble and devoted men that I owed my first materials, and from them I learned that missionary enterprise means not only the propagation of the Christian faith, but also the civilization of whole races, and the coming back of long-lapsed peoples to a new life." But great as have been the fruits of the labours of such men, their efforts have been necessarily isolated and intermittent. What is wanted is, that the Government should now take up the study and civilization of the non-Aryan tribes as the great political object of the day. Success in this enterprise will add the strongest possible link to the chain which holds fast India to England. The races here spoken of are worthy of all the labour that can be expended on them. We assent to every word that Mr. Hunter records in favour of them. The loyalty, truthfulness and indomitable courage of these neglected races have been attested again and again by all who have known them best; that is, by the foremost Englishmen whose names adorn the history of England's connexion with India. The accessible parts of India are now all subdued and in part civilized. It is to the difficult, jungly and mountainous regions inhabited by the aboriginal tribes that civilization and tranquillization have yet to make their way.

We trust that this book will be the starting-point in a new era for our Indian Empire, and that the course recommended in it will immediately engage the attention of our Indian statesmen. In the mean time, it would be well if the India Office ordered copies of the volume to be distributed among all those who can in any way assist in solving the political and linguistic problems with which it deals.

*Primeval Man: an Examination of some Recent Speculations.* By the Duke of Argyll. (Strahan & Co.)

Of all modern reformers, Science is the greatest leveller. Last year the Duke of Argyll read a geological paper at a meeting of the Geological Society of London, on which occasion it was most instructive to witness the reception and treatment of the Duke in a full house. All the veterans of the Society were there; and serried rank after rank of old and new school geologists thronged the forms to listen to the noble Duke. The geology concerned in part his own country, and he read a creditable paper thereupon. But in the subsequent discussion no favour was shown to rank and title—at least on the part of the newer school. Truth was the sole object; and certain dissentients handled the Duke as democratically as they would have handled a fossil, albeit they employed the customary modes of speech, "His Grace" and "the Duke." Three mortal hours did we ourselves listen in respectful silence, though often prompted to offer our own opinion; and we came away with the conviction that in no other country of the world could a Duke be more courteously received in respect of his rank, yet more impartially tested in respect of his science.

In the little book now published, the Duke

hardly does justice to his subject or to himself. It is a revised reprint of some papers in *Good Words*; and though we wish to say nothing but good words concerning it, we cannot but lament that the noble author had no leisure to re-model and expand it. "Many of the questions," says his Grace, "which are involved in the reasoning of this essay, are questions which touch upon the profoundest problems of our nature and of our history;" and for this very reason an inadequate work is specially disappointing. Had the Duke wrought out his present topic as he wrought out that of 'The Reign of Law,' he would have won attention and regard; but all who, with ourselves, looked for a similar volume, must feel how little has been done compared with what might have been done by the same writer. He has just turned up the turf of the surface, and left but unsworn and disturbed clods. Subsoil ploughing is as good a literary as an agricultural practice; surface ploughing is as unproductive in books as in fields.

This book is a brief running criticism on various topics relating to Primeval Man in general, and on Sir John Lubbock's views about Early Savages in particular. On any one of these topics a volume might be written, and on Sir John Lubbock a volume as large and as instructive as his own 'Pre-historic Times,' which we in due course commended to public notice.

The Duke, of course, is diametrically opposed to Sir John Lubbock's theories of savage life, and to the transmutational inferences connected with them. He urges a separate treatment of three questions usually associated, viz.: 1. The origin of man considered simply as a species, that is to say, the method of his creation or introduction into the world. 2. The antiquity of man, or the time in the geological history and preparation of the globe at which his creation took place. 3. His mental, moral and intellectual condition when first created.

He would have civilization strictly defined, and time indulgently extended. "It seems," says the Duke, "more than questionable how far the history of man given in the Old Testament either is or was intended to be a complete history, or more than the history of typical men and of typical generations"; and again, "I know of no one moral or religious truth which depends on a short estimate of man's antiquity. On the contrary, a high estimate of that antiquity is of great value in its bearing upon another question much more important than the question of time can ever be, viz., the question of the unity of the human race. And precisely in proportion as we value our belief in that unity ought we to be ready and willing to accept any evidence on the question of man's antiquity."

On the subject of human degradation the Duke thinks Sir John Lubbock quite unsatisfactory and superficial. The former maintains that instead of there being no evidence of such degradation, "nothing in the natural history of man can be more certain than that both morally and intellectually, and physically, he can, and he often does sink from a higher to a lower level. This is true of man both collectively and individually." Sir J. Lubbock's facts are then turned against his theory: "There is hardly a single fact quoted by Sir J. Lubbock in favour of his own theory, which, when viewed in connexion with the same indisputable principle, does not tell against that theory rather than in its favour." In another page the Duke observes: "And now we can better estimate the value to be set on the arguments which have been founded on the rude implements found in the river-drifts and in the caves of northern

Europe. I, for one, accept the evidence which geology affords, that these implements are of very ancient date. I accept, too, the evidence which that science affords, that these implements were in all probability the ice-hatchets and the rude knives used by the tribes which, towards the close of the Glacial Age, had pushed their way to the farthest limits of the lands which were then habitable. And what follows? The inevitable conclusion is, that it must be as safe to argue from these implements as to the condition of man at that time in the countries of his primeval home, as it would be in our day to argue from the habits and arts of the Eskimo as to the civilization in London or in Paris."

Briefly noting his own views on the savage theory and its advocates, the Duke terminates his critical sketch. In his present high political position the noble author cannot be expected to expand it, and it only shows what might have been achieved at leisure. Undoubtedly, there is much to be advanced on the Duke's side of the argument, and if any qualified writer will put forth his strength in that direction, he may be assured that he will not require a ducal coronet in order to obtain a fair hearing. In one common-sense maxim, as expressed by the Duke, all right thinkers will acquiesce: "We must, indeed, be very cautious in identifying the interests of religion with any interpretation (however certain we may have hitherto assumed it to be) of the language of Scripture, upon subjects which are accessible to scientific research. We know from past experience how foolish and how futile it is to do so."

#### NEW NOVELS.

*Mrs. Hardcastle's Adventures.* By Lady Charles Thynne. 3 vols. (Hurst & Blackett.)

A time-honoured schoolboy joke consists in switching a cane as closely as possible to a friend's nose without touching it; and Lady Charles Thynne evidently has a taste for practising a similar sleight-of-hand in her novels. When, about a year ago, we distinguished 'Colonel Fortescue's Daughter' from the class commonly known as sensational, we were conscious of sailing very near the wind indeed; and in doing as much for 'Mrs. Hardcastle's Adventures,' it must be with the same implied stipulation—that if the author writes to retain her exemption, she must not go an inch further than she has gone in this instance. For so long a time, indeed, is the reader kept in his unsuspecting delusion that there is a *pièce de résistance* in the shape of something or other naughty looming in the distance, that it is hard to say in the end whether the disappointing tameness of the explanation is a pleasurable surprise or an annoying one. The book throughout is trying to weak nerves in this respect. Its early part keeps one in feverish fear that bigamy, at the very least, is about to turn up directly. Halfway through, a mind imbued with sporting tendencies would estimate the proper odds to be very heavy in favour of the heroine disgracing herself. The concluding pages one turns over slowly and anxiously, with the conviction that the author is certainly going to fall into the seriously inartistic mistake of letting Lord Blair marry Mrs. Hardcastle. For some reason or another all these fears prove groundless so far as the result goes; though we are strongly inclined to suspect Lady Charles Thynne did not resist the temptation, in each case, without an effort. If we are wrong, it is to be regretted that she has failed in doing full justice to her obvious powers by reason of choosing a foundation-stone too small for her edifice; in consequence of which blunder the whole tumbles



down directly after it is completed. If we are right, it is a pity that she was unable to make up her mind positively at the outset. A very few words will make this plain, even without letting our readers into the mystery, which they should discover by reading the book for themselves. Mrs. Hardcastle's secret being a perfectly innocent one, and damaging neither to herself nor to anybody else, what other conceivable reason was there for not divulging it at the very commencement of her "adventures" except that it was the only excuse for her being made the heroine of a romance in three volumes—a piece of sentimentalism with which her very clearly drawn character is wholly inconsistent. That neither of those who were in her confidence should have dispelled, in one confident word, her extraordinary notion that she was in Brissonet's power is as artificially inconceivable as that Brissonet himself should have imagined it was so, or have put himself with such imbecile audacity into the perils of the law. Again, Mrs. Hardcastle, in respect of her decidedly un-Platonic relations with Lord Blair, necessitates this dilemma—either she was good and pure in thought as well as in deed all along, in which case her long train of indiscretions is only an irrelevant interlude inserted as so much "spice" for the sake of a certain class of readers' palates, or she was only faithful to her husband in the least possible degree; and therefore all the righteous indignation of herself and her friends, which dismisses her from the stage rather as a poor martyr than as a medley of folly and cunning, is absurdly out of place. Lastly, if Lord Blair could not marry his widowed love (and we quite agree that, according to all the canons of novelistic art, he could not), why did he not at least propose to her? He had helped her to compromise herself with him irrevocably, had loved her very passionately on some occasions, and very loyally always, and had pretty strong proofs of her love for him; yet, without apparent reason or excuse, he never makes even the offer of that *amende honorable* which orthodoxy and probability alike entitle the reader to expect. With hardly any extra trouble, the author would have achieved a much more effective wind-up by giving the lady the creditable privilege of saying "no" to a good offer, and retiring gracefully into, at least, the penance of self-denial. As it is, her invisible transition from the border land of vice to the centre of virtue, the sudden discovery of her dying husband's worth, and the startling disappearance, without one word of explanation as to when or why it occurred, of her unlawful love, are all unnatural and unpleasing. In more ways than one, indeed, the tale is patchy and unsatisfactory, and, from first to last, leaves behind it the impression of clever crudeness. Lord Blair is the nearest approach to a perfectly-conceived character that is to be found in it; and he does such silly things in the kindness of his heart as are utterly irreconcilable with the manifest clearness of his brain. Mr. Hardcastle and Effie resemble rough outlines of glorious heads, whose designer has wanted time or patience to work out her conceptions. Sarah Hardcastle, again, is genuine flesh and blood, but wasted for want of development. The clever little touch of nature, which makes her the first to suspect that the still waters are deeper than they seem, and the last to hold out in her persistence that they are yet not so deep as the others suspect, when they fly to the opposite extreme, is a sign (which, however, is not needed) that Lady C. Thynne can do a good deal better than this if she tries. We doubt, indeed, if she will ever do herself justice until she attains—

— the moment to decide,  
In the strife of truth and falsehood,

for the natural or unblushingly sensational side, positively one way or the other. There is a large class of novel-readers who, while they feel half-ashamed of themselves and boast of much pious indignation against sensationalism, are seduced by its fascinations nevertheless; and she may depend upon it that all these, as well as the extremes on both sides of the question, will meet on common ground in disparaging a story whose chief attraction is an obvious imitation of the forbidden fruit without its reality or flavour—a mystery whose best summary is "much ado about nothing."

We must not lay the volumes down, however, without reminding our readers that it is for the author's sake, and not for theirs, that we have dwelt upon the blemishes of her work. We are confident, as we have said, that she can do much more; but till she does nobody need be afraid of finding plenty of entertainment in this earnest of better things to come.

*For Her Sake.* By Frederick W. Robinson.  
3 vols. (Low & Co.)

'For Her Sake' has the merit of a good beginning; and here and there it contains some forcible scenes and clever writing; but the author of 'Grandmother's Money' fails on the present occasion to do himself justice, because, instead of depicting life as it is, he aims at reproducing the worst effects and most insincere representations of the violent sensationalists. Given full credit for occasional exhibitions of ability, he must be condemned for producing a story that contradicts experience in most of its principal characters and positions, and is so surcharged with the elements of unwholesome excitement, that it is a relief to know that the life of its pages bears no more resemblance to the ordinary facts of human existence than the life of hospitals and lunatic asylums bears to the action of the world outside the peculiar abodes of bodily disease and mental derangement.

In the earlier and better part of the tale, the principal character is Sir William Kelpdale—one of those polite, suffering and embittered representatives of a luxurious and fastidious aristocracy, who are introduced into novels to console persons of inferior quality and breeding with the assurance that a man may possess many of the social privileges and personal distinctions, which are the most frequent objects of ambition and causes of envy, and yet be a veritable and miserable creature. Sir William is a proud man: proud of his ancient lineage, fine estate and patrician air, he regards the aristocracy as his "set," and looks down upon merchants with languid curiosity as creatures chiefly remarkable for their desire to force themselves on the notice of nobility, and their singular disposition to imagine that money can purchase for them the appearance of equality with their natural rulers. To his steward, who, in a moment of incaution, ventures to pray for a blessing on his patron's granddaughter, the disdainful baronet remarks, with only the faintest possible sign of irritation, "When you are in a fervent mood again, Mr. Prayse, be good enough to confine your blessings to your own estimable family. The Kelpdales bless themselves, as well as help themselves." Of course, the proud man, who cannot endure that his grandchild should be blessed by plebeian lips, is tortured by a secret consciousness of social humiliation, and of his need for the sympathy which he can condescend neither to seek nor to accept. Unattended by the anguish of a hidden shame, such insolence would fail to convey one of the most edifying of those

moral lessons with which novelists impart a savour of lofty purpose and religious sentiment to their otherwise frivolous pages; and Sir William's arrogance is put prominently before readers in the opening parts of the narrative, so that they may the more highly appreciate the anger and loathing and sense of personal disgrace with which he regards the character and conduct of his only son, Richard Kelpdale, a coarse, boorish, murderous sot, the deformities of whose brutal nature are rendered especially hideous by being placed in strong contrast against the virtues and graces of his daughter, Louisa Kelpdale, the heroine of the drama.

So soon as Sir William Kelpdale has been removed from his honourable estate, and the afflictions which attended it, by an artistic course of domestic troubles and paralytic strokes, the story loses all claim to respectful consideration, and introduces the reader to a state of society in which every man bids fair to become his own poisoner, and no one enjoys more security of life than he can command with a revolver. Our old friend, the mysterious detective, who is by no means so clever a fellow as he thinks himself, comes over from Paris, and hunts for mares' nests in the lanes of Devonshire. Sir Richard Kelpdale drinks deeply and swears inordinately; and on learning that his daughter has become an heiress by the operation of her grandfather's will, agrees with his amiable wife, a gentlewoman of foreign birth and morality, that it would be a pardonable excess of parental authority if they were to gain possession of their dear Louisa's gold by depriving her of her life. With the exception of the baronet's daughter and the young timber-merchant with whom she falls in love, every leading actor in the play becomes more or less insane or tipsy; but to the credit of the hero and heroine, it must be recorded that throughout their numerous and remarkable trials they do not even for a moment show the slightest tendency to madness or ebriety. Save that she persists in calling her grandpapa "grandpa," Louisa behaves in all things just as a young lady of her condition might be expected to behave under a long series of very painful circumstances; and with characteristic good sense, instead of marrying a detective policeman, to whom she has been terrified into making a promise of marriage, she withdraws from the engagement which she could not honestly fulfil, and determines to become the wife of the detective's brother. With commendable promptitude, also, Louisa rises from her sick bed and declines to remain for another hour under the same roof with the step-mother whom she has detected in the very act of putting poison into her medicinal drinks. "I have not slept for hours," said Louisa to Lady Kelpdale, 'but have been watchful of you, you poor wretch, who grudged me my life, and would have robbed me of it, and have tempted him, my father, to echo back your wishes. I think that you will let me go away.' Lady Kelpdale shrank from her quickly, but did not answer, and Sir Richard's head sank lower." Archibald Hope, the young timber-merchant, exhibits corresponding prudence and good sense in the measures which he takes to preserve Louisa from her inhuman father and step-mother, and also in the conduct of his affairs throughout the novel. On finding that old Sir William Kelpdale never injured him, Archibald has the extraordinary magnanimity to forgive him; and on being challenged by his maniacal brother, Maurice, to exchange pistol-shots with him over a dining-room table, he throws out of the window the pistol which has been forced into his hand by the frantic challenger, and,



turning to his enraged brother, says, "Fire if you will; it is the maniac, not the brother, who kills me." In fact, Archibald on the one hand, and Louisa on the other, behave with so much propriety in their respective positions, and prove themselves so highly qualified to live together happily in the bonds of holy matrimony, that we are at a loss how to account for their conduct and eventual marriage in a novel which seems written for the express purpose of showing that madness is the prevailing mood of human nature.

*Harry Egerton; or, the Younger Son of the Day.* By G. L. Tottenham. 3 vols. (Chapman & Hall.)

IF Harry Egerton be really the type of the younger sons of families of wealth and position in England at the present day, and if there be really no careers or employments open to them by which they may live, except gambling and betting on the turf, to which may be added getting into debt and looking out for an heiress, the prayers of the congregation are certainly much needed for this country! The story of 'Harry Egerton,' as told by Mr. Tottenham, is a series of incidents, which are stuck upon a framework of such feebleness that it would scarcely support a drama for a company of marionettes. A story so unreasonable has seldom been set forth in a novel. The incidents purport to be scenes of life and manners in the present day; scenes in the ball-room, at the club, at the dinner-table, on the turf, and on the moors; scenes with which many novels have made their readers familiar, and which Mr. Tottenham does not give with any special vigour; the total absence of reality in his characters takes all flavour out of the story. If he intends his work as a burlesque, it lacks humour and vitality; if he intends it as a satire on the follies of the day, he wants the earnest indignation and scorn of baseness which should animate the man who desires to point a moral. There is nothing racy in the satire and no moral at all that we can find. Harry Egerton, the "younger son" (whom the readers of 'Charlie Villars at Cambridge' may recollect), having got into some money difficulties of no great amount, applies to his father for help, promising never to exceed his allowance any more. The old gentleman not only flatly refuses to give him a farthing, but orders him out of the house, "that he may forget his existence." The old gentleman, we are told, has the peculiarity of always sticking to whatever he says, especially if it is said in a passion, however much he may repent of it. Harry Egerton accordingly goes out of the house, takes handsome bachelor lodgings, and makes no attempt to mollify his father. He dresses and goes to a ball that same evening, and there meets with Blanche Villars, the sister of his friend Charlie, with whom he has fallen in love. He has only his allowance and his debts, and no prospect of any occupation, for his father refuses to buy his commission, so until his father relents he lives on donations from a rich aunt, continues to lounge in the Park, to frequent fashionable society, and to deny himself nothing that can be obtained by getting into debt. His aunt instils into him the duty of marrying an heiress to whom she has introduced him. As his father continues obdurate, Harry Egerton, who has received an education at a public school and at college, who is full of health and strength, and in a good position in society, proceeds to get his living by deliberate gambling, by becoming a "betting man." He has plenty of companions who do likewise, and although some of his friends speak of him as going "rather to the bad," he is not much blamed; the fault is all laid

upon his father, and the author holds him up as a fine, good-hearted fellow *quand même*. He gets recklessly into debt, not only with tradespeople, but with anybody who will lend him money. When he has a run of ill-luck he almost resolves to marry the heiress, though he still professes to himself that he loves Blanche, and he thinks she likes him. At last he is ruined. The one good scene in the book,—and it is very well done,—is the return from the Derby of a party of young men, who have lost heavily. When Harry is quite ruined he makes an appeal to his father, who persists in being a Roman stoic, but dies directly after of his suppressed emotion. The elder brother, Philip, takes everything, and Harry's fortune is at the blackest, when it suddenly turns out that the elder brother has been changed at nurse, the genuine baby having been accidentally smothered, and that Harry is the heir. His father had reason to suspect this fact when he turned him out of doors; old beggars and old nurses, of course, appear on the scene to reveal and attest the mystery. There is a protest and a lawsuit; but Harry wins. He generously gives his dispossessed brother twenty thousand pounds, and Harry being now a man of fortune, is allowed to marry Miss Blanche Villars, though we are told shortly before that "he had become a gambler at heart"; but he is destined to happiness, and disappears in the glory of a wedding breakfast.

*On Smoking and Drinking.* By James Parton. (Boston, U.S., Ticknor & Fields.)

THIS little book is the most pleasant and readable volume of temperance literature with which it has been our lot to meet. It is well written, clever, amusing, and likely to be profitable, though the author indulges in the usual teetotal luxury of sweeping assertion against the use of stimulants in all and every shape. No general assertion can be made to hold an absolute truth—as well might the wise men of Gotham build a wall to imprison their cuckoo! With how many grains of allowance must the following dogma be received?—"All such facts as these indicate the real office of alcohol in our modern life; it enables us to violate the laws of Nature without immediate suffering and speedy destruction. This appears to be its chief office in conjunction with its ally tobacco. Alcohol and Tobacco support half the modern world in doing wrong. That is their part—their *role* as the French investigators term it—in the present life of the human race." Again: "It is known that life can be sustained many years in considerable vigour upon a short allowance of food, provided the victim keeps his system well saturated with alcohol. Travellers across the plains to California tell us that soon after getting past St. Louis they strike a region where the principal articles of diet are saleratus and grease, to which a little flour and pork are added, upon which they say human life cannot be supported unless the natural waste of the system is retarded by 'preserving' the tissues in whiskey. Mr. Greeley, however, got through alive, without resorting to this expedient, but he confesses in one of his letters he suffered the pangs and horrors of indigestion."

If it were necessary to perform the journey, where was the particular virtue in adding "the pangs and horrors of indigestion" to the other difficulties? or in what did the practical advantage to the "laws of Nature" consist? Indigestion is surely as abhorrent to those laws as the whiskey that enables a man to avoid the suffering. We should say the obedience to the

law of self-preservation lay in using the whiskey as a remedy.

There is again the following paragraph about a certain dinner which seems to have obtained notoriety at all events:—"There is a paragraph now making the grand tour of the newspapers which informs the public that there was a dinner given the other evening in New York consisting of twelve courses, and keeping the guests five hours at the table. For five hours men and women sat consuming food, occupying half an hour at each viand. What could sustain human nature in such an amazing effort? What could enable them to look into one another's face without blushing scarlet at the infamy of such a waste of time, food, and digestive force? What concealed from them the iniquity and deep vulgarity of what they were doing?" The explanation of the mystery is given in the paragraph that records the crime—"There was a different kind of wine for each course. Even at an ordinary dinner party, who could eat it through or sit it out without a constant sipping of wine to keep his brain muddled and lash his stomach to unnatural exertion? We all know and confess to one another how absurd such banquets are, and yet few have the courage and humanity to feed their friends in a way which they can enjoy and feel the better for next morning." From this we should be inclined to fancy that the Americans do not understand the art of dining. In another page the author speaks of having seen "Mr. Dickens eating and drinking his way through the elegantly bound book which Mr. Delmonico substituted for the usual bill of fare at the dinner given by the Press to the great author last year." Mr. Parton imagines that guests must eat all and everything set before them; he also declares that the wine and the smoking are the reasons why ladies are never invited to public dinners; and he considers the female element would be a great improvement. By all this it will be seen that Mr. Parton has the defects of his qualities, and that having adopted a principle he pushes it to the extreme, and supports it through thick and thin. He is by no means singular in this. We once heard an uncompromising vegetarian call a magnificent roast sirloin of beef "a piece of a dead carcass"; and all the evils prophesied from drinking wine were asserted of those who persisted in eating meat, game, fish, or poultry;—good health, good taste, and refined intelligence were to be obtained only from a diet of potatoes and parsnips and such like. If all stimulants were simply poisonous—inventions by which men killed themselves under the delusion that they were doing themselves good—we do not think there would be the strong and well-pronounced instinct to desire them, nor to discover the means of making them in all regions, whether savage or civilized. "Strong drink" certainly meets some genuine "want" in the complex and mysterious organism of the human body,—a want which no food can supply; it acts like a connecting link between body and soul. The process of nutrition is as great a mystery as the secret of life itself. But "strong drink" is a perilous boon; like fire, it is a good servant but a terrible master, and has constantly a tendency to get the upper hand. When either man or woman feels that the servant would get above the master, there is no compromise possible: were the stimulant in moderate portions ten times as necessary for health or comfort, it must be relinquished absolutely. "Strong drink" under all its shapes, from tokay and champagne to lager beer and "Old Tom," is a subtle and encroaching enemy, and must have no quarter



shown to it. "The life is more than meat," and the life of the soul is more precious than the life of the body. Wherever there is a consciousness of being liable to be enticed by wine and those drinks to which wine is allied, it must be accepted as a decree which may not be changed or tampered with, that in total abstinence alone is there safety. It must be accepted as a fact, as a condition of the existence of such man or woman, that it is far better to die if need be, than to live to be the slave of drink, or indeed of any other created thing. There is in some men a physical, and generally constitutional, tendency to drink. Moderation is then simply impossible; it is a grievous delusion; and the man or woman so constituted who tries it, will be sucked down by the strong current of ever-increasing temptation. It is far better to die than to live dishonoured. In this conviction we are as firm as the most ardent teetotaler can desire. We are also persuaded that they who, for the sake of giving help and example and moral support to those who are tempted in this direction, voluntarily relinquish all stimulating and pleasant drinks do a noble and generous act of brotherly kindness and charity—they give a vital help and strength to those who are weak.

We have often heard it said by tempted and struggling victims, that the sight of other people taking "a cheerful glass" of wine or punch without harm and without misgiving, rouses a sense of hardship, and injustice, and bitterness in their minds, as though they were accepting a degraded and pariah condition by confessing their own inability to partake and be moderate; they say that at such times a painful sense of privation comes over them, and that the thought that they may never join in the "moderate" potations is like a sentence of perpetual imprisonment and isolation. Of course this is a morbid condition, born of weakness; but it is all the more generous and helpful in those who are "strong" to abstain.

There are some curious facts stated with reference to the state of the brain produced by drinking, and the condition in which it is left when the habit has been overcome; also there is an account of the various asylums for the treatment of those who have been the victims of drunkenness. The cure seems to be perfect so long as the persons continue to abstain entirely, but to attempt to return to habits of "moderation" is always fatal—the very sight and smell of liquor seem, in some instances, to excite the brain beyond control. The struggles of those who are afflicted with this fatal propensity to conquer it are often heroic. Let those who are free be thankful, and have pity on the weak; let them make it easy for them to refuse; and on no consideration ought a refusal to drink wine or spirits to be combated or met by persuasion or enticement. A staunch total abstinence friend of ours declares that if wine were as nasty to take as rhubarb and magnesia doctors might recommend it a long time before any one would take a glass three times a day; and a very ardent lover of salmon-fishing and keen sportsman whom we knew never took any other liquor on his expeditions than strong cold tea, with sugar and cream, which, though it does not sound inviting, is a very pleasant potation.

To turn from drinking to smoking, the author is as absolute against tobacco in every shape as he is against strong liquor. He would not even allow the poor bricklayer's labourer his pipe, for if he abstained from his pipe he would be less likely to be contented with his position, and would try to rise in the world. Tobacco-smoking is not so fatally ensnaring as the propensity to drink. Moderation is not only quite possible,

but excess is the exception and not the rule. A cigar, or, better than any cigar, a pipe of good tobacco, not only soothes the nerves, but clears the perceptive faculties. Any man who has had severe headwork to do, whether calculations or compositions, knows well that a cogitative "pipe" will enable him to see his way through a difficulty which was perplexing him before.

*The Taxation of the United Kingdom.* By R. Dudley Baxter, M.A. (Macmillan & Co.)

A careful system of inquiry into the consumption of taxed articles by all classes of the community, has enabled Mr. Baxter to publish a work on Taxation as valuable as such a work can be. Our criticisms must be chiefly of a general nature, for in his facts Mr. Baxter is not to be contradicted, although (at p. 24) he appears to exclude the profits of the Post Office from the taxation of the country, of which they really form a part; and although it might, perhaps, be contended that he is wrong when he attempts to found plans for a future revision of taxation upon the assumption that taxes really fall upon those by whom they are apparently paid. Our view is, that in taxation there is no such thing as right or wrong; but that while expediency points to a certain diffusion of the burthen, as it is called, among all classes, nevertheless if all the taxes of the country were levied on one class, in the long run they would so thoroughly recoup themselves that taxation would again fall where it had fallen before. Even if this principle be accepted as correct, inquiries into the taxation of a country are still useful, inasmuch as we require to know what taxes are wasteful through the cost of collection,—what taxes wasteful through the restrictions with which they cumber trades. No one, not being Chancellor of the Exchequer, for instance, can fail to see that taxes upon locomotion, upon providence and upon food are *primâ facie* bad taxes; but, on the other hand, if it be true that it matters little in the long run where taxation apparently falls, still at the moment we must learn to be chary of sudden changes, since a sudden change in the incidence of taxation must inevitably involve confiscation of a portion of the property of those on to whom the burthen is shifted, even though their successors may, in the long run, bring things straight again. As an example, we may suppose that a middle-class parliament should throw the burthen of taxation on great fortunes on the one hand, and manual labour incomes on the other, by coupling high Customs duties with a cumulative income-tax. Nominal wages would rise, and the workmen's sons would recoup their trades for their fathers' losses, but by the sudden check to trade the fathers might very probably have been ruined. Another point which throws discredit upon the value of taxation-literature is the vagueness of the principles upon which the calculations have to be founded. Mr. Baxter distinguishes in his tables between town and country manual labour incomes, but in his general per-centages he lumps them. Now, the agricultural labourer, who leaves his old people to be supported from the rates, and who himself comes upon them when he falls ill or when he grows old, can hardly be called a tax-payer at all; for if you throw additional burthens upon him you merely pauperize him a few years sooner than would otherwise be the case. Of what use is it to lump this man's taxation with that of the artisan in a great town? Again, Mr. Baxter is necessarily unable to separate taxation paid out of taxes, which largely pervades the taxation of great and middle incomes, from the general taxation of the country. Again, too, he has to make the

roughest of guesses at the proportion of rates paid by occupier and landlord,—no small matter, when our local taxation has reached to such a height that it largely exceeds our imperial civil expenditure, and all but equals the interest we pay upon our enormous public debt. All this vagueness renders most taxation figures useless, if not misguiding; but the vagueness is no fault of Mr. Baxter's, and as good as a book upon practical taxation can be his must be pronounced.

*The Life and Death of the Irish Parliament.*—*The City of Rome and its Vicissitudes.*—*Oliver Goldsmith.*—*The Homely Virtues.*—*The Church in Ireland. Essays and Lectures: Historical and Literary.* By the Right Hon. James Whiteside, Chief Justice of Ireland. (Dublin, Hodges & Co.)

In this pleasant yet not faultless volume the most interesting chapters are those which illustrate the life and death of the Irish Parliament. This is a history complete in itself; well and rapidly told, and increasing in interest and importance as it progresses towards the end. It is a history so little known to the general reader as to come before him with all the charm of novelty, and it will reward him for its perusal. The Chief Justice points out that the conquest of Ireland was really a Saxon conquest, under King Edgar, in the ninth century, and not a Norman one, under Henry the Second, who was but a courteous arbitrator, to whom some of the quarrelsome Irish chiefs owed their more magnificent titles of kings. Ireland then got from England its common law, and it is well known that the whole island was, ecclesiastically, subordinate to the Archbishop of Canterbury. For nearly a century and a half, with one common law, there was but one Parliament. A union, in fact, was the original state of things. The first Parliament held in Ireland was in the reign of Edward the Second, to redress grievances between tenants and vassals, and to provide against the invasion of Edward Bruce. Between that time and Henry the Sixth, if there was a session, it was merely a sort of vestry-meeting; but under the governors for that king, and those sent by Edward the Fourth, the meetings were frequent. Among the later enactments was one decreeing that the King's licence to ecclesiastical absentees should be of no effect, and another prohibiting appeals to the English Parliament. This boldness was subdued in Henry the Seventh's time by the ever-famous law introduced by Sir Edward Poynings, which made every parliamentary decree of the English Parliament part and parcel of the law in Ireland also. Poynings' law made an Irish Parliament useless. It was kept up, however, although the country was in much the same condition as before Edward the Second, when the law made in England was simply proclaimed in Ireland. Poynings' law thoroughly established the dependence of Ireland.

Nevertheless, Henry the Eighth himself found out the Irish difficulty. The Geraldines of Kildare were of those so-called patriotic families whose policy was to secure the government for themselves by making it impossible for others to govern. Henry trusted the Earl, and that Irish governor intrigued with France against Henry, for which that king, to whom the Chief Justice attributes the best of motives, took his full measure of vengeance. But, with the suppression of the Geraldines peace did not come. The Ormonds refused to support the new Lord Deputy, Lord Leonard Grey, and the Desmonds urged a Spanish invasion and asked the papal sanction for it. Thereupon came, by Act of Parliament, the Reformation



and the overthrow of the Romish Church in Ireland, "the lands of which were distributed on easy terms amongst the Roman Catholic chieftains, who did not blush to share the spoil," nor to plot against Henry. It was in the thirty-third year of his reign that membership in the Irish Parliament ceased to be limited to persons of English blood or birth. The Parliament seldom met; but one, under Mary, passed some Acts in obedience to Bulls sent from Rome. It is remarkable that the oath taken by the well-paid members of Elizabeth's time was not so worded as legally to exclude either Romanists or Protestant Dissenters. It was an unruly assembly, and treason and foreign invasion reigned under it. We may just mention that after the Spanish invaders had been compelled to retire from Ireland, the English army subscribed 2,000*l.* for founding a library in Dublin University.

With the next reign, that of James the First, the journals of the House begin. The four provinces were represented, Irish representatives mingling with those of English descent. There had not been a meeting for twenty-seven years, and the delegates agreed like serpents in a bag. No wonder that years passed before another was convened; yet "Ireland, under the strong government of Strafford, was tranquil and prosperous," but with a plentiful cry of grievances. Cromwell saw the remedy. He had established one Commonwealth, so he would have but one Parliament. As the author remarks: "The principle and policy of a union of the three kingdoms was thus exemplified by Oliver Cromwell's legislation"—a fact which is not present to every mind. The Restoration, however, repealed this union; but Charles the Second dissolved the Irish Parliament of 1666. The dissolution was caused by a "row" between the Irish Lords, who wanted to sit covered, and the Irish Commons, who would not stand uncovered in their presence.

When the Chief Justice says that no Irish Parliament was summoned between 1666 and 1692, he implies that James the Second's Parliament, which sat in Dublin, violated Poyning's law, sat for the restoration of proscription, and in its session of six weeks perpetrated "more acts of injustice and oppression than had ever been committed in the same space of time by any legislative assembly in the world." Want of success on the part of the King made the acts of this Parliament illegal. At the head of the House of Peers sat, as Lord Chancellor, the most supreme rascal that ever won temporary greatness by the most unblushing villany—Alexander Fitton. Since his time no Roman Catholic has held the Irish seals till the elevation of the present Chancellor, Mr. O'Hagan, to that office. King William, on the other hand, only summoned a Parliament in Ireland when a special object was in view; while his Government at home did its selfish and foolish best to depress Irish manufactures as a means of benefiting those of England! Swift saw Ireland governed by a clique called its Privy Council, and a Parliament too impotent or too feeble to legislate, when summoned, for its own commercial freedom: while, as he remarked in one of his sermons, he found a loyal people, "all circumstances considered," but "utterly void of what is called public spirit." The Irish Parliament might, at the accession of the House of Hanover, have managed Irish affairs safely and wisely, but it would not fulfil that good work, because it was deprived of the power of acting independently on matters foreign to Ireland. Swift himself, and the best friends of Ireland, never believed that the affairs of one empire could be administered by two independent legislatures. Members

were then members for life. Parliament lasted as long as the King lived, unless he chose to dissolve it. The most important of its offices was to grant supplies,—for a couple of years. An attempt to have the supplies granted for one and twenty years, to save trouble, was defeated by the single vote of a member, whom it made immortal,—"Tottenham in his boots." The Commons grew bold in their right to vote "ways and means," and dissolution followed. As for the Lords, their routine was to meet, hear prayers, see the judges put on their caps, and adjourn. The machine was impracticable. "Were I an Irishman," said Montesquieu to Lord Charlemont, "I should certainly wish for an union with England; and as a general lover of liberty I sincerely desire it."

The passing of an Octennial Bill in some respects was an improvement, but members took to business lazily. A few hours' work fatigued them; and yet there was progress towards parliamentary independence of action. The patriots and the jokers began to distinguish themselves in the Parliaments of the latter half of the last century. One of Flood's rivals was said to have "the finest face for a grievance that was ever beheld." The times became critical, patriots increased, volunteers with fixed bayonets clamoured for rights, and thence followed the great concession, the repeal of the Declaratory Act of George the First, that the Parliament of Great Britain had the right to enact laws that should bind Ireland. Jubilation followed. England was supposed to have renounced her right to legislate, whereas the British Parliament had repealed an Act, and the patriots, who accepted that legislative process, could not see that the same Parliament was competent to reimpose the Act, if in its wisdom it chose to do so. How the patriots quarrelled over this matter and assailed each other as venal traitors, Mr. Whiteside briefly but amusingly describes. The violence of party spirit was simply disgraceful. Apart from that, the Irish Parliament used its newly inherited independence with some profit and dignity. It passed useful laws, after mature deliberation; and it refused to pass those which the volunteers and a convention in arms sought to impose upon it. But party spirit ruined the only independent Irish Parliament that ever existed. Pitt's propositions in favour of Irish commerce were overthrown by Fox and the Whigs. Pitt's modified proposal to further the freedom of trade with Ireland was met by the same opponents as an attempt to destroy the recently granted independence of the Irish legislature. That legislature took up the cry; but some of its own members began to understand that two independent legislatures could not successfully administer the affairs of one empire.

Thereupon, the Irish patriots carried the Union—in this way. When temporary insanity attacked George the Third, Fox and the Whigs declared that the heir to the throne became legally Regent, with full kingly powers. Pitt and his friends insisted that the Prince could have legal right only by sanction of Parliament, and even then a Regent must necessarily have something less than the power of the King—who was still living. Here was a chance for an independent Irish Parliament! It met, and exultingly agreed to accept the Prince as Regent for Ireland, without any limitations whatever. Peers vied with Commons in eagerness to fling Ireland, bound neck and heels, under the feet of a prince whom they hoped would soon, as King, reward them for their servility. They would hear of no modifications of power. Every abuse that it was still possible for a king to practise, he might profit

by, at the expense of Ireland, if he could. The English Parliament wished to protect the people against the possible tyranny of the most heartless of princes: that was quite sufficient to make the Irish legislators act in a contrary sense, and put Ireland at his mercy. In the midst of the turmoil, the King recovered, and a host of Irishmen had new grievances in finding themselves deprived of expected peerages, pensions, and other distinctions, "then and since dearly loved in Ireland." Mad and vain resolutions were passed by the Irish Parliament in support of its right to confer legal power on the Prince. The members would have had as much right to confer it on Prester John! They stood, however, on their right, and their vote annihilated the independent Irish legislature, and carried the Union; for, after such a resolution, the suppression of that precious Parliament and the establishment of the Union was only a matter of time. The Irish patriots made the Union inevitable.

Before it came, they did some wise and many foolish things. The Parliament itself was so corrupt that it is a matter of surprise that any good came out of it all. A sad smile involuntarily rises when we read of men trusting in God never to see a union, and voting for it for the sake of a peerage. Even the members who honestly opposed the inevitable measure lost an opportunity for Ireland by omitting to make terms for her. Flood and Grattan and the rest had made an independent Parliament impossible. They, and not Castlereagh, founded the United Parliament of Great Britain and Ireland. The popular party was, nevertheless, too blind to snatch a last favour for its country. When George the Fourth was at Slane Castle, he remarked, in conversation with Mr. Buller, on this subject, "I think you all committed a great mistake. Instead of direct opposition, you should have made terms, as the Scotch did, and you would have got good terms." Mr. Whiteside's comment on this is as true as the text—"A very sensible observation, and very profitable for us to recollect, because it does not answer in great transactions of this kind to be always in a passion." We may remark, however, that some of the members who voted for the Union "for a consideration" were cool enough. "Are you not ashamed at having sold your country?" said a friend to one who had thus voted. "I am not," was the reply; "I am glad I have a country I can sell!"

#### OUR LIBRARY TABLE.

*The House of Austria in the Thirty Years' War. Two Lectures, with Notes and Illustrations.* By Adolphus William Ward. (Macmillan & Co.)

THE industry and the extent of reading shown by Mr. Ward in the copious notes appended to these lectures, lead us to expect a more exhaustive treatment and a firmer grasp of the subject than we find in the lectures themselves. Much, however, that Mr. Ward gives us is new to English readers, and all is based on genuine study. It is probably the attempt to simplify and popularize the results of so much study that gives the lectures an appearance of thinness. Yet, apart from this, there is sometimes a gulf between Mr. Ward's facts and his conclusions. His view of Wallenstein's character is a case in point. The more recent inquiries scarcely bear out Mr. Ward's theory as expressed in one of the most striking passages in his lectures, and when we look to the notes we do not find anything to support his position. A mere allusion to Förster's work on Wallenstein, which so convinced Wallenstein's direct heirs of their ancestor's innocence that they appealed to the Emperor to annul the confiscation of the family estates, cannot outweigh all that has been written on the other side. We could better understand Mr. Ward's enthusiasm if he were not so careful a student.



*Athletic Training and Health: an Essay on Physical Education.* By John Harrison. (Parker & Co.) Five years since Mr. John Harrison had the questionable fortune to win a gold medal from the hands of the Athletic Society of Great Britain in return for an essay on 'Health, and the Surest Ways of Preserving It'; and now he has expanded the essay into a little book, which is designed to instruct the eager aspirant after muscle and "wind" upon many delicate and mysterious questions of scientific training. The first half of Mr. Harrison's treatise is a useless and uninteresting compilation of extracts from the works of more or less familiar writers, who have considered methodically or incidentally the advantages of corporeal vigour and the means by which it may be increased or impaired. The second half contains some interesting information and serviceable hints.

*Pioneers of Civilization: the Soldier, the Adventurer, the Explorer, the Man of Peace, the Trader, the Settler, the Missionary.* By the Author of 'Crimson Pages.' With Portraits and other Illustrations. (Hogg & Son.)

A wordy thing of great promise and small performance, the 'Pioneers of Civilization' says something, to little purpose, about William Penn, Capt. Cook, Henry Martyn, Lord Clive, and other famous adventurers, commended by the author as men "who, in various and in very opposite ways, have been the means of helping the savage out of barbarism or of introducing a condition of social life before which the savage vanished." As one of those works for young people which appear in shoals just before or during the Christmas holidays, the volume would have had a better chance of escaping special censure; but examined by itself, at a time when trifles of its kind have no prescriptive title to merciful consideration, it will perhaps meet in some quarters with sterner treatment than we shall accord to it.

*Flood, Field, and Forest.* By George Rooper. With Illustrations. The Etchings by Cecil Boulton. (Chapman & Hall.)

'The Autobiography of Salmo Salar, Esq.,' 'A Fox's Tale,' 'Bolsover Forest,' and 'The Bagman' are titles of four stories, in each of which the author attempts "to convey some facts in Natural History in a form less didactic, and perhaps more palatable, than the stiff, statistical, quasi-scientific style commonly adopted." The two first-mentioned stories are reprints; but 'Bolsover Forest' and 'The Bagman' are now published for the first time by Mr. Rooper, who may be credited with having accomplished his purpose in a manner that will render his book acceptable to young sportsmen, and highly popular with children who have a taste for natural history. "It has also been my object," says Mr. Rooper, "to offer to the young sportsman, fisher, hunter, or shooter, some hints which may be useful in the early stages of pursuits to which I am myself warmly attached, and in which I have had somewhat more than average experience. To the long-practised sportsman I cannot hope to offer anything new or instructive; but possibly the scenes I have depicted may, here and there, revive pleasant reminiscences or associations, which may carry him to the end of an otherwise dull chapter."

*The Parliamentary Barometer.* (O'Byrne Brothers.) The greater the truth the greater the libel, say our old lawyers; but if so, what a libel have we here! A register of the votes is nothing, but a register of the occasions on which Members of Parliament do not vote will be a bad affair for the fast men, the hunting men, and the men who always walk out of the House before a division on any but a vital issue, "for fear of offending somebody." The "Barometer" is not always strictly right perhaps. One gentleman—the Member for South Essex—appears twice, for instance—once as "Baker" and once as "Wingfield-Baker"; his votes being omitted in the second case. We should not be hard, however, upon the compiler of the "Barometer" because he has here gone wrong, as Mr. Baker's brother is Sir Charles Wingfield, the Liberal Member for Gravesend. It is worthy of notice that Mr. Disraeli seldom takes part in the struggles between the Independent Members and

the Government. In eight divisions out of ten he is shown to have walked out of the House rather than vote. We commend the "Barometer" to constituents, and the fear of it to Members.

*The Child's Popular Fairy Tales, told for the Hundredth Time.* By H. W. Dulcken, Ph.D. Illustrated with 300 Pictures. (Ward, Lock & Tyler.)

THIS very richly-decorated book contains versions of the ancient fairy tales, 'Tom Thumb,' 'The Three Bears,' 'Ali Baba,' 'Robin Hood,' 'The Sleeping Beauty,' and others, with designs in chromolithography and on wood by Messrs. H. K. Browne, W. Harvey, J. Absolon, T. B. Dalziel, H. Weir and W. M'Connell. The stories have been re-dressed with a good deal of spirit by Dr. Dulcken, who carefully takes the infantine view of his subjects, retains the effective incidents of the older versions of the immemorial legends, and contrives, without overloading his subjects, to draw them to moral uses. Folks of ten years old and thereabouts will find them readable as well as instructive. The illustrations are more than ordinarily apt and good, and well engraved. The text is capably printed, and the binding showy, without being gaudy.

*Codice Arragonese, o sia Lettere Regie, Ordinamenti ed altri Atti Governativi dei Sovrani Arragonesi in Napoli, &c.* Per cura del Prof. Fr. Trinchera. (Naples.)

UNDER this title, the first part of the second volume of hitherto inedited documents of great historical value has just been given to the public. The period embraced in this volume extends from the 2nd of October, 1491, to the 24th of April, 1493; and the two volumes throw considerable light on a time of great political agitation, when France and Spain were struggling for the possession of Southern Italy and Sicily, and on the intrigues of the Vicegerent of Christ. Valuable rather as materials for the future historian, they furnish little matter for criticism. It is to be desired, however, that in other publications of a similar character gross errors of the press should be avoided. The archives of Naples abound with documents the value of which has hitherto been unrecognized or unknown, and to these may be added many MSS. which have been disinterred from the suppressed monasteries. A debt of gratitude is owing, therefore, to the Government, which has permitted, and to Prof. Trinchera, who has given us, what it is hoped may be regarded only as an instalment of what is yet to come forth.

The Chevalier de Chatelain has issued a second edition of his *Cleomades, a Story translated into Modern French Verse from the Ancient Language of D'Adenès le Roy, King of Minstrels to the Duke of Brabant in the Thirteenth Century*—[*Cleomades, Conte traduit, &c.*] (Pickering). Having entered fully into the subject of the work on its first appearance, we have now only to express our surprise that the author should have thought proper to incorporate with his version a heap of extracts from reviews of the former edition, and of his other productions, besides a prospectus and specimen-pages of a work in preparation, occupying in this way more than half the volume. But for the fortunate loss of a file of papers during a removal, there would have been still more of this extraneous matter, we are told.

We have on our table *A Course of Sermons on the Biblical Passages adduced by Christian Theologians in Support of the Dogmas of their Faith*, preached in the Bayswater Synagogue, by Hermann Adler, Ph.D. (Trübner).—*Inaugural Address delivered to the University of St. Andrews, March 19, 1869*, by James Anthony Froude, M.A. (Longmans).—*Catechetical Hints and Helps for Parents and Teachers on giving Instruction to Young Children in the Catechism of the Church of England*, by Edward Jacob Boyce, M.A. (Bell & Daldy).—*The London: a Collection of Tales, Sketches and Poems—Lives of Indian Officers, illustrative of the History of the Civil and Military Service of India—Lord Cornwallis, Sir John Malcolm, Mount Stuart Elphinstone*, by John William Kaye (Strahan). New editions of *Exposition of the Sermon on the Mount, drawn from the Writings of*

*St. Augustine*, with Observations and an Introductory Essay on his Merits as an Interpreter of Holy Scripture, by Richard Chenevix Trench, D.D. (Macmillan).—*Singers and Songs of the Church*; being Biographical Sketches of the Hymn Writers in all the Principal Collections, with Notes on their Psalms and Hymns, by Josiah Miller, M.A. (Longmans).—*Lessons in Elementary Chemistry, Inorganic and Organic*, by Henry E. Roscoe (Macmillan).—*Songs and Verses, Social and Scientific*, by an old Contributor to *Maga* (Blackwood).

#### LIST OF NEW BOOKS.

American Year Book, &c. for 1869, by D. N. Camp, Vol. 1, 8vo. 16/ Baunerman's (J.) Sermons, 8vo. 5/ cl. Banks's (E. G.) Hints on Oxford and Cambridge Aquatics, 3/ cl. Barnes's (J.) Spanish and English Dictionary, 18mo. 6/ cl. By-Gone Days in our Village, by J. L. W., 12mo. 2/ cl. Campbell's (A. G.) Life of Fra Paolo Sarpi, 8vo. 7/6 cl. Corser's Children's Own Sunday Book, 12mo. 2/ cl. Dean's History of Civilization (7 vols.), Vols. 1 & 2, 8vo. 18/ each. Deland's Progressive Drawing Book for Beginners, 8vo. 2/6. Dingelstedt's (F.) The Amazons, 8vo. 7/6 cl. Doubles and Quits, by L. W. M. Lockhart, 2 vols. post 8vo. 21/ cl. Gibbon's Roman Empire, 7 vols. (Bohn's Lib.), 12mo. 21/ cl. Goubaud's (Madame) Book of Gossip d'Art, 88 illust. 2/ cl. Home from India, a Novel, by John Pomeroy, 2 vols. 8vo. 21/ Household Words, conducted by Charles Dickens, Vol. 3, 8vo. 3/6 Hughes's Solutions of Problems for Junior Scholarships, 12mo. 5/ Hughes's Logic of Names, Intro. to Boole's Laws of Thought, 2/6 Kelly's (W.) Lectures on St. Paul's Epistles, 8vo. 7/6 cl. Lamb's (Charles) Memoir, by Barry Cornwall, new edit. 8vo. 4/ cl. Laughton's (Rev. J. B.) Christ the Counsellor, 8vo. 7/6 cl. Lee's (W.) Defoe, his Life and recently-discovered Writings, 36/ cl. Madame Silva's Secret, by Mrs. Eliaert, 3 vols. 8vo. 31/6 cl. Malan's (Cesar) Life, Labours and Writings, by his Son, 7/6 cl. Martineau's (H.) Biographical Sketches, 1852-1868, 2nd edit. 5/6 Miller's (J.) Singers and Songs of the Church, post 8vo. 10/6 cl. Moxon's Standard Penny Readings, ed. by Tom Hood, 12mo. 3/6 cl. Perry's (A.) Carthage and Tunis, Past and Present, 8vo. 18/ cl. Under's Selections from Less than 100, 8vo. 15/ cl. Priddham's (A.) Notes and Reflections on 2nd Corinthians, 5/ cl. Puttenham's Art of English Poesie (Arber's Reprints, No. 15), 2/ Racine, Theatre Complet, Notes by Lemaître, 12mo. 3/6 cl. Rossini's Life, by H. Sutherland-Edwards, 8vo. 15/ cl. Southey's (R.) Social and Domestic Reminiscences, 8vo. 3/6 cl. Southey's (R.) Book of the Church (Chandos Lib.), 12mo. 3/6 cl. Steps in the Dark, by H. M., 12mo. 2/ cl. Stretton's (Rev. H.) Progressive Latin Lesson-Book, 12mo. 2/6 cl. Symon's (G. J.) British Radicalism, 1868, 8vo. 5/ cl. The Jesus of History, 8vo. 12/ cl. Tim Doonan, the Irish Emigrant, 8vo. 3/6 cl. Todd's Parliamentary Government, 2 vols., Vol. 2, 8vo. 21/ cl. Traill's Afar in the Forest, Life, &c. in Canada, 12mo. 3/ cl. Trip Round the World, "Europe" sq. 1/ swd. Wadham's English Versification, 8vo. 4/6 cl. Wood's (Lady) Sabina, 12mo. 2/ bds.

#### CRY FOR COPYRIGHT.

THE demand for a law to protect intellectual property on both sides of the Atlantic is increasing in volume day by day. The communications which follow express a portion of the American sentiment. The first letter is from Mr. Leland, the author of the *Hans Breitmann Ballads*, and tells its own story in a way to impress, we should imagine, the official mind with a due sense of the wrongs under which American authors labour in this country. For Mr. Leland, as the communication shows, suffers not only in his purse but in his honourable fame. When Douglas Jerrold was before a Committee of the House of Commons on dramatic copyright, he was asked by a member of the committee whether, under the then existing law, dramatic authors were not in fact "robbed"? to which the wit promptly replied, "Yes, Sir! both robbed and murdered!" Now, this is exactly Mr. Leland's case. The unauthorized reprinter of his works has not only helped himself without leave to the *Hans Breitmann Ballads*, but has presented them in a form which Mr. Leland protests is both garbled and incomplete.

Mr. Leland very properly declares that the only cure for such manifest wrong is a just copyright law between the two countries.

The second letter is a portion of a communication from the eminent publishing firm of Messrs. Lippincott & Co., Philadelphia. These gentlemen enter into some detail as to certain republications of English books by themselves and by the Messrs. Harper, of New York, which we omit, as the statements made by Messrs. Harper & Co. have not been laid before our readers. It will suffice for us to give the summary. Messrs. Lippincott, like Mr. Leland, conclude by an earnest prayer that the present uncertainties with regard to intellectual property may be brought to an end by the patriotic wisdom of Congress.

Philadelphia, April 6, 1869.

It is with great reluctance that, as a stranger, with no claim on your generosity, I venture to beg room in your publication for a few remarks, which I certainly would not make were they not offered with the sole intention of benefiting a gentleman who is well regarded by the literary world. I refer



to Mr. Nicholas Trübner, of London, to whom I, in common with scores of literary men in America, have been for many years under obligations for acts of the most disinterested kindness.

In the autumn of 1868 Mr. Trübner, influenced, as several concurrent circumstances testify, rather by the desire to gratify me than by the hope of benefiting himself, ventured on the hazardous experiment of reprinting a book of American rhymes, the *Hans Breitmann Ballads*, of which I was author. More than this, he advertised it extensively, incurred much expense for it in many ways, and took great pains to ensure the success of the work. At least half of the expense incurred might have been spared, with much greater profit to himself, had he simply published these Ballads at half price, and reserved nothing for the author, who, far from complaining, would only have been gratified at the opportunity to oblige his friend the publisher.

After the 'Breitmann Ballads'—thanks to Mr. Trübner's enterprise—had reached a fifth edition, another bookseller in London wrote to me, offering to pay me to give him the publication of these "poems." I answered him curtly that Mr. Trübner was the only person in London who was authorized by me to publish the Ballads in question, and that I would not withdraw the right from him for ten thousand pounds. After, however, recognizing by this very request a right in me to select my London republisher, and receiving a refusal, this applicant has "brought out" a reprint of the American edition of the 'Breitmann Ballads,' at half the price of Mr. Trübner's. This, of course, will compel the latter gentleman to reduce the price of his edition one-half, which renders it impossible for the author to receive any benefit from the sale, and what is much more to be regretted, deprives Mr. Trübner of a profit after all his pains.

My principal object, however, in writing this letter is to state that, to remedy as well as I can the evil, so far as my publisher is concerned, of this cheap edition, I have supplied Mr. Trübner with such alterations and additions to my "Breitmann Ballads" as will make his future editions of them the only complete ones, and that, in fact, the series which he now publishes contain several entire poems first published and copyrighted in England. This is especially the case with the volume entitled 'Breitmann as a Politician,' which is altogether imperfect and incomplete in any shape save that issued by Mr. Trübner. The original American publication of 'Breitmann as a Politician,' having been issued in haste, is extremely faulty; and it is this which is now issued in reprint to the English public by Mr. John Camden Hotten.

In California, the man who does nothing himself but watch the operations of the industrious gold-miner until the latter has found a spot which "pays," and then "jumps his claim," or deprives him of it by craft, is promptly hung or shot by a committee of intelligent citizens, appointed in general meeting to investigate the case. I do not commend such rough justice as applicable to highly enlightened and refined society, but I may be pardoned for showing what the untutored and unprejudiced mind thinks of "claim-jumping."

CHARLES GODFREY LELAND.

Philadelphia, March 27, 1869.

We beg leave once more to call the attention of the public to the two cases originally mentioned by us in the *Athenæum*, of direct violation by the Messrs. Harper of "the courtesies of the trade." 1st, They do not deny that our edition of 'Greater Britain' was announced in May, 1868; 2nd, They do not deny that immediately on their own announcement they were notified by letter that we had made an arrangement for it with the English publishers; and 3rd, They do not deny that they nevertheless persisted in reprinting it. Their admission of these points we hold to be sufficient to sustain our complaint in regard to 'Greater Britain.'

But there was another charge brought by us in our letter of January 1st, viz., that the Messrs. Harper had previously, in like violation of our rights under the usage of the trade, republished an edition of Trollope's 'North America' after they had been made aware, through a personal inter-

view, that we had entered into an exclusive arrangement with the author for its publication in this country. To this statement the Messrs. Harper make no reply whatever, and we are justified in inferring that their course in the matter is inexcusable.

Furthermore, we would say that, by special arrangement with the author, we recently published 'Her Majesty's Tower,' by Mr. W. Hepworth Dixon. A few days after the appearance of our edition, the Messrs. Harper issued an edition of the same work in an inferior style, at a nominal price, compelling us to reduce ours to the same price, thus preventing any remuneration to either author or publishers that otherwise might have been derived from the sale of the work.

Here we might close; but a review of these facts naturally suggests the reflection that the interests of the book-trade in this country, no less than the protection of authors in their just rights, require further legislation at the hands of Congress. It is high time for the passage of a well-considered International Copyright Law, such as will wipe away from our country the reproach of what are known as "pirated" editions.

J. B. LIPPINCOTT & Co.

#### WALLS OF DAX.

Malahide Castle, April 16, 1869.

I beg to add my protest to that of Mr. Price against the proposed destruction of the Roman walls of Dax. I visited that city last winter, and was much disappointed at seeing how much harm had been done by the Vandals of that municipality since they were visited and described by Mr. Roach Smith. Still a considerable portion of the walls and two gates were entire.

Dax is a place without any considerable trade or manufacture, and the inhabitants seem to be utterly devoid of enterprise, as they allow their extraordinary hot spring and deposits of salt to remain unproductive.

I made an unsuccessful attempt to see a fine Roman mosaic which is mentioned in the guide-books as having been found there some years since.

TALBOT DE MALAHIDE.

#### THE SINAITIC INSCRIPTIONS.

April 19, 1869.

As your Correspondent who says that he has discovered the key to the Sinaitic Inscriptions does not give us the results, it may interest your readers to be told that they are, for the most part, in Hebrew characters, though of a very rude form. Many of them begin with the well-known word לִרְכֹּן, *in memory of*, followed by the name of the person, and ending with שָׁלוֹם, *farewell*. Others begin with יִרְכֵּן, *memory of*, omitting the prefixed preposition. This word, it will be observed, is Syriac and Chaldean, but not strictly Hebrew. I have not seen any of the inscriptions copied by the surveying party now in the peninsula.—I am quoting those published by Mr. Grey in the *Trans. R. Soc. Lit.* 1832, and copied from the rocks in Wady Mukatteb. Mr. Grey also, at the same time, published some Greek inscriptions from the same rocks, beginning with the corresponding word ΜΗΝΕΩΗ, *let him be remembered*. Mr. Grey found no indications of sepulchres in the neighbourhood, or we might have supposed the persons named in the inscriptions had been there buried. As the Greek inscriptions may safely be claimed for the first three centuries of the Christian era, we may suppose that most—or, at least, many—of the Hebrew inscriptions are of the same age, and probably written by pilgrims on their way to the top of Mount Serbal. The name Serbal may very possibly be a corruption of Sephar, the name given to the holy mount in Genesis x. 30, and which may be translated *written*. The name Shapher, given to the same mount in Numbers xxxiii. 23, may be only a corrupt form of spelling the same word.

SAMUEL SHARPE.

The Elms, Brook Green, Hammersmith,  
April 19, 1869.

HAVING read in Mr. Palmer's last letter from the Sinai Explorations (March the 7th), as given in the *Athenæum* of the 10th instant, his confir-

mation of my previous supposition that the inscriptions of Wadi Mukatteb would prove to be a link between the ordinary Hebrew and the Cufic, I wish to invite the attention of travellers in the Holy Land to the characters found in the lofty caverns at Bait Jibreen.

They have been mentioned by various travellers, and by them considered unintelligible. They remain very distinct, and I have myself copied several of them, but my paper has been unfortunately lost.

They look like Cufic, but are not the same as the characters upon Cufic coins; and I strongly suspect that, like those of the Sinaitic valleys, they represent some Aramæan transition previous to regular Cufic. At least, it would be worth while to procure accurate copies of them, and have them compared with the transcripts which the Rev. Mr. Holland and Mr. Palmer will exhibit and interpret to us.

JAMES FINN.

#### THE ONLY ENGLISH PROCLAMATION OF HENRY THE THIRD.

April 17, 1869.

A new edition of this important document and of the contemporary French version has been recently published, under the above title, by Mr. A. J. Ellis, from the Patent Rolls of the forty-second and forty-third years of Henry the Third.

I had occasion a short time since, and before I saw Mr. Ellis's pamphlet, to collate the original enrolments of both documents with the edition of them given in Dr. Pauli's 'Geschichte von England' (vol. iii. pp. 909-11). On subsequently comparing the result of my labours with Mr. Ellis's "reprint," I discovered a few errors in the latter which I here present to your readers. If my criticism appear minute, it must be remembered that it is at minute, almost microscopically minute, accuracy, that Mr. Ellis aims. I may add that my experience of mediæval manuscripts extends over a period of nearly twenty-five years.

In the title of the Patent Roll of the forty-third year Mr. Ellis (p. 10) reads "Joh'ns." The word in the roll is clearly "Joh'is," the usual contracted form of "Johannis." Mr. Ellis, in the same title, omits the "superior o" after the last letter in the numeral "xliij<sup>o</sup>."

In the marginal title of the English version (p. 11) Mr. Ellis prints the extraordinary form "Comitts." The roll has "Comitat." I use the apostrophe in this case to represent the common contraction for "us." The word is perfectly clear in the original. In the old French version (p. 18, line 1 of the original) Mr. Ellis prints "tuz" with a capital initial letter. The letter is clearly not a capital *t* in the roll, but a small *t* written over a long *s*. The scribe, after having written the initial *s* of the word "ses," appears to have become aware that he had omitted the word "tuz," which preceded it in the original which he was copying, and to have written the *t* of "tuz" over the *s* already set down without deleting the latter. The *s* and *t* are still clearly distinguishable in the roll.

In the same version (p. 20, l. 6 of the original) Mr. Ellis prints the third word "et" in common type. It should be, according to his own system (p. 17), printed in italics, for it is contracted in the roll. In p. 22, l. 9 of the original, the second word "et" should be printed in italics for a similar reason. The same remark applies to the same word in p. 80, l. 26; p. 82, l. 23 (*bis*); p. 84, l. 20, and p. 92, l. 6.

In p. 22, l. 9 of the original, the word "fort" should be "forz," the last letter being a *z*, and not a *t*. Pauli prints it *z* correctly. In the same page and line the very curious form "Warrewyka" should be "Warrewyk," the *a* given by Mr. Ellis being in the roll simply a contraction, which constantly occurs after the terminal *k*, combined with a fold in the parchment.

Lastly, as a "literary Caliban" has already suggested, there ought to be a mark of contraction after the terminal letter of the words "Audithel" (same page, l. 10 of the original) and of "Aldithel" (p. 23, l. 10 of the original). I may add that there are a few instances in Mr. Ellis's edition of both



versions of dotted *is*, which are perhaps mere misprints.

Mr. Ellis remarks (p. 51) that his edition of 1861 contained "the errors enionions, Gueons, sceless, scel." In the present edition he repeats the first, third, and fourth of these errors, in p. 84, pp. 93 and 94, and p. 93 respectively; while, instead of "Gueons," we have (p. 93) an entirely new form, "eneuous," where *u* takes the place of the last *n*. Mr. Ellis states (p. 13) that, in line 6 of the English version, the base of the flourish over an *i*, which he specifies, is very faint. I have examined this flourish several times, and on no occasion have I found any part of it faint. Indeed, to a person in the habit of reading mediæval manuscripts I think that it would be distinctly visible from one end to the other in an ordinary light.

Perhaps I may be permitted to point out, in conclusion, a few slight mistakes in Mr. Ellis's edition (p. 5) of the proclamation of the 4th of August, 1258 (Pat. 42 Hen. iii. m. 4). The reference to the Royal Letters should be to the second volume, not the first. In l. 1, "de Engleterre" is an extension of "dengl." In l. 5, "jurer" should be "jurrer." In l. 8, "is" should be "as." And I should be inclined to substitute "meesmes" for "meosomes," in l. 6, and "goule haust" for "Gaule-haust," in l. 21. H. F.

#### THE SANCTUARY OF ABRAHAM.

Bekesbourne, April 16, 1869.

In my letter in the *Athenæum* of the 3rd inst., I endeavoured to account for the removal of the *Makam Ibrahim*, or "Sanctuary of Abraham," from Harran, on the east side of Damascus, to Berzeh, on the north, by supposing it to have occurred in order that the inhabitants of Damascus might perform their pilgrimages to the sacred spot without molestation from the wild Arab tribes that infest the plain country about Harran.

On further consideration, I incline rather to the opinion that it was not the Arab tribes about Harran, but the Roman conquerors of Syria, who were the cause of the removal. The dwelling-place of the illustrious progenitor of the Hebrew nation, who is known not to the Jews alone as the Friend of God, the Father of the Faithful, was doubtless the resort of pilgrims then, as its representative, Berzeh, is now; and the foundation of a Roman city there would have interfered materially with the worshipers and pilgrims in the celebration of their religious rites—whatever these may have been—so as to have induced them to remove the *Makam Ibrahim* to a more retired, and therefore more suitable spot, such as Berzeh at the foot of the mountains, where they might perform their devotions without disturbance; much in the same way as, at a later period, the Latin monks at Damascus removed the scene of St. Paul's vision from the high road from Jerusalem to the neighbourhood of their convent.

The substitution of the name of the Roman city for that of Harran would have helped to disconnect the history of the patriarch from his true dwelling-place, and thus eventually to cause the connexion between the two to be lost sight of altogether. Nevertheless, as we see in so many instances within the Holy Land and elsewhere, the original native name kept its hold of the soil, and, in the course of ages, superseded in its turn that of its foreign supplanter. At what time it succeeded in doing so cannot be said; but we have evidence that it must have been previously to the twelfth century of the Christian era; for *Harran* is mentioned as one of the towns of the Ghutah of Damascus by the Arabian geographer Yakut, who flourished in that century.

My matured opinion therefore is, that the "Sanctuary of Abraham" was removed from Harran to Berzeh during the Roman occupation of Syria, when the city was founded at the former place, of which the remains still exist. To determine more precisely the date of this occurrence, the first essential is to ascertain the name of the Roman substitute for Harran, of which name I have nowhere met with any traces. The single inscription discovered there by my wife and myself throws no light on the subject. But from the numerous archi-

tectural remains on the spot, there ought not to be any great difficulty in recovering the lost appellation of this Roman city, now only known as *Harran-el-Awamid*, or Harran of the Columns, from the three noble Ionic columns, apparently part of a temple, still standing, and attesting the former magnitude and importance of the place.

CHARLES BEKE.

#### GREEKS AND GREEKS.

HAVING referred to the diversity of physical and moral type of the so-called Greeks of Scio, it is not necessary to enter into like details as to the Greeks of the greater islands, but those of Candia or Crete and Cyprus have also their peculiarities, suggestive of independent origin. Before speaking further of the Greeks of the islands, it is well to refer to those of the mainland of Asia.

These consist of immigrants from the islands and Greece into the towns and villages of the coast, and of an inland agricultural population. The coast population speaks for itself: it is composed of its own elements—Sciote, Candiot, Albanian or Slavonian, and is engaged in trade, handicraft, domestic service, and, exceptionally, in the culture of the vine. This is the population which in former days was mowed down by the plagues of Smyrna, losing its thousands and its tens of thousands. Restricted to the coast area for centuries, it is questionable whether it is a vital population, and whether it is not recruited by continual immigration. Everything points to the conclusion that habitation in the coast towns cannot have been favourable to vitality. The population, so far as it can be ascertained from rough observation, has not increased in four centuries, and it has even been suggested that the present large Greek population of Smyrna, which is 100,000 in number, affords small evidence of natural increase, and is almost wholly derived from immigration.

The Sciotes are the great leaders in the towns. They provide the merchant chiefs, who, with their families, live on the luxuries of the land, according to the fashion of the age, Italian or French. Under Sciote guidance the autonomous institutions conferred on the Greeks by the Ottoman Government have been well worked. The Greek schools of Asia Minor, primary and secondary, for boys and girls are creditable in comparison with those of many European communities. They are still deficient in providing for numbers, because the immigrant population in a time of peace and prosperity is growing. The masters and mistresses are intelligent and zealous, and liberally paid. Female education is most backward, so far as the number of the scholars is concerned; but great efforts are being made. The hospitals are being extended and improved, and some of these institutions are very creditable. The condition of the Church is the least favourable; but the lay element is exercising greater influence, and the buildings are being improved and beautified. The clergy are far behind the schoolmasters, and, in the country places, are poor and illiterate peasants. The relief of the poor is systematically conducted. In some cases, a provision analogous to savings' banks for the working classes is provided by the vestries. All the institutions of the communities are maintained from landed and other endowments, from fees, from gifts, and from what really amounts to a forced assessment by moral influence. For extensions of churches, schools, &c. large sums are raised on loan, for which there is nothing but the moral security of public faith.

If the kingdom of Greece were conducted as these establishments are, and by the same men, Greece would be at least as flourishing as Turkey. It is due to the Greek population, which includes, of course, all the rabble of Hellas, to say that it is industrious, orderly, and well conducted, with a scarcely perceptible action of the general governmental or Ottoman power. There can, however, be no doubt that it is the existence of the strong arm of the Osmanlee, which gives greater power to the good elements of society, and restrains the disorders which would otherwise reduce these communities to the condition of Greece. It is to the honour of governors and governed to say that, so far

as beggars or criminals are concerned, the Greeks of Asia Minor will bear a most favourable comparison with many European nations. Of course, the same remark applies to the local Jews or the Armenians.

The local or Asiatic Greeks, except so far as they have been interfered with by the propagandists, and made for a time Russian subjects, or so far as there are immigrant traders among the shopkeepers in the towns, are *rayahs*, or native Ottoman subjects; their language is Turkish, and they are illiterate. Of late, from greater freedom of communication, the Greek immigrants are increasing in the interior, and are making systematic efforts to propagate the modern Greek language. Many of the Asiatic Greeks are agriculturists, as hard-working and as skilful as the Turks, and far beyond the Greeks of Peloponnesus. In the towns they are small shopkeepers, and do not maintain so good a moral standard.

What the Asiatic Greeks are it is impossible to decide; but no one who considers the matter carefully can believe they are descendants of the ancient Greeks. The ancient Greeks never really peopled Asia Minor, and cannot have ever had a permanent population. The barbarian populations remained, including Iberians, Phrygians, Cilicians, &c. The Armenians have always been distinguished from the Greeks. There is, however, another large population in Asia Minor existing from before the time of the Greeks. This is the Georgian in the north-east, extending, under the name of Lazians, to Trebizond. This formerly extended far more to the west, and at one time constituted the population of the Amazon kingdoms. The probability is, that many of the Asiatic Greeks are of Georgian descent, probably all those of Northern Asia Minor.

Just as there is an immigration into Asia Minor from the west of Greeks from the islands, so there is an immigration from the east. The Turks are a familiar case; but the Koords are another example, and their flocks and herds sometimes come within fifty miles of the coast.

Under all circumstances, the *rayah* Asiatic Greeks are to be considered as non-Hellenic, and as belonging to a separate ethnological group.

The islands at most times supply immigrants for the Asiatic main, but they themselves are receptacles of immigration. In early times they were occupied by numerous tribes of Leleges, Pelasgi, &c., and have received settlers or conquerors from both continents. In later times, the most prominent and remarkable ethnological fact is the immigration of Albanians. This nation is on the Adriatic, and thus a highland population has actually supplied the islands of the Archipelago with a seafaring population. These people, in some instances, retained their language; but as the Albanian is a man of more than one language, he has not a strong sympathy for Albanian, and readily abandons it for Greek.

Thus many of the islanders are indisputable Albanians, and other immigrants come from Continental Greece. For the moment, it is enough to say that the islands, so far from representing the ancient Greeks, consist of populations of various ethnological origin, European and Asiatic.

Coming now to Continental Greece, it is not worth while bestowing much argument on the ethnological question; for Fallmerayer and Finlay have sufficiently proved the state of affairs to whomsoever has either read their narratives or seen facts for himself. The immigration of Albanians is one of these patent facts; and these authorities have shown the early and large infusion of Slavs even in Peloponnesus. Any one who likes may choose to believe that there are descendants of the ancient Greeks in Athens; but to the calm observer there is no room left for doubt that the main body of the so-called Greeks, or the Greek-speaking populations, in Europe, the islands, and Asia Minor are a mixture of several different races, not belonging to the most advanced types of mankind. Slavs, Albanians and Georgians we may recognize, and there is a great likelihood of *Armenians*.

This mass does not consolidate from within; and although the Georgian immigration may be considered to have been long since cut off, as the nearest members of that group are Mussulmans,



yet the immigration from Albania is a vital cause of disturbance, and one which, in the end, may lead to the establishment of an Albanian kingdom, ruling Albania and Greece, and realizing the projects of Pyrrhus, Scanderbeg, and Ali Pasha of Janina.

Were it desirable to occupy space and accumulate proofs, more results of a like kind would be obtained from examining the Greeks of Thessaly and Macedonia and of the coasts of Rumelia. As the matter stands, the kingdom of Greece is composed of very bad ethnological elements, and its extension, as demanded, can only aggravate the evil. Such is the result of exposing a theory to the examination of facts.

T. S.

## OUR WEEKLY GOSSIP.

THE Lord President of the Council has requested Sir Charles Wheatstone, Sir Michael Costa, Prof. Tyndale, Lieut.-Col. Scott, R.E., Capt. Donnelly, R.E., and Mr. Bowley to report on the acoustic qualities of the new Lecture Theatre at the South Kensington Museum. There will be three trials: one by a lecture with demonstrations on Musical Pitch by Prof. Guthrie; a second, by voices directed by Mr. A. Sullivan; and the third, by instruments directed by Mr. Ella.

We understand that our naval and military departments are likely to be represented by interesting models and specimens at General Sabine's conversation this evening. So much science has been brought to bear of late on the construction of ships and guns, and the practice of gunnery, and so much discussion has thereby been occasioned, that a collection of examples by which the question may be elucidated will appear to advantage among the scientific and mechanical attractions prepared for exhibition at the Royal Society.

In the debate on Tuesday night, on the site for the new Palace of Justice, the Chancellor of the Exchequer explained that the Government had resolved on building that edifice on the Thames Embankment instead of on the site in Carey Street chosen by the Royal Commission. That this would be the decision of the Government we announced so long ago as January 23rd. Mr. Lowe also explained that the Commission would be dissolved, and that the works would be placed under the control of Mr. Layard.

As is well known in architectural circles, the Society of Arts took up the decoration of the Thames Embankment, and appointed a Committee upon it. This Committee, for its first labour, engaged in the discussion of Sir C. Trevelyan's proposal for the removal of the Law Courts to that site. After several sittings of amateur Lords, M.P.'s and R.A.'s, and a sharp battle between Sir C. Trevelyan and Mr. Street, the Committee has contented itself by referring the Council to the shorthand-writer's report of its proceedings. The Committee is now engaged on the relations of the Metropolitan Extension Railway to the Embankment.

In our last number, the Anniversary Meeting of the Philological Society was announced for yesterday, Friday, April 23. It will not take place till the 21st of May, when a paper will be read by Prof. Key.

The question of reduced rates of postage, especially for newspapers and printed matter, has been taken up by the Society of Arts. They have appointed a committee to promote measures for accomplishing the reduction.

Mr. Abel read a paper last week at the Royal Society, 'Contributions to the History of Explosive Agents,' in which all the latest improvements in gun-cotton and operations therewith were described. The particulars are to appear in the Society's publications; meanwhile it is worth mentioning that the more the properties of gun-cotton are investigated, the more do its destructive powers appear. It is anticipated that gun-cotton and a new gun-metal of which we hear preliminary whispers will as far outdo our present guns and gunpowder as they did the rams and catapults of the Middle Ages. With gun-cotton, prepared as Mr. Abel described, it will be easy to blow a hole

as big as the hatchway in a ship's bottom. Consequently, all iron ships thus breached will go down "with a run," as sailors say, and all on board must go down too. This is a contingency which will have to be taken into account in the sea-fights of the future; and it is not unlikely that a hundred years hence iron war-ships will be abandoned as a mistake, and oak and teak will again come into favour.

The Scholastic Registration Association having requested the University of Cambridge to institute an examination of schoolmasters, with a declaration of the results, the Syndicate appointed to consider the matter recommend the Council of the Senate to admit persons who have been teachers for three years to any one or more of the following examinations:—The previous examination, the general examination for ordinary degrees, the special examination for ordinary degrees in moral science, the special examination for ordinary degrees in natural science, the special examination for ordinary degrees in mechanism and applied science, the mathematical tripos, the classical tripos, the natural sciences tripos, the moral sciences tripos, and the law and history tripos. Application is to be made to the Secretary for the Local Examinations three months beforehand. Thus, even without residing at Cambridge at all, a teacher will be able to reap all the practical advantage of a degree, as a certificate of knowledge. It is a great boon to the scholastic profession, and, indirectly, to the public at large.

We observe that a deputation from the Scholastic Registration Association have pressed upon Mr. Forster the propriety of including in the proposed Educational Council some representatives of the numerous body of private schoolmasters, as we suggested when the Endowed Schools Bill was introduced. It does not appear that the deputation made any objection to that feature of the Bill which, if unaltered, will, more than anything else, deter the masters of private schools from bringing them under its operation, and thus diminish its usefulness,—we mean the requirement, as a condition of registration, that the fees charged for education be not such as, in the opinion of the Educational Council, to place the schools beyond the reach of the class for whom the endowed schools in the same district are intended.

The following note from the Rev. E. H. Knowles explains itself:—

"Kenilworth, April 19.

"In your paper of the 10th instant it is reported that the Fosse over which Queen Elizabeth passed into the Castle of Kenilworth has been traced and cleared. This is incorrect. I have only identified a remarkable depression of surface, with the original Roman moat, over which (then a dry valley, as Laneham calls it) Queen Elizabeth crossed, and part of which Hawkesworth filled up about 1650.

"EDW. H. KNOWLES."

The Society of Arts has opened a new series of weekly meetings, held on Friday evenings, and devoted to conferences on subjects connected with the Arts, Manufactures and Commerce of India; for which purpose a Committee has also been appointed. The chief subjects as yet have been Hill Settlements and Sanitaria, Tea Plantations and Silk; and they have been discussed by Lord W. Hay, Sir Vincent Eyre, Sir A. Waugh, Sir C. E. Trevelyan, Sir W. Denison, H. G. Campbell, General Clark, Dr. Forbes Watson, Col. Haly, Mr. Hyde Clark, Dr. A. Campbell, and other gentlemen interested in India. The conferences have been largely attended, as they offer an occasion of re-union much wanted by Indians in London. Indeed, altogether the Society of Arts has been very busy this session.

W. Garnett, of the City of London School, has been elected to the Exhibition for Natural Science in St. John's College, Cambridge. There were six candidates.

To commemorate Dr. Kennedy's valuable services as Head Master of Shrewsbury School, a subscription was made by his former pupils, the net proceeds of which, amounting to 4,318*l.* 10*s.* 4*d.*, are about to be transferred to the University of Cambridge, for the purpose of founding a professorship of the Latin Language and Literature. A

more appropriate application of the funds could hardly have been devised. While it does honour to Dr. Kennedy and the subscribers, it will supply a real want, and be a lasting benefit to the University, especially to its non-collegiate members.

Charles Lamb does not seem to have lost his hold on the reading public. We hear that Messrs. Bell & Daldy have sold over 45,000 of their complete edition of 'Elia and Eliana.' May the number soon be doubled!

A reprint is announced of the most celebrated work of, perhaps, the most mystical and beautiful of English mystics,—'The Rise, Race and Royalty of the Kingdom of God in the Soul of Man,' by Peter Sterry, Fellow of Emmanuel College, Cambridge, and Preacher of the Gospel in London. Sterry's great merits are not known to the present generation.

We hear with great pleasure that the Subject-Catalogue of the MSS. in the British Museum is making good progress in the energetic hands of the Keeper of the MSS. and his able assistants. The first drafts of the work have been already made and bound in portly folios, and the rest are going well ahead. These will form the groundwork of a fresh and complete description of the whole of the MSS. not fully described in the old Catalogues. No more useful work has ever been done in the Museum; and great praise is due to all concerned for the spirited way in which the undertaking is being carried out.

The Countess of Mornington, widow of the notorious William Pole Tynley Long Wellesley, Earl of Mornington, who died recently in her 76th year, adds an incident to the Romance of the Peerage. After the ruin into which the reckless Earl's affairs fell, some forty years ago, this lady was for a brief time an inmate of St. George's Workhouse, and more than once had to apply at police courts for temporary relief. Yet she might have called monarchs "cousins." She was descended from the grandest and greatest of all the Plantagenets. Her mother (wife of Col. Paterson), Ann Porterfield of that ilk, came through Boyd, Cunningham, Glencairn and Hamilton, from Mary Stuart, daughter of King James the Second of Scotland, and seventh in descent from Edward the First of England. The earldom of Mornington, extinct in the elder line of the Wellesleys, has lapsed to the Duke of Wellington.

The last two Reports of the Early English Text Society have done full justice to the energy of German literary antiquaries in printing the whole of their old MSS., and glossing all the words in them; but the question still remains whether all this work has not to be done over again, for the linguist at least. The fact is that, as a rule, no MS. of old German is printed with the same words as are written in it. Led, or rather misled, by Lachmann, German editors conceive it to be their duty not to print the text they find, but as they conclude it ought to be. Accordingly, when a provincial form—say, Lachmann's special aversion, a Thuringianism—is found in a text, out it goes for what the editor supposes to be a standard form, though the value of the provincial one to the student of language may be great. This practice creates an uncertainty in dealing with early German texts, which renders resort to the MSS. indispensable to students of the language, except where the editor has noted all variations from his MS.,—and he often notes none,—and where the reader can trust him. The process of thus editing or cooking texts is taught by professors to their pupils. The latter are set down with copies of a MS. poem before them, told to collect its rhymes, to deduce from these the writer's mode of spelling and forming inflexions, and then to alter accordingly all the inconsistencies of the MS. The product is a symmetrical structure, like nothing old, like nothing new; but it is "a critical edition," and that is the one requisite. We have not yet reached this stage in our prints of Early English MSS., as most of our editors approach their subject from the historical side of linguistics rather than the literary and critical, and preserve their "Thuringianisms" with reverence. We hope they always will, though



they may advance some way on the critical German path.

Meteorology makes progress. The Chamber of Commerce at Hamburg have published a quarto pamphlet, 'Jahres-Bericht der Norddeutschen Seewarte für das Jahr 1868,' ('Annual Report of the North German Sea Observatory for 1868'), under the direction of W. von Freeden, formerly Rector of the School of Navigation at Elsfleth. This Report will be welcomed by all who take an interest in the subject of which it treats: it contains the history of the foundation and development of the Nautical-Meteorological Institute, including the Observatory above referred to, and an account of their proceedings. From these we learn that the objects of the Institute are to make navigation safe, to shorten sea voyages, and as a means thereto to collect systematic meteorological observations, give storm-warnings, and to establish as speedily as possible uniformity in the instruments employed in the observations. They have branch observatories at numerous places on the shores of the Baltic and the North Sea, and in the adjacent provinces, and they are in regular communication with the principal meteorological offices of Europe, namely, London, Utrecht and Christiania. In the carrying out of these objects some hundreds of Weather Books and Sailing Directions have been distributed to vessels sailing from ports embraced in the scheme of the Hamburg Seewarte. A considerable number of the former have been returned, filled with observations of wind and weather; and by tabulation and comparison they will be made to reveal whatever is important to navigation. Records of the quickest voyages will be kept, together with the particulars showing how the quickness was achieved. In this way the Hamburg Sea Observatory will co-operate with other similar establishments, in discovering the shortest and safest ship-routes across the great ocean, and in ascertaining what winds and weather may be expected to prevail in any part of the route in any month. As we lately remarked, our own Admiralty has done excellent work of this sort; and with the principal seafaring nations of the world engaged therein, important results, whether for commerce or science, cannot fail to accrue.

The Estimates for Civil Services for the year ending March 31, 1870, have been published, and thus detail the cost of Education, Science and Art. Great Britain: Public Education demands, 840,711*l.* (increase on the account for the previous year, 59,387*l.*)—Science and Art Department, 225,253*l.* (increase, 6,423*l.*)—British Museum, 113,203*l.* (increase, 13,823*l.*)—National Gallery, 15,978*l.* (decrease, 14*l.*)—National Portrait Gallery, 1,710*l.* (decrease, 90*l.*)—Learned Societies, 12,300*l.* (increase, 500*l.*)—University of London, 9,449*l.* (increase, 386*l.*)—Universities, &c. in Scotland, 18,337*l.* (increase, 388*l.*)—Board of Manufactures, Scotland, 3,100*l.* (decrease, 1,100*l.*)—Ireland: Public Education, 373,950*l.* (increase, 13,755*l.*)—Commissioners of Education (Endowed Schools), 730*l.*—National Gallery, 2,240*l.* (decrease, 500*l.*)—Irish Academy, 1,684*l.* (decrease, 100*l.*)—Queen's University, 3,210*l.* (increase, 55*l.*)—Queen's Colleges, 4,265*l.*—Belfast Theological Professors, 2,050*l.*—Petrie Collection (purchase &c.), 1,580*l.* Total charges for the year, 1,628,170*l.* Total of increased sums, 94,717*l.*; total of decreased sums, 3,384*l.* The net increase is 91,333*l.* Of these sums, 24,368*l.* are payable to the Exchequer.

The amount required for Public Education, according to the Estimates for the year ending March 31, 1870, in Great Britain, is 840,711*l.*, which is thus appropriated. Administration: Office in London, Salaries, 22,930*l.* (increase on the estimate for last year, 398*l.*); Extra Copying, 2,000*l.* (decrease, 500*l.*); Incidental Expenses, 700*l.* (decrease, 750*l.*)—Inspection: Salaries, 36,905*l.* (increase, 1,330*l.*); Travelling Allowances, 26,420*l.* (increase, 362*l.*); Poudage on Post-Office Orders, 450*l.*—Elementary Schools, Code 1860, Scotland, Augmentation of Salaries of Certificated Masters and Mistresses, Stipends to Pupil-Teachers and Gratuities to their Teachers, Stipends to Assistant-Teachers, 79,700*l.* (increase, 1,200*l.*)—Great Britain, Unexpired Pensions, 560*l.* (decrease, 20*l.*)—

Revised Code, 1867, England and Wales, Annual Grants for Day and Evening Scholars, 560,046*l.* (increase, 49,367*l.*)—Great Britain, Building and Furnishing School Premises, 38,000*l.* (increase, 8,000*l.*)—Normal Schools, Annual Grants to Training Colleges, 73,000*l.* The details of this Estimate give the salaries of 74 officers, including that of the Vice President, at 2,000*l.*; Secretary, 1,500*l.*; Two Assistant-Secretaries, 2,000*l.*; Ten Examiners, 5,200*l.* The details of the mode in which these sums are employed are very elaborately rendered, giving the population of school age, ages of scholars, proficiency of scholars examined, numbers of day and night scholars, school-houses built, enlarged or improved, and number of teachers employed; of which last the total is 25,702, an increase of 2,904 upon the number of last year. The number of scholars present, on the average of the year, in Great Britain, was 1,163,368.

Will Open on Monday next, April 26.

THE SIXTY-FIFTH ANNUAL EXHIBITION of the SOCIETY of PAINTERS in WATER COLOURS, at the Gallery, 5, Pall Mall East.

WILLIAM CALLOW, Secretary.

The INSTITUTE of PAINTERS in WATER COLOURS.—The THIRTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall.

JAMES FAHEY, Secretary.

GENERAL EXHIBITION of WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION is OPEN DAILY, from Ten till Six.—Admission, 1*s.*; Catalogue, 6*d.*

GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 120, Pall Mall.—The SIXTEENTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1*s.*; Catalogue, 6*d.*

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Rosa Bonheur, Birket Foster, C. Stanfield, R.A., George Barrett, E. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, T. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherwin, De Wint, Dobson, R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters, ON VIEW, from Ten till Four, at JOHN J. WIGZELL'S Fine-Art Gallery, 45, Maddox Street, Bond Street, W.

HOLMAN HUNT'S GREAT PICTURE, 'The Finding of the Saviour in the Temple,' previous to its withdrawal from Public Exhibition, is NOW ON VIEW at E. GAMBART & CO.'S NEW GALLERY, 1, King Street, St. James's Square.—Admission, 1*s.* Hours, Ten to Five.

SINAI, EGYPT, THE ALPS, including a large new Picture of MONT BLANC.—An EXHIBITION of WORKS by ELIJAH WALTON. Pall Mall Gallery, 45, Pall Mall (Mr. W. M. Thompson's), from Ten till Six.—Admission (with Catalogue), 1*s.*

DORÉ GALLERY, 35, New Bond Street.—The EXHIBITION of PICTURES by GUSTAVE DORÉ WILL OPEN, at the New Gallery, on MONDAY, April 26.—Admission, 1*s.*

The late GEORGE H. THOMAS.—PAINTINGS, WATER-COLOUR DRAWINGS, and SKETCHES, including those lent by Her Majesty, ON VIEW, 168, New Bond Street, over the German Gallery.—Admission, 1*s.*

THE ROYAL FAMILY.—This interesting PICTURE (the property of H.R.H. the Princess of Wales) is ON VIEW, for a short time only, at Dickinson's Gallery, 114, New Bond Street, from Ten till Six.—Admission by card.

THE COURT.—The important series of PICTURES and DRAWINGS, representing the Beauty of Her Majesty's Court, and including Portraits of the Queen, H.R.H. the Princess of Wales, H.R.H. the Princess Mary of Teck, H.R.H. the Princess Beatrice, the Countess of Dudley, Lady Mary Craven, Mrs. Keith Fraser, Lady Alice Kenil, &c., ON VIEW at Dickinson's Gallery, 114, New Bond Street, from Ten till Six.—Admission by card.

THEIR ROYAL HIGHNESSES THE PRINCESSES LOUISA and BEATRICE have honoured PROF. PEPPER'S LECTURE with their presence; evincing much interest in the experiments with the Great Lightning Inductorium.—Stokes' 'On Memory,' at 12.30 daily.—'Robin Hood' and his 'Merry Men,' musically treated by George Buckland, Esq., introducing Spectral and Sonnet Effects.—Fiehlner's 'Astronomical Telescope,' Woodbury's 'Photo-Relief Process,' with Doré's Pictures of 'Elaine,' combined with the varied Easter Novelties, at the ROYAL POLYTECHNIC.—One Shilling.

## SCIENCE

*A Glossary of the Cotswold Gloucestershire Dialect, illustrated by Examples from Ancient Authors.* By the late Rev. Richard Webster Huntley. (London, J. R. Smith; Gloucester, Neat.)

Six hundred years ago the chronicler known as "Robert of Gloucester" was living and writing books. It says something for the vigorous vitality of the Cotswold tongue, the idiom of which is that of Robert's history and verses, that it is still the tongue which is most lively in the Gloucestershire villages. We must allow that it has passed, from the princes and the eminent personages of Robert's days, to plough-

boys and dairy-maids. The idiom then in use is not without its interest. Thus, the Cotswold princes and scholars of yore called a sheep of either sex, being a year old, a *hog*; and this reminds us of the Feejee islanders, who, never having seen a quadruped till they beheld a *pig*, combine the name of that animal with all quadrupeds, and designate the sheep as the *hairy pig*! Again, "yett" is a young sow; and with this Gloucestershire folk the word "linnet" does not refer to the bird,—it means flax dressed but not yet twisted into thread. In Shakespeare and Ben Jonson and their fellows "mazzards" pass for skulls, but in Gloucestershire they are wild cherries; and in the Cotswold district our mole is a being unknown by that name; he is there the "cont," or "woont," or in another form, as Lyly has it in his 'Midas,' "She hath the ears of a *want*." What are wood-pigeons in less Conservative districts are in Gloucestershire "quists," a term which we recognize elsewhere preserved under the form of "cushats." A very good name for the missel-thrush—a bird which, the louder the storm the more piercingly it pipes—is the "screech-drossel." How soon the Cotswold gentry bequeathed to the modern clodhoppers the word "tallert" for the hay-loft, we cannot tell; but it comes to the latter through progressive contractions: "Thayloft—Thalloft—Thallet—Tallert." By similar process, probably, we have "twink" for the chaffinch, which in old British was the *wine*, a name derived from the bird's note. "Theave," for a two-year-old ewe, may be descended in a like manner; while "tump," for a tumulus or hillock, seems to have the fashion of so many Welsh words, which are nothing but monkish Latin words, with sometimes a peculiar British tendency to use only a syllable or two of them, taken capriciously. Thus, in conversation, our fathers spoke of "Bony" for Bonaparte; and their sons go to the "Zoo," and ride in "cab" or "bus," and listen to a sermon from an "E-van," and take a "canter" (the Canterbury pilgrims' amble) on a "hack," the *haquenée* of the French. When the sick Queen Elizabeth hoped she would not be succeeded by a "rough," she used the shortened popular term for ruffian; and when people of her time called for "sack," they, of course, meant saccharine wine, or wine with sugar in it. So, now, we have our "photo" taken, and we go to the "Monday Pop"; and between the pieces played there people perhaps talk of the last of the "verts" who has gone to Rome, or the last highly-respectable thief who is meditating in the "tench," which is good thieves' English for penitentiary. We have called the Elizabethan "rough" a popular term, in the Elizabethan sense of the word "popular" itself, which did not mean what it now does, when a popular man is not necessarily a vulgar personage. But popular once implied vulgar only. "Be sure you mix yourself still," says Ben Jonson's Carlo Buffone to Sogliardo, in 'Every Man out of his Humour,' "with such as flourish in the spring of the fashion and are least popular." We may add to these samples that modern usage has altered the meaning of "orator." It once signified one who prayed for a favour. As for the quantity, it has gone in that, as it has in "senator," but we have kept it in "curator." "Common people" are right in making the penultimate of "theatre" long, which "fashionable people" never do. Both, however, are wrong in the universal shortening of the penultimate of the "anemone," which was born from the tears of Venus, as the rose was from the blood-drops of Adonis:—  
Λιμα ροδον τικτει τα δε δακρυα ταν ανευρωαν.  
"Down among the wild enemies" is a Lincolnshire rendering of the last word, which is now



familiar to us. We may, however, remark that, as far as experience enables us to judge, it is not the country-folk so much as the fine city-people and courtiers who have altered the good old English. There was no such word in it as "starvation" till it was introduced by Lord Dundas, in the last century (1775), in a speech on the famine-stricken Scotch. The word took root. Not so another, which was not more foolish, "vritation." "Oh, lack!" writes Mrs. Carter to Mrs. Montague, "as somebody used to say, what *vritation* it all is. You and I, my dear friend, have lived to see the mushroom growth of a new language in our own country, filled with phrases which nobody could have understood when we were young." Lord Braybrooke has pointed out, in a note in Pepys, that all terms distinguishing females have been made to bear a bad meaning; such as Mother, Miss, Mistress, Madame, and My Lady. Of "Miss" it may be observed that it was used in a bad sense long before Evelyn spoke of it as a new word. In Henry the Eighth's reign a tippling priest was said to be as drunk as a Miss. Some acclimatized words are brought from other lands. "Bosh" is the Dutch *bosch*, butter adulterated with salt and water, and worth nothing. The word "domesticated" is of home fashion. "If I may use Lord Chesterfield's word," says Gibbon, writing of the Malletts, "I was soon *domesticated* in that house."

"Domestic," however, was used, before Lord Chesterfield's "domesticated," in a similar sense, but one which is lost now. "In that family," says the author of 'The Life of the Lord Keeper North,' "his lordship was next to a domestic"; that is, he was almost as much at home as any one of the house. Formerly, *Idiot* meant a private person, as with the Greeks. "Humility," said Jeremy Taylor, "is a duty in great men as well as in idiots," or persons not holding great offices. In slang, a soldier is a *lobster*, because he is in scarlet; but then the original "lobsters" were Sir Arthur Hazelrigge's cuirassiers, in their iron shells or corslets, distinguished from Charles's cavalry, who were without breast-plates. When *selfish* was invented, Bishop Hacket called it "a word of the Presbyterians' new mint." In older English, *silly* meant innocent; and *snivelling*, a Teutonic word used by our best writers down to Cowper's time, had not its vulgar application. So a *spread* has not the meaning it had in the last century at Cambridge, where it arose, and implied a few poor dishes spread out to make a show of feasting. A "natural son" now does not signify what it did when the Earl of March (Edward the Fourth) wrote to his father, the Duke of York, namely, a *legitimate* son. Again, the word *exempt* is not interpreted now as it was two centuries ago. It was then prohibition, not favour. "14th of May, 1660, the Lords passed a vote for calling in all those lords as had formerly been exempted for siding with the late king." The honest Dissenter who could not understand the use of saying "Prevent us, our Lord, in all our doings," was not of the last century, when the word was not held as meaning to check. Thomson, in his dedication of 'Liberty' to the Prince of Wales, speaks of the prince's "preventing generosity." In the poet's days and native country, *timeously* stood for our "timely," which was not such a liberty with expression as Walpole took when he made a new participle out of inapplicable material. "I do not wonder," he writes to Mann, in reference to the Grand-Duke's minister at Florence, "I do not wonder that you are *impertinenced* by Richcourt." The number of such samples might be indefinitely increased, but it

is more fitting that one should get back to the Cotswold district.

There, too, some of the old words have changed their meaning as they have spread beyond the district. "Ingle" there still means a fondling or favourite, and is generally applied to a child. The "Ingle nook," therefore, is not the fire-place, but the warmest seat within the arch where the fire was lit, which was given to the most favoured or delicate children. Other words have gone abroad and kept their meaning. A man who gets a *purl* out hunting, gets that which has the same signification everywhere, and he who has it is in danger of having his bones broken. So "laikers" are idle vagabonds, in the North as well as in Cotswold. In the former place, it is applied to strolling players. "Here coom th' laikers," said some Northumbrian Ranters, as they saw the joyous vagabonds enter their village one Sunday evening, "let's smash th' heads against t' wall!" Another word, "lush," has been perverted by vulgar application. "Lush and lusty grass," meant grass abundant and strong. *Lusty* has not fallen into bad company, but *lush* is now applied to one who cannot say, like Propertius:

— at ipse bibebeam  
Sobria supposita pocula victor aqua.

Having referred to thieves' English, we may add, that to "slink" is, in Cotswold, to *slinge*, and this from the Saxon *slincan*. It is "a clothier's word," says Mr. Huntley, meaning "to steal wool from the pack, in small quantities at a time." On the word "nuncheon," which Mr. Huntley rightly says is "vulgarily *hunchcon*," that gentleman remarks that it implied "noon-chine," but he adds that "some derive it from 'noon-shun,' as if to refresh while avoiding the heat of mid-day." He illustrates the application by citing a passage from Brown's 'British Pastors'—

With cheese and butter-cakes enow,  
On sheaves of corn were at their nunshons close.

In the above, the noonday sun is rather defied than avoided. In the next illustration, from 'Hudibras,' the word is thus used,—

Laying by their swords and truncheons  
They took their breakfasts and their nuncheons.

The Shakspearean word "miching" would not puzzle a Cotswoldian as it would a pure Cockney. The former would know that to *miche* is to play truant. He would also be the more prompt to understand what was signified by "Ethelred the Unready." In Cotswold, as in Ethelred's time, "rede" is counsel, as it is in Chaucer's "He could no better *rede*," and in Shakspeare's "recks not his own *rede*." Ethelred was without *rede*; he had no counsel to give; but he was not unready to act when others supplied the *rede*. Poetical words that have fallen out of modern poetry are still used by Cotswold labourers. They would have no difficulty with the Shakspearean "*reneages* all temper." They have preserved, too, a good word for twilight, "mirkshot." But modern poets have "merk" as well as their elder brothers of the craft,—

Ere twice in merk and occidental damp  
Moist Hesperus hath quenched his sleepy lamp.

The Ettrick Shepherd has the word as well as Shakspeare, and we all know how well he has sung of the pleasant hour

'Twixt the gloaming and the merk when the kye comes hame.

Mr. Huntley's Glossary is an acceptable contribution to a general dictionary of the English language. The Cotswold dialect extends now over half-a-dozen counties; and Mr. Huntley himself held in such high esteem the language in which Robert of Gloucester wrote, that he records with regret how "in Oxford-

shire the University has considerably weakened the language by an infusion of Latinisms, and in Berkshire it has suffered still more by London slang and cockneyisms." We will add, that there is a Cotswold tradition that Shakspeare once lived at Dursley; but this, we suppose, will not account for the fact that, in Cotswold and in Shakspeare, "grandmothers" are called "aunts," and that "nephews" mean "grandsons."

#### MEDICAL BOOKS.

*On Chronic Bronchitis.* By Headlam Greenhow, M.D. (Longmans & Co.)

Dr. Greenhow is well known for his labours as a sanitarian, and those who are acquainted with his writings in this capacity will find that he is not less industrious and intelligent as a practical physician. Chronic bronchitis is so very common that most medical students and many practitioners are apt to think they know all about it. The perusal of Dr. Greenhow's book and the study of his cases will show them that this disease prevails in a variety of conditions of the system, and in each case requires a different mode of treatment. The other conditions with which Dr. Greenhow has connected his remarks on chronic bronchitis are more particularly gout, emphysema, and diseases of the heart. The substantial part of this work has been previously published in the form of clinical lectures delivered at the Middlesex Hospital, where the author has obtained his large experience. This book will repay perusal both by medical students and practitioners.

*Rodent Cancer.* By Charles H. Moore. (Longmans & Co.)

CANCER, like tubercle, has an ominous sound to medical ears; its incurability is known to all. Cancer is the name for a malignant and incurable disease. Is this a too hasty generalization? Are there conditions of the tissues which present all the appearances, even microscopical, of cancer, and yet lack the almost diagnostic character of incurability? Mr. Moore thinks there are. Those frightful sores in the face known as "rodent cancer" appear to him to consist of cells which are independent of a constitutional origin, and which, like a speck of mould among organic substances, may, by proper treatment, be removed. We recommend Mr. Moore's book to those who want sensible advice on this subject. He is no cancer-curer. He has done more good work in his previous writings than any other author on his subject, and his evident truthfulness and acknowledged skill entitle his opinions to confidence and respect.

*The Causes and Treatment of Natural Curvature of the Spine.* By Richard Barwell. (Hardwicke.)

Curvature of the spine is one of the penalties that civilization has to pay for its indulgences. It is not met with amongst the uncivilized races of men. It results from unwholesome food, defective exercise, and exposure to a vitiated atmosphere. The bones, the firm fabric on which the body rests, have become helplessly enfeebled, and they yield to muscles equally incapable of healthy action. Mankind is not instructed in the causes or prevention of this malady; accordingly, when it is manifest, the doctor is applied to. The question is, How best to cure the deformity? One set of doctors put the patient into a kind of mould, into which it ought to grow; whilst another set prefer to give the system an opportunity of getting into conditions in which normal growth is possible. Mr. Barwell is amongst the latter. In this work he grapples fairly with the difficult problem before him, and suggests methods of treatment, for the value of which he gives a number of cases successfully treated. Mr. Barwell's book is deserving the study of all those who are engaged in the practice of this difficult and interesting department of surgical practice.

#### SOCIETIES.

ROYAL.—April 15.—General Sabine, President, in the chair.—The following papers were read: 'Source of Free Hydrochloric Acid in the Gastric



Juice,' by Prof. E. N. Horsford,—"Contributions to the History of Explosive Agents," by Mr. F. A. Abel,—and "Results of Magnetical Observations made at Ascension Island, lat. 7° 55' 20" S., long. 14° 25' 30" W., from July, 1863, to March, 1866," by Lieut. Rokeby.

GEOLOGICAL.—April 14.—Prof. Huxley, LL.D., President, in the chair.—Capt. W. Price, Sir D. Wedderburn, Bart., A. Rogers, W. E. Koch, and the Rev. J. Kernahan were elected Fellows.—The following communications were read:—"On the Coal Mines at Kaianoma, in the Island of Yezo," by Mr. F. O. Adams.—"On a Peculiarity of the Brendon-Hills Spathe Ore-Veins," by Mr. M. Morgans.—"On the Salt Mines of St. Domingo," by Mr. F. Ruschhaupt.—"A Description of the 'Broads' of East Norfolk, showing their origin, position, and formation in the Valleys of the Rivers Bure, Yare and Waveney," by Mr. R. B. Grantham.—"On a peculiar instance of Intra-glacial Erosion near Norwich," by Messrs. S. Wood, jun. and F. W. Harmer.—"On the Lignite Mines of Podernuovo, near Volterra," by Mr. E. J. Beor.

NUMISMATIC.—April 15.—W. Freudenthal, Esq., M.D., Treasurer, in the chair.—Mr. Evans read a paper by himself "On a Hoard of Silver Coins found at Tower Hill, consisting of pennies, half-pennies and farthings of the long-cross type of Henry the Third."—Mr. Head read a paper, communicated by W. H. D. Longstaffe, Esq., "On the Distinctions between the Silver Coins of Henry the Fourth, Fifth and Sixth."—The Rev. A. Pownall read a paper, by himself, "On the Mode of representing Royal Personages upon English Coins during the Middle Ages, viz., with a crowned head and a naked bust." Mr. Pownall considered that, by the naked bust, people were reminded of their allegiance to one who claimed allegiance on the ground of Divine right, anointed as well as crowned; the naked bust recalling to the minds of the people the ceremony witnessed at the Coronation service in the Abbey, when the King sat enthroned on high, not to be crowned only, but to be "stripped from the waist upwards" to be anointed.

STATISTICAL.—April 20.—W. Newmarch, Esq., President, in the chair.—The following gentlemen were elected Fellows: Messrs. J. Shaw, C. Lamport, R. A. Dalyell, J. P. Edwards, J. M. Hall and Lieut.-Col. De La Rue.—Dr. Guy read a paper "On Insanity and Crime, and on the Plea of Insanity in Criminal Cases."

PHILOLOGICAL.—March 19.—Prof. Key, V.P., in the chair.—The paper read was, "On the Norman Element in Early English and in our Provincial Dialects," by Mr. J. Payne.

April 16.—A. J. Ellis, Esq., in the chair.—Prof. Rieu was elected a Member.—The paper read was, "English Etymologies," by Mr. H. Wedgwood, being a reconsideration of the derivations given in his Dictionary of the words *adave*, *boulder*, *buxom*, *charcoal*, *doit*, *moit*, *mite*, *force-meat*, *fulsome*, *gewgaw*, *go-to-pot*, *tadpole*. After the paper Mr. Furnivall explained Mr. Bradshaw's and his new arrangement of the 'Canterbury Tales,' which removes the supposed contradictions in their order.

INSTITUTION OF CIVIL ENGINEERS.—April 13.—C. H. Gregory, Esq., President, in the chair.—"Experiments on the Standards of Comparison employed for testing the Illuminating Power of Coal Gas," by Mr. T. N. Kirkham.

SOCIETY OF ARTS.—April 12.—"On Applied Mechanics," by Mr. J. Anderson. (Cantor Lecture).—Lecture I., "Applied Mechanics in Relation to Art and Science."

April 14.—Sir W. Bodkin, V.P., in the chair.—The paper read was, "Spain Commercially and Economically considered," by Mr. E. M. Underdown.

PHOTOGRAPHIC.—April 13.—J. Glaisher, President, in the chair.—The following gentlemen were elected Members: Messrs. H. Ashdown, H. Bailey, G. Salting and J. Waller.—Mr. E. O. Brown

delivered a lecture "On the Manufacture, Properties and Applications of Gun-Cotton."—Mr. Solomon exhibited a fine series of collodio-chloride prints upon Obernetter paper.

ANTHROPOLOGICAL.—April 20.—Dr. Charnock, V.P., in the chair.—A. Johnson, Capt. R. Pope, R.A., C. Hamilton, Dr. J. H. Morrison, S. J. Cook and Dr. Lush, were elected Fellows.—Dr. A. Weisbach was elected a Corresponding Member.—A paper, by Dr. J. Davy, was read, "On the Character of the Negro chiefly in relation to Industrial Habits." The paper was intended to vindicate the Negro, who, in the opinion of the author, had been unjustly considered an inveterate sluggard and inferior to the White in capacity for labour. The term "Negro" comprised all shades and tints of coloured races of man throughout the African continent.

#### MEETINGS FOR THE ENSUING WEEK.

MON.	Society of Arts, 8.—'Applied Mechanics in relation to Natural Laws in Processes,' Mr. Anderson. (Cantor Lecture).
—	Geographical, 8.—'Recent Explorations, Sinai,' Rev. F. W. Holland; 'Journey through the Afar Country,' Mr. Munzinger.
TUES.	Royal Institution, 3.—'Stellar Astronomy,' Prof. Grant.
—	Actuaries, 7.—'Value of Reversionary Annuities,' Mr. Sprague; 'Construction of Policy-Value Tables,' Mr. Manly.
—	Engineers, 8.—'Outfall of the Humber,' Mr. Shelford.
—	Ethnological, 8.—'Indians of United States,' Mr. Blackmore; 'Stone Implements, Ohio,' Mr. Stevens.
WED.	Society of Arts, 8.—'The Architect's Duties,' Mr. Smith.
—	Geological, 8.—'Geology of Hastings County, Canada,' West, Mr. Wallbridge; 'Flint Implements, Norfolk,' Mr. Flower; 'Raised Beach at Portland Bill,' Mr. Whitaker.
—	Archæological Association, 8.—'Albert Dürer,' Mr. Holt; 'Ancient Sieves and Colanders,' Mr. Cumey.
—	Literature, 8.—'Coleridge's Philosophy,' Dr. Ingleby.
THURS.	Royal Institution, 3.—'Light,' Prof. Tyndall.
—	Royal, 8.
—	Antiquaries, 8.
FRI.	Royal Institution, 8.—'The Meteorological Office,' Mr. Scott.
SAT.	Royal Institution, 2.—Annual Meeting.

#### FINE ARTS

##### INSTITUTE OF PAINTERS IN WATER COLOURS.

THE current Exhibition of this society is below the usual average. It would be difficult to indicate where the difference which is now patent is to be found; but the effect is marked, although several of the painters whom we can fairly describe as able, and recognize as artists by the infallible test of sentiment, are by no means below their proper level. One flashy sentimentalist has quitted the ranks here, and is represented now for the last time. The painters of toys, such as the artistic gorge rises at, are as foolish as ever, but not more intrusive: the impudent dabblers and makers of meretricious crudities flaunt their coarse wares here not less vulgarly than before. These remain; but a recent wise course is repairing the painful errors of their elections; and besides, older members, such as Mr. Sutcliffe, the Messrs. Hine, Kilburne, Mogford, Hargitt, Johnson, Linton and Simonau, do much to leaven the mass. The student's business is with the artists of minor or major degrees. Of them only let us write with hopefulness, but not of them alone.

A drawing, by Mr. Sherrin—*Fruit* (No. 1)—first catches our eye by resembling, without rivalling, the inferior works of that master in small, W. Hunt.—Mr. L. Haghe has several pictures here, among which *Transept of the Cathedral of Tournay* (4), with a procession, has one of the grandest architectural subjects in the world, travestied to look like a toy-shop. The light and shade in this prodigious aspe are magnificent—worthy of Rembrandt's hand: see what our artist saw in it.—*Reading the New Sonnet* (157)—a tea-table subject of beaux and belles seated in an "old-fashioned" room, is better fitted to Mr. Haghe's light and somewhat theatrical vein than the gloom of the Romanesque arcades and the soaring, mighty vault of Childeric's city. The former is pretty; the latter an impertinence.

What a man, if he be of the right stuff, can do with a thing of the common sort—also, how many well-intentioned but antipathetic persons may overlook a piece of true pathetic art—will be recognized by the student who turns, not to a more striking picture by the same, which is carefully and fairly hung, but to another in a high, ill-lighted and

ignominious place, being a little, roughish-looking, somewhat dull sketch, called *The Hills—Rainy Day* (126), by Mr. T. Sutcliffe, a painter who feels as well as sees, and has managed nobly with the shoulder of a mountain that has been smothered in mist all day long until now, when a gap reveals the stark, soaked turf of the rounded summit near at hand, and a vista of its fellows, which, peak behind peak, loom in the vaporous billows until the most remote is hardly more solid than they are. In front, the lead-coloured scar of an abortive slate-quarry mars the turf; closer, the hillside goes sheer down in dingy green. Now there is, after all, nothing very wonderful in the merit of this little unpretending, unattractive study. David Cox would do a dozen such in a day; yet it is pleasing to see even a shred of that great artist's wind-torn, rain-soaked, peat-stained old mantle still in the hands of man. The thing that renders this specimen prominent here is—a painful fact to write about—the lamentable rareness of the quality which has made a picture of the uncouth, round-shouldered, coarsely-swarded, commonplace hill and its incubi of grey clouds. This quality is sentiment, without which a landscape is naught, and which an artist can get out of any three white, newly-painted posts that stand in a row above an arch of red brick that spans a field-drain, as David Cox did; out of a dead pigeon and a handful of rushes, as W. Hunt did; out of a dead herring, as Turner did. Art deals with these things as with everything. Rembrandt painted a disembowelled pig.—Albert Dürer drew a leveret with its fur moist in morning dew and clinging at the tips to rigid points, a sort of pretty porcupine with an eye of unfathomable fire.—Turner produced a mackerel, looking as "dead as a door-nail," which Mr. Ruskin has, or had, which is so marvelously painted that the most weary, Art-worn critic's eyes would never fail of new delight in it, as he sees tones Correggio could not surpass, tints that would have captured the heart of Tintoret, combined with, and controlled by, the forthright mastery of an unerring hand, which drew and modelled outlines and contours at once with the power of Leonardo and the precision of Holbein. W. Hunt painted the famous 'Study in Gold,' i. e. a smoked pilchard, such as one would not pick up in the streets of St. Ives, yet is artistically worth all the gold-fields "from China to Peru." Such is Art, yet you may, as many here have done, paint heaven and earth and sea without making a picture.

We have written of the sentiment of a hill-top and clouds, but these common and comparatively easily-managed elements must not lead us away from the pathos of sunlight, such as, when obscurely rich, appears in another picture by Mr. Sutcliffe, styled *Bridlington Quay—Old Fish Pier* (161), as to which we wonder why the artist painted the old piles like sticks of cut firewood. Notice, also, *Spurn Point—Low Light* (136), by the same.—Better than the former is Mr. Hine's *Downs near Folkington, Sussex* (27), where the monumental curves of the chalk downs form grandly in ridges and deeply-scooped hollows. A solemn shadow lies in front, while a glowing softness lingers on the hills, sparse trees, and white line of a devious road. Several pictures by the same artist are hardly inferior to this; see *The South Downs, near Eastbourne* (25). Here a road is scarped on a ridge of the chalk, and shadows creep in the hollows, while warm mists drive landward from the sea. *Tighna Braaich, Kyles of Bute* (20)—a mirrored lakelet, with vapours spreading on the hillside that looks over it—is very fine, and illustrates the changes in the artist's mode of treatment and subjects which are observable this year. *Reef at Peveril Point, Swanage*, (17)—waves beating back from the rugged edges of a sloping reef—is rather weak in water painting, but more than redeemed by the sky; note the gap on the horizon to the right, filled with sunny haze as it is.—There is more sense of size than we have noticed before in Mr. Rowbotham's *Valetta, and Entrance to Malta Harbour* (6), but the moving of water is beyond this showy artist's power.—Mr. H. Johnson's *Granada and the Alhambra* (10) shows signs of manner, yet is sunny. Notice other cleverly-wrought sketches here.—Mr. J. Fahey had a difficult subject in *Barrow in Furness in*



1867 (as it has become by dint of railways and smoke), and the same place as kindly nature left it for men's use; two drawings in one frame (29). The artist has made the most of his work, and painted a good sky of its kind. Superior to these is *Coniston Water* (69), the artist's best production.—*Rough Pasture* (58)—a hillside and sheep—by Mr. H. C. Pidgeon, is capital.—Mr. C. Werner's *Memmons in Moonlight, Thebes* (92) is an effective representation of the colossi during the inundation, while the Nile approaches their feet. The light of a fire is upon the shaded side of one of the statues; this thing is not novel, but it is always taking.—Mr. G. Simonau's *Street in Limburg* (145)—sunlight on old, weathered houses—is different in true colouring and light, but being broad looks well.—*Cattle on the Sussex Coast* (152), Mr. R. Beavis, is meritorious.—Mr. E. G. Warren has two drawings which call for notice, one, a beech-wood in sunlight (186), is neither better nor worse than he has so often painted; the other picture far surpasses its fellow here, being *Sheep Washing* (194). Notice the cleverly-handled rippling water of the pool, the good feeling for the colour of the same, and the herbage and foliage about it. The nearer foliage is woolly to excess; the sky, though characteristic of the time and season, is rather too strictly concentric in the arrangement of the cirri which radiate from behind a tree. The general lighting of the picture is very well managed.

*Near Selborne, Hants*, (178), by Mr. G. Shalders, shows a grave English twilight on a high moor, with sheep in front and a rough road. Apart from the characteristic breadth of this picture, which compels the eye to study it, the shadow on the heath is noticeable for clear softness, and the sky above for the evident resolution of the artist to do something which should be telling in the treatment of cloud-perspective. Few can see that the process adopted to this end is not quite sound, nor refined enough for the highest success; fewer can say that the drawing of the cloudy bulks is not of the best and finest.—Mr. Mogford's *Tymemouth Priory* (150)—rosy evening sunlight sloping on the earth cliffs and on those of cloud which hang above the sea, swirls of cirrus in the higher regions of the air that remain white, the ghost-like white lighthouse on the point, and the empty arches of the Abbey walls. These elements of a beautiful picture are valuable, but the water is not good.—*By the Sad Sea Waves* (173)—a finely-conceived sunset on a level shore—is admirable, notwithstanding something of brassiness, or rather of opacity, its cause, in the sky.

The small number and low value of the figure-pictures at this Gallery are not novel points in its current history. Exceptionally good are the following: *A Mistake* (12), by Mr. V. Bromley—a rather theatrical picture of a gallant kneeling to his own wife, who suddenly unmasks. The dexterity of the painter is beyond the art of this picture.—*The Doubtful Coin* (45), by Mr. H. B. Roberts, shows an Irish tenant paying rent (how much more often is this not promising subject to appear?) to his landlord, who, with his agent scrutinizes a questionable sovereign. This is a picture in Mr. E. Nicol's peculiar taste; even his tact has not saved the subject and its allies from becoming trite, his effective skill has not made welcome to artistic eyes the exceptionally ugly models and mean themes of this order. What, then, can Mr. Roberts hope to do with such already threadbare matters?—Mr. C. Green's *A Cup of Tea* (66), a very short-legged young lady attending her gouty parent, has points of merit and obvious disproportions. *The New Novel* (236), by the same, girls in a chamber, is cleverly sketched.—Mr. J. D. Linton seems to have resolved not to paint in such a hard manner as before, in taking twilight effect for his *Faust and Marguerite* (163), three figures in a garden. This is a creditable study in chiaroscuro and drawing, of which the old brick wall is the best painted portion.—Mr. Kilburne's *Stern Necessity* (248), a young widow with her little daughter in a pawnbroker's shop, pledging her husband's watch and chain; the unsympathizing "young man" of the shop stares impudently at the lady, and supplies the truest point of character to the design. The females are prettily treated, although rather "gen-

teel" and sentimental. We think more might have been made of the multifarious accessories of the work.—*Chamber Practice* (249), by Mr. A. C. Gow, an old fencing-master studying his craft by means of a treatise on arms, is a pleasing picture of the better sort of *genre*, nicely painted and completely thought out.

## FINE-ART GOSSIP.

THE private view of the Exhibition of the Society of Painters in Water Colours takes place to-day (Saturday). The Gallery will be opened to the public on Monday next.

We have received from Mr. Frederic W. Maynard, Secretary to the Arundel Society, a handsome volume, styled 'A Descriptive Notice of the Drawings and Publications of the Arundel Society, from 1849 to 1868 inclusive' (Nichols & Sons). This work is illustrated by photographs of all the publications of the Society, reduced to one-fifth of their original sizes, arranged in the order of their issues, and published with the sanction of the Society. Mr. Maynard's descriptive and historical notes are carefully and succinctly compiled and written, and comprise brief biographies of the artists who produced the designs in question, notices of their more important works, their localities, and the names of the copyists who wrought for the Society. The book is, therefore, more than a history of the Arundel Society and an account of its labours. As containing a series of memoranda of noble productions by Fra Angelico, in the Chapel of Nicholas the Fifth, in the Vatican—of Giotto in the Arena Chapel at Padua—it is extremely valuable. Besides these, we have the grand series of ivory carvings collected by Messrs. Westwood, Nesbitt, and A. W. Franks, ranging from Roman mythological diptychs, Roman and Byzantine diptychs, Christian diptychs, book-covers, Greek carvings dating later than the reign of Justinian, the casket of Sens, Italian, French, English and German carvings ranging to the fifteenth century, and others; also many of the works of Perugino, Pinturicchio, Nelli, Donatello—the beautiful head of a female saint—Luini, G. Sanzio, Da Vinci, Ghirlandaio, the works in the Brancacci Chapel of the Carmine, Florence, Del Sarto, Francia, Raphael, Memlinc, Mantegna, Fra Bartolomeo, Il Sodoma, the Van Eycks, transcripts of illuminations, and, at head of all in Art, the unsurpassed statues of the Parthenon, which were so admirably copied by the late Mr. Cheverton for the Society. It will be understood that the volume, simple as its nature is, has much more than ordinary value. One may go through it and rise from its study with a very considerable knowledge of styles in design. The photographs, small as many of them are, are sufficient for the purpose of illustration; and although of the nature of a catalogue, the book is, thanks to Mr. Maynard's care and opportunities, a most desirable possession. Its patent shortcoming is in the lack of an index. The photographs exceed 800 in number.

Messrs. Christie, Manson & Woods sold, on the 15th inst., a selection of pictures, drawings and sketches, chiefly by Turner, the property of Mr. Ruskin; also, water-colour drawings from the collections of other amateurs: Turner, Battle Abbey, second period, 101*l.* (Gambart); Coast-Scene, early, 52*l.* (Agnew); Sketch for, or more probably commencement of a drawing of the Bass Rock, middle time, 80*l.* (Agnew); Dead Pheasant, finished, 50*l.* (Vokins); Margate Pier, finest period, 73*l.* (Colnaghi); Margate Pier, finest period, unfinished, Study of Storm and Sunshine, 67*l.* (Vokins); Luxembourg, Sketch, a little later than 'The Rivers of France,' 60*l.* (same); On the Rhine, sketch, 53*l.* (Agnew);—The Niessen, late, 120*l.* (Colnaghi); Mountains at the Head of the Lake of Thun, late, 136*l.* (Agnew); Bellinzona, 107*l.* (Vokins); The Desolate Bed of an Alpine Stream, 106*l.* (Agnew); Alpine Torrent and Pass, late, 124*l.* (same); Scene in the Tyrol, 161*l.* (same); The Glacier des Bossons, 64*l.* (Colnaghi); The Lake of Brienz, early, 327*l.* (Agnew);—W. Hunt, Head of Negro, 64*l.* (Vokins); Head of a Country Girl, consummate, 54*l.* (same); Dead Game, early, 30*l.* (same); Grapes and Medlars, 97*l.* (Agnew);—

D. Cox, Watermill in Wales, 79*l.* (same);—M. Duverger, Interior of a French Village School, 152*l.* (Vokins);—Mr. J. Brett, Val d'Aosta, 257*l.* (Martin);—C. Fielding, Scene between King's House and Inverary, 462*l.* (same); Sea Piece, off Portsmouth, 483*l.* (Agnew);—Turner, The Slave Ship, R.A. 1840, with copyright for engraving, 2,042*l.* (Vokins);—Another property: Turner, The Lake of Lucerne, 1,029*l.* (Earl Dudley);—Mr. F. Tayler, The Keeper's Daughter, 304*l.* (Vokins); The Knight's Departure, 73*l.* (same);—C. Fielding, A Lake Scene, 78*l.* (Fuller); A Lake Scene, Cows watering, 85*l.* (same);—Mr. G. Frapp, Views in the Isle of Skye, two, 52*l.* (Vokins);—Miss Mutrie, Camellias, 54*l.* (same);—Mr. Creswick, The Rectory, vignette, in oil, 40*l.* (Martin); The Old Manor Farm, vignette, in oil, 40*l.* (same);—Mr. E. Duncan, 1860, A River Scene, 30*l.* (White);—Stanfield, A Mountainous Landscape, 78*l.* (Fuller);—W. Hunt, 'A Warm Berth,' boy at a stove, 82*l.* (Bond); 'Too Hot,' 52*l.* (Gambart);—C. Fielding, Bridlington Pier, 285*l.* (Agnew);—W. Hunt, Pear, Grapes, &c., 105*l.* (Vokins); Grapes and Apples, 105*l.* (same);—G. Cattermole, Christ Preaching, 158*l.* (Agnew);—Mr. C. Haag, In the Desert, 426*l.* (Vokins);—Mr. J. Gilbert, The Battle of the Boyne, 325*l.* (Arnold);—Stanfield, Capo di Monte, Naples, 51*l.* (White);—W. Hunt, 'Too Hot,' 199*l.* (Agnew);—Mr. H. B. Willis, Welsh Cattle, with Snowdon in the distance, 60*l.* (Bond);—Mr. B. Foster, A Coast-Scene, Sunset, 61*l.* (Vokins);—C. Fielding, Storm off Scarborough, 197*l.* (Agnew);—D. Cox, Lancaster Sands, 102*l.* (same);—Mr. G. Frapp, A Scene in Scotland, 68*l.* (Bond);—C. Fielding, Loch Lomond, 105*l.* (Vokins); A Sea View, Fingal's Cave, 179*l.*;—Mr. H. B. Willis, Loch Etive, with Cattle, Sunset, 47*l.* (Hyde);—Mr. F. Tayler, The Mistress of the Buckhounds, 273*l.* (Vokins);—Mr. B. Foster, The Convalescent, 93*l.* (Agnew); Pictures: W. H. Knight, The Lost Change, 102*l.* (Brooks);—Mr. W. F. Yeames, Queen Elizabeth receiving the French Ambassadors, small, 75*l.* (Heugh);—The property of Capt. Constable, son of the artist: C. R. Leslie, A Lady with a Scarlet Geranium in her Hand, 1846, 278*l.* (Grundy Smith);—A different property—Engravings: A Copy of Turner's 'England and Wales,' 52*l.* (Imman);—The 'Liber Studiorum,' original subscriber's copy, 31*l.* (Martin).

The same auctioneers sold, on Saturday last, the important collection of pictures and drawings which belonged to the late Mr. Dillon. Drawings: W. Müller, Five Drawings, Xanthus; Homer's River, Smyrna; Valley, looking from Xanthus to Pinara; Xanthus and Ruins, Chioke; Tombs at Macry, 215 guineas (Vokins);—W. Hunt, "Good Dog," 100 gs. (same); Devotion, 175 gs. (Agnew);—G. Cattermole, 'Reading the Bible,' and Macbeth and the Witches, 115 gs. (Vokins);—Turner, The Source of the Avern, drawn for the 'Liber Studiorum,' 204 gs. (Agnew); A Sea Piece, for the same series, 121 gs. (Ball); The Eddystone Lighthouse, engraved by Lupton, 370 gs. (Agnew); Vesuvius in Eruption, 230 gs. (Vokins); Vesuvius in Repose, 385 gs. (same); The Lake of Nemi, 370 gs. (same); The Falls of Terni, 565 gs. (same); Pendennis Castle, 'Southern Coast' series, 250 gs. (Agnew); Lulworth Castle, same series, 250 gs. (same); Poole, Dorset, same series, 335 gs. (same); Rivaux Abbey, 'England and Wales' series, 980 gs. (same); Mont Blanc, from Aosta, 810 gs. (Moffatt); Folly Hill, Yorkshire, 890 gs. (Agnew); A Landscape, with figures driving animals to a pool, a castle on a hill in the distance, 1,200 gs. (Vokins); Interior of Westminster Abbey, early, 170 gs. (Agnew); Norham Castle, 500 gs. (same).—These sixteen drawings by Turner produced 7,801*l.* 10*s.*—Pictures: Leslie, Jeanie Deans interceding with the Queen in Kensington Gardens, small, 120 gs. (Agnew);—Mr. F. Goodall, 'Le Bon Curé,' 130 gs. (Jones);—Mlle. R. Bonheur, The Woodman, with three donkeys, 395 gs. (Agnew);—W. Müller, Interior, Turks smoking, and an attending Nubian Slave, 122 gs. (same);—J. Phillip, The Andalusian Letter Writer, small, 200 gs. (same);—Mr. Linnell, The Dell, 165 gs. (Moffatt);—Mr. E. W. Cooke, Venice, the Bridge of Sighs, 220 gs. (Gambart);—Mr. J. Holland, Rotterdam, Church of St. Lawrence, 170 gs.



(Holloway).—Mr. Elmore, Mrs. Pepys Sitting to Frank Hals (or rather, *Mr. Hals*) for her Portrait, small, 300 gs. (Agnew).—Mr. Linnell, Gillingham, Kent, 685 gs. (same).—A. Scheffer, Francesca di Rimini, small, 155 gs. (Pocock).—P. Delaroche, Napoleon Crossing the Alps, 540 gs. (Agnew).—M. Meissonier, The Smoker, 380 gs. (same).—Gainsborough, A Landscape, with a group of cattle and peasants on the banks of a river, in which vessels and boats are lying and landing fish, Rogers's Collection, 720 gs. (same).—Watteau, A Grand Fête Champêtre, same Collection, 150 gs. (Colnaghi).

### MUSIC AND THE DRAMA

MUSICAL UNION.—Vieuxtemps, last time but one; M. and Madame Jaell last time; and Demuncks, Violoncellist, from Paris, first time, TUESDAY, May 4.—Piano, Quartet in E flat, Schumann; Quintet in C, Beethoven; Sonata in D, for Two Pianos; Solos, &c.

J. ELLA, Director, 9, Victoria Square, S.W.

ANTOINE RUBINSTEIN will play at the MUSICAL UNION, May 12.

*Judaism in Music*.—[*Das Judentum in der Musik*, von Richard Wagner]. (Leipzig, Weber; London, Nutt.)

It is a most unfortunate circumstance, not only for Art in general, but for Herr Wagner in particular, that the whole European press should be in the hands of Jews. From Herr Wagner's statement of facts, it appears that the editor of every paper is necessarily a Jew, and that every writer for the press, if he is not a Jew to begin with, must become a Jew by the mere force of habit. As a Jew cannot become a man without ceasing to be a Jew, so a man cannot take to the pernicious practice of writing for the press without being gradually Judaized. The first signs of this change may be detected by the help of Herr Wagner's instruction. After writing for the press about a year, the young man acquires the Jewish mode of talking. This form of speech is elegantly characterized by Herr Wagner as shrill, hissing, buzzing and grunting,—an intolerably confused babble. Such a style of speaking is, of course, enough to disgust anybody, and as a rule we find that writers on the press are persistently cut by their relatives. But if their speech is of such a character, the musical faculty which they next display is alternately laughable and revolting. It positively drives people away. It can only be described as a mixture of gurgling shrieks and howls which stun both the life and sense of all who hear it. Add to this, that the musical taste accompanying it is purely luxurious, that the idea of associating music with Art never entered the mind either of a born Jew or of one naturalized by writing for the press, and it is evident that such people cannot properly appreciate Herr Wagner. This, indeed, is the next step in their education. Having ceased to be men, to talk like men, to have the taste of men, they naturally begin to attack Herr Wagner's operas; and thus they deceive the public. Remarkably enough, all Herr Wagner's operas have begun by being extremely popular; wherever his music has been given it has met with the greatest success. Not only this, but the newspapers have always praised him on his first appearances. The writers had not yet fully developed into Jews. But no newspaper ever praised Herr Wagner a second time. No genuine Jew ever expressed publicly the kindly sentiments uttered to Herr Wagner in private. Enthusiastic audiences have been persuaded against their own better judgments, and have been made to believe that they did not like what they did like. All this is owing to the Jews, to their mastery over the press, to their power of persuading people by revolting them; and of making them admire music which is utterly repellent. Thanks to

Jewish writers, the gurgling shrieks and howls which fill the works of Mendelssohn and Meyerbeer have attained a certain popularity. The strong point of both these composers is public frivolity, encouraged by unreasoning criticism. Mendelssohn has succeeded in England because the English religion inclines more to the Old than to the New Testament, and this may also be the reason why newspaper writers in England are more certain to be Jews than even the newspaper writers of Germany. Meyerbeer, again, owes all his popularity to the fact that the people who go to hear operas are those who want amusement, not those who care for Art. It is a remarkable coincidence that Jews in the synagogue behave themselves exactly like opera-goers, and thus Meyerbeer knew pretty well with what kind of a public he had to deal. Of course the enthusiastic audiences that greeted the first performances of all Herr Wagner's operas with such just applause were not of this class of hearers. They must have been a picked body of amateurs, coming to the theatre that night only, but coming for the sake of Art, not for that temporary relief from weariness which brings the frequenters of synagogues. Unfortunately, after spending one evening in the cultivation of true Art, these infallible judges seem to have retired into the private life which so well became them, and with their disappearance the field was left open to Jewish critics, and audiences which were unable to discriminate. From such evils Herr Wagner is still suffering. All his friends suffer from the same. Let us hope that his present protest will have the desired effect of opening the eyes of the public. It might surely be possible to get up a Christian paper in some part of Europe. Cannot Herr Wagner persuade the King of Bavaria to start one, and to impose a test of orthodoxy on all its writers?

ROYAL ITALIAN OPERA.—A "plentiful lack" of novelty continues to distinguish the present season from its predecessors. Matters are so arranged that even that which is new to the theatre is no novelty to the public. Thus 'Il Flauto Magico' was brought out last week for the first time in the present Covent Garden Theatre. But the opera was exclusively supported by Mr. Mapleson's troupe. "The voice is Jacob's voice, but the hands are the hands of Esau." The voices were Mr. Mapleson's voices, but the hands were the hands of Mr. Harris. With one single exception, the cast was the same as last year. The exception was Signor Bulterini, who attempted *Tamino's* graceful airs, but who sang out of tune, and in a bad style. His voice has not had cultivation enough for Mozart's music. We do not know any part in which Madame Tietjens appears to so much advantage as *Pamina*. Her singing of 'Ah! lo so' was literally faultless. It is fortunate for Mr. Santley and for us that Mozart was unable to write down to the level of Schikaneder's musical incapacity. While making the bird-catcher's part as easy as possible, the composer could not help giving the comedian elegant and tuneful phrases to sing, and these all come mended from Mr. Santley's mouth. The duet so familiar to our youthful days as 'The manly heart' was given to complete satisfaction by the German *prima donna* and her worthy English play-mate. Mr. Santley has not much natural humour, but he has now acquired sufficient freedom on the stage to enable him to raise a laugh by legitimate means. Mdle. de Murska's defiant reading of the two airs of 'The Queen of Night'—the second of which she lowers—clever Mdle. Sinico's *Papagena*, Signor Foli's *Sarastro* and Mr. Lyall's characteristic sketch of *Monstrosus* are familiar enough to frequenters of the "old house." The choruses we have heard better sung, but the orchestra was admirable, and the *mise-en-scène*, including some well-painted new scenes, sufficiently good. But did anybody ever rise from a hearing of 'Die Zauberflöte' without a feeling of disappoint-

ment,—without deep regret that Mozart should have wasted his genius on so contemptible a theme?

CONCERTS.—*Sacred Harmonic Society*.—Sir Michael Costa, whose elevation to the order of knighthood we noticed last week, received in the applause of an Exeter Hall audience a proof that the Queen's favour is shared by the general public. The season, closed yesterday week by a generally fine performance of 'Elijah,' has been marked by no novelty except two of Mendelssohn's Psalms. It was intended to bring out Beethoven's stupendous Mass in D, but the season has gone by, and the Mass has not been attempted. It behoves the old Society to exhibit more activity next season.

*Crystal Palace*.—The Winter Concerts were worthily closed this day week by an exceedingly fine performance of Beethoven's Choral Symphony. The three purely orchestral movements indeed were played in such a manner as almost to defy criticism. If anything could simplify unfathomable abstruseness, it would be such a clear, bright, exact and sympathetic rendering of thoughts which too often elude the most attentive student's apprehension. As to the impossible final movement, the solo singers battled valiantly against the exactions of the text and the chorus-singers were successful beyond expectation. That any performance of such music at our cruel pitch can ever be completely satisfactory is of course simply out of the question. We could not point to two more significant examples of the evil results of our diapason than the performances of 'Die Zauberflöte' above alluded to, and of the Ninth Symphony. If nothing more had been known of Herr Reinecke than his performance of his own Concerto in F sharp minor he would have been set down as an excellent pianiste and an indifferent composer. The Concerto exhibits the facility of a practised musician, but it is destitute of original ideas, and it provokes the question addressed of old to a Sonata: "Concerto, que veux-tu?" Herr Reinecke's graceful prelude to the fifth act of his 'King Manfred,' originally given here in October last, was repeated, and again caught the fancy of an audience whom we are bound to credit with good taste.

*Philharmonic Society*.—Herr Reinecke was more successful in interpreting Mozart's so-called Coronation Concerto than in laying bare his own handiwork. The simple winning *larghetto* was played with natural, unobtrusive expression, but the comparative weakness of his left hand betrayed itself in the *allegro*, and the two ultra-elaborate cadenzas from his own pen were woefully out of character with one of the most genial and spontaneous pieces ever penned. Why will not artists understand that fitness is of more account in art than the ostentatious overcoming of difficulties? There is much that is gracious and pleasing in the first part of Herr Reinecke's overture to 'King Manfred'; but in the second part the composer's apparent tendency to Schumannism becomes too prominent to suit old-fashioned taste. After the attention had been painfully and fruitlessly strained to follow the ideas aimed at in this overture, it was most refreshing to lapse into enjoyment of the pure grateful phrases that go to the musicianlike making of Herr Molique's Andante and Rondo from the Concerto in D—two movements that Signor Piatti sings with quite unequalled grace. Two other movements of far higher calibre, forming all that was written of Schubert's unfinished Symphony in B minor, were played with more sympathetic delicacy than we have yet heard exhibited by the Philharmonic orchestra. The credit thus gained was unfortunately not maintained in Beethoven's grand minor Symphony, the rendering of which was coarse and indistinct. The players were probably tired, and certainly a work of such importance should not have been relegated to the fag-end of an over-long programme. Mdle. Regan has every requisite for a good singer but the indefinable and undescribable quality of sympathy. Mr. Cummings introduced the graceful cavatina 'Un jour plus pur,' from M. Gounod's 'Nonne Sanglante,' which, however, is not well suited to his means. At the next concert we are to have a symphony by Mr. Cipriani Potter.



*National Choral Society.*—Mr. Martin's 'Mendelssohn' performance took place under somewhat serious difficulties. Mr. Sims Reeves, Mr. Kerr Gedge and Mr. Lander were all prevented from appearing; so that Mr. Mason had to sing all the tenor music in the 'Lobgesang,' while 'The Walpurgis Night' was performed without a bass soloist. Under these circumstances, the less said the better for all concerned.

**DRURY LANE.**—Previous to the termination of the season at Drury Lane a few Shakspearian performances have been given. On Thursday in last week Mr. T. C. King re-appeared in 'Hamlet.' On the following Monday he played *Iago* to the *Othello* of Mr. Dillon, and on Tuesday *Othello* to Mr. Dillon's *Iago*. Nothing in these performances calls for special notice. Mr. King's *Othello* is better than his *Iago*, and Mr. Dillon's *Iago* is better than his *Othello*. It follows accordingly that the entertainment on Tuesday was superior to that on Monday. But the performances, as a whole, were void of distinction, and were almost always feeble when they were not offensive.

#### MUSICAL AND DRAMATIC GOSSIP.

THE prospectus of what is dubbed the "New Italian Opera" fails to encourage any sanguine hopes we may have entertained as to the success of the undertaking. We would gladly see monopoly in opera broken up; but we cannot perceive in the proposed scheme a formidable opposition to Covent Garden, nor do we discover in it any likelihood that Art will be advanced. We hoped that some of the operas which have always been considered too slight for the larger theatre would be tried at the Lyceum. It appears, however, from the published repertoire, that the New Italian Opera intends to force itself into direct competition with the establishment in Bow Street. The only operas announced for the first time are, Donizetti's 'Campanello,' which, by the way, has been done at Drury Lane within the last six years,—Boieldieu's 'Dame Blanche,' Petrella's 'Precauzioni,' and Cagnoni's 'Don Bucefalo,' an opera which is almost identified with a well-known buffo who, it is said, is engaged at Covent Garden. The long list of works announced is made up from the regulation repertoire. Among the singers we find the names of Madame Kraus, Miss Rose Hersee, Madame Volpini, a light soprano, formerly of Her Majesty's Theatre, Madame Demeric-Lablache, Mdle. Georgi and Madame Trebelli, the most valuable accession to the troupe. The tenors include Signori Gardoni and Bettini, and the bassi, Signori Violett, Gassier, Verger and Fioravanti. Signor Tito Mattei is to conduct, and Mr. Weist Hill to lead the orchestra. The season is announced to begin on the 3rd of May, and the performances are to commence at eight o'clock, instead of half-past eight, on Mondays and Saturdays, when "full dress is to be optional." It surely would be more satisfactory to do away altogether with regulations as to dress. Ninety-nine people out of a hundred would, under any circumstances, dress for the Opera; but, nevertheless, a man ought to have the privilege of listening to music whatever the shape of his coat may be.

The Musical Winter Evenings were closed by an afternoon performance on Tuesday last. Miss Agnes Zimmermann was the pianist.

Amongst the works to be performed at the Worcester Festival next September are 'St. Paul,' 'Elijah,' 'Judas Maccabæus,' and 'The Prodigal Son,' Mr. Arthur Sullivan's new oratorio. Engagements have been concluded with Mr. Sims Reeves, Mr. Santley, Mdle. Tietjens, Madame Patey-Whytock, and other vocalists. The whole of the Cathedral will be thrown open, including the choir, which is undergoing restorations that will not be finished for two years.

A version of 'L'Opéra aux Fenêtres' of M. Halévy, to which M. Gastinel has supplied the music, has been played, under the title of 'An Eligible Villa,' at the Gaiety Theatre. Neither plot nor music is effective. Such combination of acting and singing as is never seen on an English

stage is necessary to give either a chance of popularity.

A farce, by Mr. F. Hay, entitled 'A Lame Excuse,' has been produced at the Prince of Wales's Theatre. It is a tolerably amusing piece of its class, and turns upon the misadventures which result from the same name being borne by two suitors of the same lady. Frank, who is favoured by the father, obtains possession of a note that is intended for another Frank, his rival. Endeavouring to keep an appointment to which he believes himself invited, he becomes the victim of much ill-usage, meant for the man he unconsciously personates. The farce was fairly played, and obtained a moderate success.

Mdlle. Nilsson is to make her last appearance for the season, in Paris, on the 28th, in 'Hamlet,' and she is to come out at Covent Garden on the 4th of May, a date that will be remembered by many *habitués* as that on which another Swedish singer, Mdle. Jenny Lind, first stepped on the boards of Her Majesty's Theatre.

The musical season in Paris is drawing to a conclusion just as ours is beginning. The Théâtre Italien is to close on the 30th of April; but before then Mozart's 'Così fan tutte' is to be revived. This is one of the operas which might be brought out in London with very little trouble, if it were not thought necessary to have scenery specially painted for every revival, and if rehearsals were possible during the hurry and bustle of our short season. It is very questionable if the extent to which we have carried the elaboration of our *mise-en-scène* is not prejudicial to music as an art. Operatic managers have come to think it necessary that each revival shall exceed all predecessors in magnificence, and the consequent enormous expense acts as a bar to the extension of the repertoire. In many small theatres in Germany there is much more variety than in the large establishment in Covent Garden. At the Opéra Comique 'Jaquarita' is being rehearsed; and this not very amusing production is to be followed by 'La Petite Fadette,' founded on Madame George Sand's delightful story. It has been set by M. Semet. This, again, is to be succeeded by 'La Fontaine de Berny,' music by M. A. Nibelle, and 'La Cruche cassée,' music by M. E. Pessard, Prix de Rome. At the Lyrique, M. Boulanger's 'Don Quichotte' is in rehearsal; and it is intended that it shall alternate with Herr Wagner's 'Rienzi.' The French critics are unanimous in their distaste for 'Rienzi,' which they persist in looking upon as typical of Herr Wagner. In the Roman story, however, the excessive ugliness which is the chief characteristic of the music of the future is only partially revealed. Herr Wagner had not yet learnt to develop his defects into so many cardinal virtues; he had not yet ventured upon the sublimely logical dogma, "I have not the gift of melody; therefore, melody there shall be no more." In 'Rienzi' he was content to follow in the steps of Meyerbeer. The result of an ill-shapen pigmy attempting to don a giant's clothes must necessarily be the impeding of the dwarf's movements. In 'Rienzi' the melodies are trivial, the cadences invariably commonplace, the declamatory passages devoid of interest, and the orchestration noisy in the extreme. The opera might bear, indeed, the comedy-title, 'Much Ado about Nothing.' We cannot agree with our Parisian contemporaries that the *libretto* is bad; but we wish that some composer would do for it what Beethoven did for Paër's 'Fidelio,'—"set it to music!"

'La Comédie de la Vie,' a five-act piece of M. E. Brisebarre, produced at the Déjazet, is a less ambitious work than its title indicates. The comedy of life exhibited is that which passes inside a theatre. A "comédienne" who has had a lover, finds herself humiliated by receiving one of those contracts which a well-regulated Frenchman executes when he forsakes a mistress and takes a wife. She has a soul, however, above contracts, and so takes poison, from the effects of which, fortunately, she recovers. Finally she goes to America to follow her profession far away from the man who has wronged her. Almost the entire action of the play passes behind the scenes of a theatre, and many of the characters introduced are portraits of the personages usually encountered there. To the interest caused by these

sketches rather than to the value of the plot the favourable reception awarded the piece may be attributed.

'Séraphine,' by M. Sardou, has now been represented one hundred nights at the Gymnase. This piece has supplied Mr. Boucicault with the subject of his drama now in preparation at the Queen's.

M. Sardou's success with 'Patrie' is to be followed by his elevation to the rank of officer to the Legion of Honour.

'L'Aventurière' of M. Émile Augier has been revived at the Théâtre Français. At the Odéon 'La Loterie du Mariage,' a two-act comedy played near the close of the last season, has been reproduced. A parody by MM. Amédée de Jallais and Oswald, of the 'Patrie' of M. Sardou, is announced at the Folies Marigny.

Liszt's 'Legend of St. Elizabeth,' recently brought out in Vienna, seems to have been found tiresome even by the most ardent admirers of the great player. The subject offers a good canvass for effective musical painting, but the composer has missed his chances, and has been betrayed into excessive length. At the repetition of the oratorio it was considerably cut down.

At the Opera of the Kaiserstadt, Mr. Adams has been playing with success in 'Masaniello,' the part which he undertook here during the short reign of the English Opera Company, at Covent Garden. Käsmayer's comic opera, 'Das Landhaus,' continues to draw, although it has been unfavourably spoken of by the critics.

Herr Ferdinand Hiller has resigned his triple appointment at Cologne of Städtischer Capellmeister, Director of the Conservatorium and Conductor of the Society of Concerts. He was announced to take part with Herr Joachim in a popular concert of chamber music on the 20th inst.

The sudden death is announced of Dr. Heinrich Kreissle von Hellborn, at the age of 48. He is chiefly known as the author of 'The Life of Schubert,' which has lately been translated by Mr. Arthur Coleridge.

The Breslau Theatre has just adopted the *diapason normal*. In spite of the pitch settled at Stuttgart, the French standard is slowly but surely making its way throughout Germany.

A 'History of Oratorio,' by Herr C. H. Ritter, is in preparation.

Herr Anton Rubinstein has been playing at Hamburg and Copenhagen.

Three new plays by M. Goldschmidt, the Danish novelist, have recently been produced at the Royal Theatre, Copenhagen. Two of them 'A Flaw' and 'From the other World,' are comedies. The third and more important work, 'The Rabbi and the Knight,' is a "grand drama."

#### MISCELLANEA

*The Mother of Two Poets.*—The etymology of the names of houses and rural localities is often matter of interesting inquiry. There is a hill between Marden and Cranbrook called Husheafe Hill; on the side of that hill where it slopes towards the north is a fine, roomy old house by the roadside, called Husheafe House, which, when compared with another house dated 1611, looks a century or two centuries older; one of the few remaining houses in which tradition tells us the Kentish broadcloth-weavers carried on their business from 500 to 200 years since. In the *Athenæum* for the 20th of February (No. 2156, p. 270) it is stated, "The mother of the two poets—Phineas and Giles Fletcher—has been made out. This lady was Joan Sheafe, the daughter of a wealthy clothier of Cranbrook." Hu-Sheafe House was built before timber became scarce. Complaints began to be made nearly 300 years ago that that was the case from the vast quantity consumed in making iron. There is another house at the bottom of the hill, perhaps not much less ancient, which I was told fifty years back was Hart Sheafe House. The names of those houses seem to connect this locality between three and four miles from Cranbrook with the family from whom Dr. Fletcher married his wife in 1580. Husheafe House is worth looking at, not only as a relic of antiquity, but as affording evidence that its builder was not only a man of







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# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2166.

LONDON, SATURDAY, MAY 1, 1869.

PRICE  
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A COURSE OF SIX PUBLIC LECTURES on the GEOLOGICAL EVIDENCES of the ANTIQUITY of MAN will be delivered on TUESDAY EVENINGS, at 8 P.M., beginning MAY 4, by Dr. P. MARTIN DUNCAN, F.R.S. Fee for the Course, 10s.

For particulars and cards of admission apply to

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## SWINEY LECTURES.—Dr. COBOLD, F.R.S.

will deliver a Course of Twelve Educational LECTURES on GEOLOGY and PALEONTOLOGY, at the ROYAL SCHOOL of MINES, Jermyn-street, on MONDAY and SATURDAY EVENINGS, commencing on Saturday, the 1st of May, at 8 P.M. Admission free. Ladies invited.

## ARTISTS' GENERAL BENEVOLENT INSTITUTION.

Incorporated by Royal Charter for the Relief of Distressed Artists, their Widows and Orphans.

President—Sir FRANCIS GRANT, F.R.A.

THE FIFTY-FOURTH ANNUAL FESTIVAL, in aid of the Funds of this Charity, will take place on SATURDAY, the 8th of May, in Willis's Rooms, St. James's, at 6 o'clock.

The Right Hon. Lord JOHN MANNERS, M.P., in the Chair.

Stewards, 1869.

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\*s Tickets, including Wines, One Guinea each; to be had of the Stewards and the Assistant Secretary, from whom all particulars relating to the Institution may be obtained.

## ROYAL BOTANIC SOCIETY'S GARDENS, REGENT'S PARK.

SUMMER EXHIBITIONS, May 19 and 20, June 30, and July 1. LAST DAY for the 4s. Tickets and the Fellows' Privilege Packets for 2l. 5s., Saturday Next, May 8th; all to be obtained at the Gardens by orders from Fellows of the Society.—Next Meeting for the Election of New Fellows, Saturday Next, May 8th.

## ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

Dr. VOELCKER'S RESEARCHES.

A Lecture, 'On the Results of Chemical Investigations made during the Past Year,' will be delivered by Dr. VOELCKER, on MONDAY, May 10th, at 2 P.M., at the Society's Rooms, 12, Hanover-square, W.

Members of the Society and their Friends, as well as other Gentlemen interested in the subject, are invited to attend.

12, Hanover-square, W.

H. N. JENKINS, Secretary.

## ROYAL SCHOOL OF MINES, Jermyn-street.

—Prof. GUTHRIE will commence a Course of THIRTY-TWO LECTURES on Magnetism, Electricity, Sound, Light, and Heat, on MONDAY NEXT, the 3rd of May, at 3 o'clock; to be continued on every Week-day but Saturday, at the same hour. Fee for the Course, 3s.

TRENHAM REEKS, Registrar.

## ROYAL LITERARY FUND.

The EIGHTIETH ANNIVERSARY DINNER of the Corporation will take place in WILLIS'S ROOMS, on WEDNESDAY, May 5th, at 6 o'clock. The Right Hon. LORD STANLEY, M.P., in the Chair.

Tickets, 21s. each, may be obtained at the Chambers of the Corporation.

4, Adelphi-terrace, W.C.

OCTAVIAN BLEWITT, Sec.

## SOUTH KENSINGTON MUSEUM.

### TRIALS OF NEW LECTURE THEATRE.

The Lords of the Committee of Council on Education have appointed a Committee to report on the Acoustics of the New Theatre. On WEDNESDAY, May 12th, at 9.30 P.M., there will be audible and visible demonstrations of the varieties of Musical Pitch, directed by Professor Guthrie. On THURSDAY, June 2nd, at 8 P.M., there will be a trial of voices, directed by Mr. Arthur Sullivan. On WEDNESDAY, June 9th, at 8 P.M., there will be a trial of instruments, directed by Mr. Ella.

The Public will be admitted to these trials; the admission on each evening will be one shilling, and some Reserved Places may be secured at Two shillings each.

Tickets may be obtained at the South Kensington Museum and at the principal Music-sellers.

By order.

## BRITISH MUSEUM.

THE BRITISH MUSEUM will be CLOSED on the 1st, and RE-OPENED on the 8th of May, 1869. No Visitor can be admitted from the 1st to the 7th of May inclusive.

J. WINTER JONES, Principal Librarian.  
British Museum, April 27th, 1869.

## CRYSTAL PALACE.—The magnificent Suite of Public and Private DINING-ROOMS, which have been redecorated by Messrs. Jackson & Graham, will be OPENED on SATURDAY, May 1.

Déjeuners, Banquets, Private Dinners, and Wedding Breakfasts served in the highest style of the gastronomic art. Wines of the choicest vintages. Whitebait in perfection.

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## ANTHROPOLOGICAL SOCIETY of LONDON, 4, ST. MARTIN'S-PLACE, Trafalgar-square, TUESDAY, May 4, at 8 P.M. Papers to be read—

The Peoples of Transylvania.—Dr. Charnock.

The Mythic Age.—Hodder M. Westropp.

J. FRED. COLLINGWOOD, Secretary.

## MIDDLESEX HOSPITAL.—SUMMER SESSION.

The Lectures and Clinical Instruction in the Wards will commence on MONDAY, May 3rd. Full particulars, with Terms, &c., may be obtained on application to the Dean.

E. HEADLAM GREENHOW, M.D., Dean.

## MIDDLESEX HOSPITAL MEDICAL COLLEGE.

A Course of Demonstrations on DISEASES of the SKIN, by Dr. Robert Living, M.A., and a Course of Practical Instruction in HISTOLOGY, by Dr. Cayley, will be given during the Summer Session.

E. HEADLAM GREENHOW, M.D., Dean.

## COLLEGE FOR WOMEN at HITCHIN, HERTS.

### ENTRANCE EXAMINATION and SCHOLARSHIPS.

The first Entrance Examination will be held in London, and will occupy four days, beginning July 12th. Forms of Entry may be obtained on application to the Hon. Secretary, Miss DAVIES, 17, Cunningham-place, N.W. These Forms must be filled up and returned on or before June 1st.

Two Scholarships, covering the whole of the Fees for the College Course (i.e. each of the annual value of 100 Guineas for three years), to be entered upon in October, 1869, will be awarded to the Candidates who shall pass the best Examination, such Candidates being not less than 18 or more than 25 years of age on the day that the Examination begins.

Professor LIVEING,

H. J. ROBY, Esq.

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## EDUCATION in GERMANY.—An English Lady, long accustomed to tuition, residing in Stuttgart at the Education of her Daughter, aged 17, wishes to receive into her Family three or four YOUNG LADIES, whose education she would superintend. She is assisted by a resident German Governess and first-rate Masters. Musical Studies at home or at the Conservatorium. The arrangements of the home are planned as far as it is possible with reference to English life and habits. Terms moderate. Mrs. Phipson will be in England early in May for a fortnight, and could take charge of any young lady who might be placed with her. References to Dr. Carpenter, F.R.S., 56, Regent's-park-road, London, N.W.; Mathew Hill, Esq., Heath House, near Bristol; Arthur Young, Esq., Birmingham.—Address Mrs. PHIPSON, 56, Regent's-park-road, London, N.W.

## A LADY, experienced in Teaching, wishes for an ENGAGEMENT as Governess. Resident or Non-Resident. Acquirements—Thorough English; Music; not finishing; French, German, Italian and Latin. Good References.—Address D. A. S., Post-office, Bedford-street, Brighton.

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## A LADY residing in the Country wishes to obtain LITERARY EMPLOYMENT from Publishers or Authors in Copying or in Correcting Proofs, &c.—Address Z. Z., Post-office, Leamington.

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YOUNG LADIES as Daily Pupils at her own Residence, and instructs them in English, French, Writing, Arithmetic, Geography, and History. Good references will be given and required.—55, Queen Anne-street, Cavendish-square, W.

## THE Rev. W. WEBSTER, late of King's College, London, and formerly Fellow of Queen's College, Cambridge, receives PRIVATE PUPILS, for the Universities, Competitive Examinations, or Public Schools, 1, Beaufort Villas, Cambridge Park, Twickenham.

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## MISS GLYN (Mrs. E. S. DALLAS) announces

that her present Provincial Tour is ENDED. She READS in LONDON on the 30th, and will resume the TEACHING of READING and ELOCUTION on the 4th of May.—Letters to be addressed to her, care of Messrs. Chappell & Co. 50, New Bond-street, W.

## FRENCH READINGS, by Mr. A. A. FAVARGER, at the Queen's Concert-Rooms, Hanover-square, on WEDNESDAY EVENING, May 12.—Tickets at Roland's Foreign Library, 20, Berners-street; at Mitchell's Royal Library, 33, Old Bond-street; and at the Rooms.

## LECTURES on ORIENTAL LANGUAGES for BEGINNERS.—1 and 2, Oscar Villas, BROADSTAIRS, Kent.

Dr. L. LOEWE, M.R.A.S., proposes to commence, on TUESDAY, the 4th of May, Three Courses, each of Thirty LECTURES, the ARABIC, PERSIAN, and HINDUSTANI LANGUAGES. The Lecture on the Arabic Language will be delivered from 9 to 10; the Lecture on the Persian Language from 10 to 11; and the Lecture on the Hindustani Language from 11 to 12. They will be continued on each succeeding Tuesday and Friday at the same hour.

Fee for each Course separately 10l. 10s., payable in advance.

## SPECIAL NOTICE.—Mr. CURT, of London, COIN and GEM DEALER, CATALOGUER, &c., continues to carry on his Business as since 1858, although now removed to 202, Lancaster-road, Notting-hill, W.

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## NOTICE.—CHESS-PLAYERS' MAGAZINE.

Edited by J. Löwenthal.—The Volumes for 1866 and 1867 may now be had, price 6s. each, published at 12s. These volumes contain New Games and all Chess intelligence.—ADAMS & FRANCIS, 59, Fleet-street, E.C.

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**DUFFIELD HOUSE**, Lower Norwood, Surrey.—The ensuing TERM will commence (D.V.) the 20th of APRIL. Fees inclusive. Masters attend for Literature, Music, Singing, Drawing, Dancing, Calisthenics, and the German and Italian Languages. English and Parisienne Resident-Governesses.—Prospectuses on application to Mrs. or Miss RICHARDSON, as above.

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**EDINBURGH ACADEMY.**—The Directors of the EDINBURGH ACADEMY are prepared to receive Applications for the Situation of FRENCH MASTER, from which Mr. MacLennan has announced his intention of retiring at the close of the present Session. The new French Master will not be required to enter on his duties till 1st October; but applications, accompanied by 20 copies of Testimonials, must be lodged on or before 15th May, with Mr. ALEXANDER BROWN, Clerk to the Directors, 7, St. Andrew-square, Edinburgh, who will also give full particulars as to the office.

**TO FOREIGN GENTLEMEN.—An Eminent SCHOLAR**, Editor of a public Journal, can accommodate in his house, which has all the advantages of being situated in a distinguished watering-place, TWO FOREIGN GENTLEMEN desirous of INSTRUCTION in the English Language and Literature, combined with the comforts of an agreeable and healthy home. Terms for each Pupil a Hundred Guinea per annum, payable quarterly in advance.—For further particulars address ALPHA, care of Mr. Beck, Grocer, Marina, St. Leonards-on-Sea.

**A MARRIED CLERGYMAN**, late Scholar of Corpus Christi College, Cambridge, and Vicar of a healthy Parish on the South Coast, twelve miles from Plymouth, desires to take TWO or THREE PUPILS to prepare for the Public Schools, &c. Good House and Gardens. Terms moderate. For particulars address Rev. A., care of H. Chaplin, Esq., 35, Blauvelt-square, N.W.

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**SWANSEA GRAMMAR SCHOOL**, Founded by Bishop Gore, A.D. 1682.

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The education is based upon a knowledge of Latin regulated by the requirements of Mercantile and Professional life. Qualified Masters instruct in French, German, Drawing, Swimming, Drill and Instrumental Music. Vocal Music is taught gratuitously. The School buildings stand on the heights above the town, and include a large, airy School-room, annexed to which, and to be completed in September next, is a School House, with spacious dormitories, bath-rooms, play-room, large dining-hall and chapel.

Boarders are for the present received in a handsome house, under the superintendence of the Head Master.

**MATHEMATICS AND SCIENCE.**—Mr. R. A. PROCTOR, Author of 'Saturn and its System,' 'Sun-Views of the Earth,' &c. (Longmans), Wrangler (1860), Scholar of St. John's, Cambridge, and King's, London, &c., gives INSTRUCTION in Natural Philosophy and the above.—Address MAGISTER, Belgrave Mansions, S.W.

**UFFCULME**, Devon.—The Rev. W. TRAFFORD, M.A., Christ's Coll. Cambridge, Senior Optime and Second-Class Classics, 1869, for five years Assistant-Master in Durham School, RECEIVES PUPILS to prepare for the Public Schools and Professions. Premises large and commodious, and situation very healthy, in a beautiful part of Devonshire. The care and comforts of home are combined with good discipline and regular instruction. Two miles from Tiverton Junction on the Bristol and Exeter Railway.—Terms, 50 Guineas for boys under 12; and 60 for those above that age. The best references given on application.

## FESTIVAL

OF

## THE SONS OF THE CLERGY.

The TWO HUNDRED and FIFTIETH ANNIVERSARY will be celebrated under the DOME of ST. PAUL'S CATHEDRAL, on WEDNESDAY, the 12th of May, 1869, with a full Choral Service, in which the Choirs of Her Majesty's Chapel Royal, St. Paul's, Westminster Abbey, and St. George's Chapel, Windsor, Canterbury, Winchester, Rochester, the Temple, Lincoln's Inn, &c., will assist. The Sermon will be preached by the Rev. T. J. ROWSELL, M.A., Rector of St. Margaret's, Lothbury, and Honorary Chaplain to the Queen, before the Right Hon. the Lord Mayor, M.P., the Sheriffs, the Archbishops and Bishops, the Stewards, &c.

The NORTH and SOUTH DOORS will be opened at half-past 2 o'clock, exclusively for Persons with Tickets; and the West Door, facing Ludgate-hill, at 3 o'clock, for Persons without Tickets. Divine Service will commence at half-past 3 o'clock.

The ANNUAL DINNER will take place the same day, at 6 o'clock precisely, in MERCHANT TAYLORS' HALL, Threadneedle-street, the Right Hon. the Lord Mayor, M.P., presiding, supported by the Archbishops, the Bishops, Stewards, &c.

## STEWARDS.

The Duke of Rutland, K.G.	The Ven. Archdeacon Freeman, M.A.
The Earl of Aylesford	The Rev. George Ainslie, M.A. (5th time)
The Earl Fortescue	The Rev. Alexander Henry Bridges, M.A.
The Lord Viscount Gage	The Rev. George Frederick Clark, M.A. (2nd time)
The Lord Bishop of Llandaff (2nd time)	The Rev. Charles Raikes Davy, M.A. (3rd time)
The Right Hon. Lord Chelmsford (2nd time)	The Rev. J. H. Fisk, M.A. (2nd time)
The Right Hon. the Lord Mayor, M.P. (2nd time)	The Rev. J. H. A. Phillips, M.A.
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The Rev. Sir Gilbert Frankland Lewis, Bart., Canon of Worcester	R. S. Faulconer, Esq.
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Stewards for the first time present a donation of THIRTY GUINEAS or upwards, and those who have held the office before a donation of not less than TWENTY GUINEAS. Stewards are eligible for election as Governors of the Corporation of the Sons of the Clergy.

The Society grants—

1st, DONATIONS to POOR CLERGYMEN incapable of duty from mental or bodily infirmity, or burthened with large families.

2ndly, PENSIONS to POOR WIDOWS and AGED MAIDEN DAUGHTERS of Deceased Clergymen, and temporary relief in cases of great age or sickness.

3rdly, APPRENTICE FEES and DONATIONS towards the education and establishment in life of Children of Poor Clergymen.

There is probably no other Charity in the United Kingdom which, year after year, for so long a period has distributed so large a sum (derived from voluntary contributions) for the benefit of persons not residing in any particular building or locality.

It is considered that to make pecuniary grants to applicants, allowing them to reside where economy, health, occupation, friends, or other inducements may lead them, and not marking them (as is done by residence in an asylum) as unfortunate persons subsisting on the bounty of others, is the truest and best charity; and the Governors find, from long and wide experience, the aid thus given is the most useful and valued.

Grants for the Education of Children at Schools selected by their Parents or Guardians are also found to be more advantageous than the ordinary plan of confining the proffered education to one school (either for boys or girls), which, on account of distance, climate, the age and number of the children, the description of tuition imparted, and other reasons, is very often unavailable for a child or unsuited and objectionable.

The Corporation does not administer its bounty by a majority of votes amongst Subscribers and Donors—a system causing much expense, trouble, and anxiety (often fruitlessly) to the Applicants, and tending to the exclusion of the most friendless and impoverished.

No canvassing is allowed. The Applicants are put to no expense: their feelings are respected, and the comparative merits and necessities of the several cases alone guide the Governors to a decision.

The average number of persons assisted yearly exceeds 1,300, and of these 712 are Widows and Aged Single Daughters.

The Funds being very inadequate, DONATIONS and ANNUAL SUBSCRIPTIONS will be gratefully received by C. J. BAKER, Esq., Registrar of the Corporation, 2, Bloomsbury-place, W.C.; or Messrs. HOARE, Bankers, 37, Fleet-street, E.C.

Persons becoming Donors or Subscribers prior to the Festival may obtain Tickets at the Cathedral from Mr. Baker, Messrs. Rivington, 3, Waterloo-place, S.W., or Messrs. Griffith & Farran, West Corner of St. Paul's Churchyard, E.C. Tickets for the Dinner will be issued by Mr. Baker, and Messrs. Rivington.

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## LITERATURE

*Daniel Defoe: his Life, and Recently-Discovered Writings; extending from 1716 to 1729.* By William Lee. 3 vols. (Hotten.)

It was generally supposed, until five years ago, that Defoe ceased to be a political writer in 1715, and that thenceforward till near the time of his death he wrote works of another character, works which have the most assisted in establishing his fame. In 1864, however, some letters, undoubtedly written by Defoe in 1718, and addressed to M. De la Fay, of the Secretary of State's Office, swept away the supposition, and did considerable damage to the reputation of the True-born Englishman. Toland's accusation that Defoe contributed to the *Mercurius Politicus* subsequently to 1715 is more than confirmed. In 1718, Defoe was secretly serving the Whig Government by pretending to be a Tory, and by writing in and managing Tory papers in such a way as should take the sting out of communications hostile to the Whigs. We need say nothing of the facilities which Defoe thus acquired of betraying to his employers, the Whigs, their enemies, of whom he professed to be one, among the Tory writers and plotters. Defoe did this unseemly work all the more easily by acquiring property in some of these papers. He thus toned down one, brought another within more accessible reach of the law, and enervated them all, so as, while they passed for Tory papers, they should do no mischief, or give any offence to the Government. He consorted with "Papists, Jacobites and enraged High Tories," and smiled encouragement to their treason as if he liked it. He even inserted matter rather too highly spiced against the Whigs lest his Tory employers or partners should fancy he was not as Tory to the backbone as they. Defoe hoped his other employers, the ministers, would take this into account, if they were offended with matter that he put in to avert suspicion from himself, or that was occasionally inserted by others in his absence, for which he hoped he would not be held responsible. Defoe did a vast amount of other dirty work, for which he took money with both hands, and deceived one side at least, if he did not play traitor to both sides.

All this is lamentable; but there is something beyond even this. When treasonable contributions from correspondents came to Defoe's hands, he affected to be too much shocked to insert them till the Government to whom he sent them gave him secretly authority to do so. Of course, the writer could be crushed, if it were worth while; for he was known, through Defoe, and could be reached without difficulty. It is curious to find Defoe, at the same time, complaining that Curle had made an attempt "to trepan Mr. Mist into words against the Government, with a design to inform against him." Defoe adds, "that if Curle bring the proprietor of the journal in collision with the authorities, he (Defoe) will send a statement that will clear him. I know," he continues,—and one would like to know with what face he wrote it,—"the Government is sufficient to itself for punishing offenders, and is above employing trepanners to draw men into offences on purpose to resent them."

Mr. Lee cannot see anything derogatory to his hero, whom he worships with more than the usual intensity of a biographer. It is true that Defoe, having told honest and bitter truths to either side, was disliked by both. It is, however, unfortunate that Defoe was in the grip of the law, from which he was loosened by Lord Townshend, Secretary of State, only

to enter into the secret service of Government, while he appeared still under displeasure and separated from the Whigs. Mr. Lee does not find anything disgraceful in this unhappy fact. The best he can say on this melancholy occasion is that Defoe, in the character of an enemy to the Government, of whom he was the paid secret servant, softened down Tory libels, and so saved printers and publishers from the hard fate which was awarded to such persons when they offended the Administration then in power. This is humiliating even to read, for Mr. Lee, in the first (the biographical) volume, shows that Defoe could be of a mind which depended on circumstances. At one time, he went out to support the Duke of Monmouth's expedition, considering him as true heir to a throne to which Defoe afterwards asserted that the Duke never had the shadow of a claim! Mr. Lee, however, struggles hard to prove the immaculateness of his client. "Neither in those letters (addressed by Defoe to his secret employers) nor in anything I have been able to discover is there any condition or stipulation, direct or implied, that he should ever write a word contrary to his conscience or to the principles which had directed his whole life; nor have I found that he ever did so." Defoe was less nice about himself and his work when he told his employers how he bowed himself down in the house of Rimmon, and hoped they would not forget that it was jest on one side and earnest on another.

Taking the view that Mr. Lee does of Defoe, it was not unreasonable that he should attempt to identify Defoe's hitherto inedited (if we may so call them) writings. Mr. Lee's own candour on this subject tells very much against himself. When he thought what all the world conversant with the subject thought, that Defoe had ceased to be the author of political matter after 1715, Mr. Lee—a collector of Defoe's various writings—rejected all pamphlets of later date which were sent to him by dealers who believed that they had detected the Defoe manner in them. Now, however, that Mr. Lee knows—what all the world knows—that after 1715 Defoe was not solely engaged on his great romances, but that he was a prolific political writer, Mr. Lee recognizes the True-born Englishman in a hundred different directions. His boldness in both rejection and adoption is something marvellous, though in either case he may be often right. He seems to disregard Defoe's own complaint of the numerous works that were wrongly attributed to him. Mr. Lee finds warrant for his list of works now attributed to Defoe for the first time, in the principles and opinions which they contain in common with his undoubted productions. The internal evidence, further, is seen by Mr. Lee in conformity of treatment and "the peculiar phrases and words in which he was accustomed to express his thoughts." Even if we were to accept Mr. Lee's standard, his case would break down when measured by it. Who could believe, by such a criterion, that the author of 'Moll Flanders' was the author of 'Robinson Crusoe'? In the latter work there is not, so far as we remember, an impure word, an impure thought or an impure suggestion. 'Moll Flanders' strikes the offended sense with the triple odour of such iniquity. The two works are so totally unlike in style and purpose that the merit of being the author of 'Robinson Crusoe' has been denied to Defoe, and attributed to Lord Oxford; and there are persons who are disposed to believe that, whoever wrote the above two works, the same hand is nowhere to be traced in 'The Religious Courtship.'

Mr. Lee's book, then, must be taken for what

it is worth; and, indeed, the author can ask no more. We respect the enthusiasm which has produced such an elaborate biography, but suspicion goes hand in hand with respect. We read with great interest even the newspaper paragraphs in which Mr. Lee detects the manner of Defoe, and therefore Defoe himself, and we are amused; but conviction does not go hand in hand with amusement. In the biography, some of the best portions afford sketches of character which provoke a smile. Authors were then unprotected by copyright:—

"During Defoe's long imprisonment in 1703-4, he had laid the groundwork and made some progress in the composition of a large poetical work on government. It was advertised as early as September, 1704, to be published by subscription, in near a hundred sheets folio, the price to be 10s., one-fourth to be paid down, and no more to be printed than subscribed for. His illness after his release,—the persuasion of friends, who believed that the then Tory Parliament would suppress both it and the author together,—his enforced absence from town, and other pressing subjects for his pen,—having delayed the publication, some of his subscribers became clamorous; and it was maliciously reported by his enemies that he did not intend to print it. He complained of this in his *Review* as 'a hard suggestion, absurd in itself, and false.' The work was ultimately published on the 20th of July, 1706, with the following title, 'Jure Divino: a Satyr. In Twelve Books. By the Author of the True-born Englishman. London. Printed in the Year 1706.' A portrait of the author, varying considerably from that prefixed to his collected works, accompanied the volume. Announcing in his *Review* this long-expected book, the grievous mortification was forced upon him of noticing the actual publication of a spurious edition, printed in octavo, and to be sold for 5s. It was on a bad paper, with an ill-executed portrait, and, as he states, full of mistakes. In several subsequent numbers of the *Review*, he writes bitterly of this 'base and villainous transaction.' He properly calls the persons concerned thieves, 'picking the pockets of the buyer, as they have done that of the author.' He says, 'Whoever has a mind to encourage such robbery of other men's studies at their own expense, may be furnished with the said book at Mr. Benjamin Bragg's, publisher in ordinary to the pirates.' The manner in which this gross act of dishonesty had been practised was by bribing a pressman in the office where the genuine folio was being printed to steal copies of the sheets as they were successively printed. Though Defoe knew what was threatened, yet the mode of action was concealed sufficiently until all was ready, when the pirate had the shameless audacity to announce that it was 'to be sold for the sole benefit of the author.' The conduct of Bragg in this matter was greatly aggravated by the circumstance that he had been often employed by our author, and had published his last preceding work. When remonstrated with, he put on a bold face, and told Defoe that an author had no right to publish anything except through a bookseller; and that, on principle, he would in future pirate anything so published."

It is some poor comfort to find that Bragg was encountered by rascals who undersold him. His five-shilling edition was ruined by a copy in twelve numbers, issued at a penny a-piece, and cried and sold by the street hawkers.

In the second and third volumes, which contain the "newly-discovered writings of Daniel Defoe, extending from 1716 to 1729," and which consist of letters, stories, essays something like the modern leading article, and paragraphs of news, the last are by far the most amusing. They convey a very good idea of "life" in those days, when men could hardly go abroad without fear of losing it. Whether these belong to Defoe or not, we are unable to say. Some of them are highly spiced, according to the contemporary taste, and were probably about as true as Defoe's History of Rob Roy, which he



published as authentic, and which is about as true as Walter Scott's romance on the subject. Many of them are, undoubtedly, in Defoe's plain, clear, graphic style; but then Defoe, in his day, was like a chief actor at any day: his style, method and manner were imitated by all around him.

The following four illustrations of life in the suburbs, in the year 1720, are from a single paper, which has a score more of similar quality:—

"Some days since a soldier of the Marquis of Winchester's Regiment of Horse, after having robbed two coaches on Hounslow Heath, was—in attempting the like on a third—shot by a young gentleman travelling therein; upon which unexpected reception the fellow rode off, but by the loss of blood, which ran very plentifully from his wound, he soon fell off his horse; however, he was taken up by the country people, who carried him to a surgeon, by whose care, we hear, he is in a fair way to live to be hanged.—Last week on the same heath a highwayman met three gentlemen singly, so that having but one to deal with at a time he took from them in all to the value of 80*l.* in rings, watches, and money, and secured his own retreat by cutting their horses' girths, and turning them loose.—This day se'nnight, about eight in the morning, a gentlewoman coming to town was robbed near the turnpike at Islington; the highwayman finding he was pursued by the haymakers, who were then in the fields, made the best of his way to Exchange Alley, and so escaped falling into the hands of justice.—Two days after, not far from Acton, an old woman was robbed of a shilling, which she complained of to all she met on the road; upon which some rode after the robber as fast as they could, and he perceiving they would soon be up with him, that he might lose no time in facing about, would have fired a pistol at his pursuers over his shoulder; but in the hurry he shot himself in the head, and dropt dead from his horse, to the disappointment of 'Squire Ketch, who, in all likelihood, would otherwise have had a customer of him."

The extracts from newspapers are rich in incidents connected with the Pretender, the South Sea Bubble, and matters which are not so producible in our columns. Two heroes of the third volume are Jack Sheppard and Jonathan Wild. Readers may compare what is here said of the former with what has been written of him by romancers. Of the latter, there is something new to the present public: Fielding's own account of his hero is not half so characteristic. The time is May, 1795:—

"On Monday (24th), about the usual time, Jonathan Wild was executed at Tyburn. Never was there seen so prodigious a concourse of people before, not even upon the most popular occasion of that nature. The famous Jack Sheppard had a tolerable number to attend his exit; but no more to be compared to the present than a regiment to an army. And, which is very remarkable, in all that innumerable crowd there was not one pitying eye to be seen, nor one compassionate word to be heard; but, on the contrary, wherever he came there was nothing but hollering and huzzas, as if it had been upon a triumph. Nay, so far had he incurred the resentment of the populace, that they pelted him with stones, &c., in several places, one of which, in Holborn, broke his head to that degree that the blood ran down plentifully; which barbarity, tho' as unjustifiable as unusual, yet may serve to deter others from treading in his steps when they find the consequence so universally odious. At the place of execution, the people continued very outrageous, so that it was impossible either for Jonathan or any of the rest to be very composed; however, he behaved himself better than could be well expected, considering the perpetual insults, peltings, &c., that he suffered. All the indulgence he received was, his not having his hands tied all the way; and at the place of execution he was admitted to sit in the cart till the minister came, the others having been tied up a considerable time. When he was turned off, there was

a universal shout among the spectators. As the cart drew away, his arms being loose, he happened to catch hold of the coiner, but was immediately parted from him. His body was carried off in a coach and four to the sign of the Adam and Eve, near Pancras Church, in order to be interred in the churchyard there, where one of his former wives lies buried, which was done on Tuesday night last. About two of the clock in the morning he had taken a dose of liquid laudanum, in order to have dispatched himself; but swallowing too much, it proved too strong for his stomach, and came up again; however, it seemed to have a stupefying effect upon him. So desirous he was to avoid the execution of one sentence, tho' with the utmost hazard of suffering another unspeakably more dreadful. At the same time and place were executed Robert Harpham for high treason in counterfeiting the current coin of this kingdom, and William Sterry and Robert Sandford for the highway."

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*A Practical Treatise on Metallurgy.* Adapted from the last German Edition of Prof. Kerl's Metallurgy, by William Crookes, and Ernst Röhrig, Ph.D. Vol. II. *Copper and Iron.* (Longmans & Co.)

THE first of these books is devoted to the record of a series of experiments, carried out at the instance of a committee appointed by the King of Sweden, for the purpose of examining railway plant of home (*i. e.* Swedish) manufacture, and of determining the fitness of Swedish iron for such materials.

Notwithstanding the important purposes to which iron is applied, more especially in those great engineering works which the railway system has called into existence, several questions of the utmost importance have been left unanswered. It has been stated upon high authority, and as the result of experiments, that the structure of iron is changed by percussion and by vibration; that iron bars, breaking originally with a fibrous structure, will, after they have been subjected for some time to even slight but continuous percussion, or to constant vibration, break with a crystalline fracture. This has, however, been denied by other authorities, the facts observed being referred by them to the kind of blow by which the iron has been broken. If, they say, the blow has been a dull and heavy one, the fracture will be fibrous; but if it be a severe sharp blow by which the iron has been broken, a crystalline structure will be developed. Iron rails, the bars in girder and suspension bridges, and the plates in tubular and other railway bridges are constantly subject to percussions and vibrations. It is, therefore, of the highest importance that we should determine, beyond all question, if such gigantic structures as the Britannia bridge, spanning the Menai Straits, or the Albert bridge, uniting Devonshire and Cornwall,—which appear as if they would secure immortality to the names of Stephenson and Brunel,—are surely, but silently, though it may be slowly, passing from a state of strength to one of weakness. The musical vibrations of an iron bar when struck are evidences that a molecular disturbance is easily produced. The problem waiting solution is, do those molecular motions under any circumstances establish a permanent change? Iron is a remarkable metal; a blow will cause it to become magnetic; and the

application of heat to one point only of a long bar will alter the chemical relations of the whole mass. The magnetism of an iron ship is determined by the direction in which she has been placed during building; and we are assured that one severe blow, such as that of a breaking wave, will entirely alter the direction of its polarity.

Mr. Styffe remarks in his Introduction, that the qualities of iron and steel are dependent on the treatment which the metal has received whilst undergoing the processes of welding and rolling; that the greater the number of operations through which the finished article has passed, the more difficult does it become to determine whether certain of the qualities which it exhibits are derived from the raw material originally employed, or whether they have been developed by the manipulation to which the metal has been subjected. The determination of those points is the first important step in the direction of the inquiry which we have indicated; and to these the Swedish Government has directed attention.

In this work we have, first, a series of "Experiments on Tension at the ordinary Temperature," and then the application of the results to the determination of the relative values of iron and steel. We then have "Experiments on Tension at Low and High Temperatures," and "Experiments on Flexion at different Degrees of Temperature." It is not possible to indicate even the important results arrived at. The experiments have been made with the greatest care—under all the circumstances named above—upon iron and steel produced under different conditions. These experiments have been recorded with the utmost fidelity and with great clearness. This work, therefore, on iron and steel should be most carefully studied by every iron or steel manufacturer and by every engineer. The translator, Mr. Sandberg, has done his work exceedingly well. His own exact knowledge and practical acquaintance with the subject being evident on almost every page. In an Appendix, Mr. Sandberg has given the results of a fine series of experiments made by himself on iron exposed to sudden shocks. Those experiments have a most important bearing on our railway systems. Amongst other matters, it is conclusively proved, "That for such iron as is usually employed for rails in the three principal rail-making countries (Wales, France, Belgium), the breaking strain, as tested by sudden blows or shocks, is considerably influenced by cold; such iron exhibiting at 10° F. only from one-third to one-fourth of the strength which it possesses at 84° F." From these experiments the important practical conclusion is drawn, that the only means to prevent accidents on railways during severe frosts is either to slacken speed during winter, or to give the rolling stock more elasticity, by employment of india-rubber springs or otherwise.

"With a Preface by John Percy," stands prominently on the title-page of this excellent book. In this Preface nothing is said, simply because Dr. Percy must have felt he had nothing to say. It was not necessary, to secure the proper attention, that either M. Styffe or Sandberg should have any formal introduction, and we are sorry that Dr. Percy should have allowed his name to be thus paraded when there was not the shadow of an excuse for doing so.

The book which we have been examining is the production of thoroughly practical men writing on a subject with which they have a perfect acquaintance, and giving us the results of their own experience and knowledge in the most trustworthy style, and with great clearness. We are sorry to have to associate with this volume a book, which is almost entirely the



reverse of this. The first volume of the 'Practical Treatise on Metallurgy,' by Crookes and Röhrig, we have already noticed (*Athen.* No. 2140); and the opinion which we then expressed is confirmed by an examination of the second volume. Prof. Kerl's 'Metallurgy' is an excellent work, and a good translation of it would have been a valuable addition to our scientific literature. But here we have an *adaptation*, made by two men who appear to have no practical acquaintance with the metallurgies of either copper or iron, the subjects of the present volume. Consequently, we have Percy's 'Metallurgy,' Ure's Dictionary, and other English works treating on the metals, largely quoted, to adapt the work of the German metallurgical chemist to the necessities of an English treatise. The result, it may be supposed, is not satisfactory; but the volume may be consulted with advantage for all that relates to German metallurgy.

*Egypt's Record of Time to the Exodus of Israel, Critically Investigated.* By W. B. Galloway, M.A. (Rivingtons.)

THE author of the present work has made a bold attempt to investigate ancient Egyptian chronology, for the purpose of bringing it into accordance with Scripture computation and history. Believing that "the deadliest form of infidel attack on the Bible is based on the union of German rationalistic criticism with Egyptological studies," and that an attempt is made by that means to overthrow the Scripture history, he has set himself to the task of reconciling the Septuagint and Hebrew chronologies, and Manetho with both. The opinions of Lepsius and Bunsen are attacked because they are opposed in many instances to the letter of the Old Testament, and combated with much zeal. The writer has gone into the subject fully and diligently, according to his abilities. He has read and digested ancient as well as modern authors, and neglected few available sources of enlightenment, though there is no reference to Brugsch. His learning is extensive, neither is he destitute of ingenuity. Chronology is a familiar and manifestly a favourite study, especially in its bearing on the sacred records.

The accomplished Bishop of St. David's, in one of his recent Charges, writes, "A great part of the events related in the Old Testament has no more apparent connexion with our religion than those of Greek and Roman history. . . . The numbers, migrations, wars, battles, conquests and reverses of Israel have nothing in common with the teaching of Christ, with the way of salvation, with the fruits of the Spirit." Many will approve of this language, and think that Mr. Galloway's zeal might have been directed into a more profitable channel, though he is so warm a defender of the Old Testament's plenary inspiration. Certainly some of his sentences about Zulu and German critics, about Bunsen and Lepsius, might have been withheld, in deference to good taste, if not right feeling.

The work of our author demands a very careful perusal, and is creditable to his industry. Many subjects and points are discussed in it with a fullness of knowledge which astonishes the ordinary reader. The sources of our acquaintance with the Manethonian chronology are minutely canvassed,—catalogues of Egyptian Kings, drawn out with skill, are presented,—the route taken by the Israelites out of bondage is examined,—their numbers, cattle and flocks determined, in opposition to what are called *unscriptural mis-statements*,—and the true date of Christ's birth is investigated. In spite of the multifarious reading exemplified in the volume, the critical reader must

feel at its close unsatisfied. The materials are not digested by the hand of a master, and the results aimed at are not attained. The author fails in his main purpose, though there are minor points on which he has thrown a new light. He is no match for Lepsius and Bunsen. We allow, however, that these Egyptologists have often proceeded too confidently, exalting conjectures into certainties. As the field of early Egyptian history is still insufficiently explored, it is unwise to build much on the alleged discoveries made in it. Yet we have more reliance on Lepsius's conjectures than those of his opponent; for the criticism of Mr. Galloway is often one-sided, not unfrequently incorrect. He is as ready to indulge in conjecture as others when it suits his purpose.

If anything has been ascertained with tolerable accuracy by Egyptologists, it is that Moses lived about 1320 B.C., and that the king under whom the Israelites left Egypt was Amenophis, as he is called by Manetho (in Josephus)—more accurately Menophthah of the nineteenth dynasty. Mr. Galloway appears to be wrong in dating the Exodus 1540 B.C., in the reign of Sesostris III. Pheron. The testimonies of Ptolemy, Ptolemæus and Apion, referred to by Julius Africanus, make the event much earlier—*i. e.* in the time of Amos or Amosis, first king of the eighteenth dynasty, contemporary with Inachus, King of Argos, *i. e.* about 1667 B.C. But these witnesses appear to have transferred to the Hebrews what Manetho said of the Hyksos. The speculations of our author about Avaris, the city forsaken by the shepherds and given by Amenophis to the leprous (Israelites), are baseless. Without doubt, Pelusium is meant by the place. Nor is it at all probable that Menes is identical with Nimrod, as is assumed.

Much is said in favour of the sojourn in Egypt being 430, not 215 years. Our author argues well in favour of the long period, but is clearly wrong in supposing St. Paul's statement in the Epistle to the Galatians (iii. 16, 17) to be in harmony with it, since it follows the Septuagint and Samaritan in dating the 430 from the call of Abraham. His attempt to reduce the number of the Israelites who went out of Egypt and of their cattle is unsuccessful.

The whole work leaves an impression on the mind of a straining effort to work out conclusions which resist the best evidence and require considerable manipulation in their forthcoming. It is too discursive, many topics being introduced that do not properly belong to the main subject, where the author's Biblical criticism is often antiquated and erroneous, as is evident from his attributing the authorship of the Book of Job to Moses, and his misinterpretation of xxxviii. 31, 32. It is absurd to render "or avenge the man (aquarius) upon his sons" instead of "leadest thou Ursa Major with his sons." A good index is wanting.

#### NEW POETRY.

*The Blameless Prince, and other Poems.* By Edmund Charles Stedman. (Boston, U.S., Fields & Co.; London, Trübner & Co.)

By an advertisement in this book we find that Mr. Stedman is author of two previous volumes of poetry, each of which has attained a third edition. The volume now before us has one hundred and ninety-two pages, ninety of them occupied by 'The Blameless Prince,' and the remainder by some two dozen miscellaneous pieces. The power of writing elegant and even what may, in a sense, be called highly-finished verse, is becoming more and more general; and it is proportionately more difficult to decide offhand on the pretensions of a poetic candidate for the Temple of Fame. Numerous are the

poetry-books now-a-days that look curiously like something very good, and yet are essentially commonplace, for the simple reason that they have issued from commonplace minds. But between the merely plausible and superficial and the absolutely original and valuable are many degrees; and though we cannot say that Mr. Stedman impresses us as having attained the higher level indicated, we should not think of ranging him on the lower. Of cultivation of thought and language, and of metrical facility, he has a considerable share, and a general air of elegance is spread over his pages; but on a closer acquaintance little more is discovered; there is usually rather a desire to be original than any originality, and of thought there is next to none. American localities and customs are named here and there, but without any infusion of American colour; and the leading poem is all about princes and queens. A delicate play of fancy is Mr. Stedman's special quality; and this appears at its best, we think, in the poem entitled 'Pan in Wall Street, A.D. 1867,' of which we quote eight stanzas out of eleven. The author chances on a street musician playing a Pan's pipe:—

'Twas Pan himself had wandered here  
A-strolling through this sordid city,  
And piping to the civic ear  
The prelude of some pastoral ditty!  
The demigod had crossed the seas,—  
From haunts of shepherd, nymph and satyr,  
And Syracusan times,—to these  
Far shores and twenty centuries later.

A ragged cap was on his head:  
But—hidden thus—there was no doubting  
That, all with crispy locks o'erspread,  
His gnarled horns were somewhere sprouting;  
His club-feet, cased in rusty shoes,  
Were crossed, as on some frieze you see them,  
And trousers, patched of divers hues,  
Concealed his crooked shanks beneath them.

He filled the quivering reeds with sound,  
And o'er his mouth their changes shifted,  
And with his goat's-eyes looked around  
Where'er the passing current drifted;  
And soon, as on Trinacrian hills  
The nymphs and herdsmen ran to hear him,  
Even now the tradesmen from their tills,  
With clerks and porters, crowded near him.

The bulls and bears together drew  
From Jauncey Court and New Street Alley,  
As erst, if pastorals be true,  
Came beasts from every wooded valley;  
The random passers stayed to list,—  
A boxer, Egon, rough and merry,—  
A Broadway Daphnis, on his tryst  
With Nais at the Brooklyn Ferry.

A one-eyed Cyclops halted long  
In tattered cloak of army pattern,  
And Galatea joined the throng,—  
A blowsy, apple-vending slattern;  
While old Silenus staggered out  
From some new-fangled lunch-house handy,  
And bade the piper, with a shout,  
To strike up Yankee Doodle Dandy!

A newsboy and a peanut-girl  
Like little Fauns began to caper:  
His hair was all in tangled curl,  
Her tawny legs were bare and taper;  
And still the gathering larger grew,  
And gave its pence and crowded nigher,  
While aye the shepherd-minstrel blew  
His pipe, and struck the gamut higher.

O heart of Nature, beating still  
With throbs her vernal passion taught her,—  
Even here, as on the vine-clad hill,  
Or by the Arethusan water!  
New forms may fold the speech, new lands  
Arise within these ocean-ports,  
But Music waves eternal wands,—  
Enchantress of the souls of mortals!

So thought I,—but among us trod  
A man in blue, with legal baton,  
And scoffed the vagrant demigod,  
And pushed him from the step I sat on.  
Doubting I mused upon the cry,  
"Great Pan is dead!"—and all the people  
Went on their ways:—and clear and high  
The quarter sounded from the steeple.

Of the longest poem, 'The Blameless Prince,' though elegantly written in parts, we cannot speak in high commendation. The personages of the story are vague as those of a dream, the moral tone is low (to say the least), and the subject and catastrophe are painful,—not from such tragic force as "purifies the soul



with pity and terror," but because the tendency is to infect with doubt the very core of human faith and feeling. The Queen and her Prince are wedded in youth, and after many years of apparently blissful union he is thrown from his horse and killed. To her "Blameless Prince,"—for so the voice of the nation affectionately styled him,—the sorrowing Queen builds a splendid monument; but, shortly before its completion, visiting a convent, she learns from the lips of a dying woman, with full proof, that her Prince has all along been unfaithful to his marriage-vows. She attends the ceremony of unveiling the monument, and falls down dead before the assembled people.

The phrase "Literature of Despair," by which Goethe once designated a rising school of French writers, might not unfitly be applied to a certain class of our recent writers in verse,—except, indeed, that true "despair" implies strength and sincerity, while they, for the most part, are only strong in words. We by no means wish to assert that Mr. Stedman has joined their ranks, but we observe symptoms of his having come under the evil influence, and trust that he will see the wisdom of resisting it, and giving play to his better tendencies.

*Mirelle: a Pastoral Epic of Provence.* From the Provençal of F. Mistral. Translated by H. Crichton. (Macmillan & Co.)

This is a capital translation of the elegant and richly-coloured pastoral epic poem of M. Mistral which, in 1859, he dedicated in enthusiastic terms to Lamartine. The first edition was published in 1857, when the author was not, it is believed, more than twenty-five years of age. He wrote it in the Provençal tongue, and a translation into French was placed side by side with the original text. From the French version Mr. Crichton has prepared the present volume. It would be hard to overpraise the sweetness and pleasing freshness of this charming epic, which leads us on, as with a sparkling though rapid stream of pretty fancies and picturesque thoughts, from stanza to stanza and from book to book. Little pictures of simple life, delicately-touched landscapes and love passages of ardent and natural characters, succeed each other throughout; and the reader lends himself to the influence of the poem so readily that, long as it is, he cannot tire. Of course, as with all pastorals, there are parts of this work where the incidents in which it abounds are trivial; but they are not on that account without interest, so well are they woven, and so completely harmonious is the treatment of the subject and its illustrations. The text describes the operations of the Provençal grape and silk harvests,—the avocations of the peasants on their farms,—the loves of Mirelle, a farmer's beautiful daughter, and Vincent, the handsome son of a poor basket-weaver; also the varied pursuits and sports of the pair and their neighbours. It is interspersed with ballads of the Provençal peasantry, which relate their naval achievements and adventures. Legends of the Holy Marys, the Mandragore, the Trou des Féés and its spectral fancies, Will-o'-the-Wisp, and a sort of Robin Goodfellow are among the older and wilder stories which are poetically illustrated here. In the development of the story in which these fragments are employed, Mirelle, burning with love, confesses to her parents the state of her feelings for the basket-weaver's son. Their horror is well told, and has such an effect upon Mirelle that she runs away to consult the saints, and gets into unexpected trouble. Her family seek the fugitive; and this gives an opportunity for introducing more picturesque illustrations of Provençal manners and customs, legends and landscape

descriptions. Mirelle's flight, which takes her beyond the Rhone, serves to bring in the story of the Holy Marys, as told by themselves in a vision to the love-stricken damsel: how they converted the natives of Provence to Christianity; then the legends of the saints and martyrs, Martha of Limoges, Trophimus, Saturnius, Eutropius, Lazarus, Maximin, Magdalen, and, lastly, St. Mirelle. Finally, the heroine dies in what appears to us a very unnecessary manner, but which is doubtless satisfactory to the author, because we are not allowed to fear what becomes of her spirit.

*Byeways of Europe.* By Bayard Taylor. 2 vols. (Low & Co.)

The announcement with which Mr. Bayard Taylor opens these volumes, coupled with the sketches they contain, inspires us with a feeling between regret and indignation. "This is probably," he says, "the last book of travels I shall ever publish." To crown this threat, he gives us a series of pictures which he has never excelled,—taking us to scenes and places which will be new to most of us, and painting them with such vivid colours that they are at once stamped upon our memory. We call such treatment as this a wanton violation of our finest feelings. Granted that Mr. Bayard Taylor has published ten volumes of travel, it is impossible that he can have exhausted every region. In the present work he shows us that there is a rich harvest left where so many others have reaped. After all the books that have been published about Spain, the two papers in Mr. Bayard Taylor's second volume have a charm and freshness of their own, and are doubly pleasing from comparison. Enthusiastic Garibaldians have written volumes about their interviews with the exile of Caprera, but there was room for Mr. Bayard Taylor's account of his strange repulse from the General's presence. At the end of the chapter on 'Catalonian Bridle-Roads,' Mr. Bayard Taylor observes, "Byeways are better than highways; and if an intelligent young American, who knows the Spanish language, will devote a year to the byeways of Spain, living with the people and in their fashion, he will find that all the good books of observation and adventure have not yet been written." But surely the one who gives the hint is best able to profit by it. *Our intelligent young American is Mr. Bayard Taylor.*

Wherever we turn, whether it be to the gorges which intersect the spurs of the Pyrenees, or to the cleft in a mountain which leads to the Grande Chartreuse, or to the narrow channels and hidden bays of the islands on Lake Ladoga, or to the forests of fruit-trees in Majorca and the transparent seas around Minorca, Mr. Bayard Taylor calls up a picture in a few words, and catches with a quick eye the most salient features. What he says of Jean Paul's imaginary description of Ischia affords an insight into his own process of sketching. "The mere enumeration of orange-trees, olives, rocks, chestnut-woods, vines, and blue sea, blended into a glimmering whole, with no distinct outlines, does not constitute description of scenery." And Mr. Bayard Taylor is a good judge, if his own success be any criterion. His enjoyment of every kind of natural beauty breaks out incessantly. In one place he turns his head, and there is "a sudden catch of the breath and a cry of delight." We cannot wonder at his boyish comment on a sermon in which the preacher said that the world was perfectly smooth before the fall, and the present inequalities in its surface were the evidences of human sin. "How fortunate it is that we are

sinners!" thought young Bayard Taylor. No doubt he has been congratulating himself upon that ever since he began his wanderings. Perhaps the special affection he shows for deep ravines may be explained by their position between two separate forms of these evidences. At all events, Mr. Bayard Taylor gives us so many sketches of these clefts and gorges, that it is fair to select one as a sample of his powers of description. We take this sketch from the paper on 'Catalonian Bridle-Roads':—

"The mountains were here loftier, and therefore more deeply cloven; the former little attempts at cultivation ceased, for even Catalonian thrift shrank from wresting any profit out of walls so bare and bluff that scarcely a wild goat could cling to their ledges. Two hundred feet below, the river beat against the rocks with a sullen, mysterious sound, while from one to two thousand feet above, the jagged coping of the precipices cut the sky. A cool, steady wind drew down the cleft, filling it with a singular humming sound. The path crossed to the eastern side by a tremulous wooden bridge laid flat upon natural abutments; then a mile further, recrossed by a lofty stone arch, under which there was a more ancient one, still perfect. Several miles of the same wonderful scenery succeeded—scenery the like of which I know not where to find in Switzerland. The gorge of Gondo, on the Italian side of the Simplon, is similar in character, but less grand and majestic. Far up in the enormous cliffs, I saw here and there the openings of caverns, to which no man has ever climbed; cut into the heart of inaccessible walls were unexpected glens, green nests of foliage, safe from human intrusion, where the nightingales sang in conscious security; and there were points so terrible in all their features that the existence of a travelled path was the greatest wonder of all. In the preceding defiles, Nature had accidentally traced out the way, but here it had been forced by sheer labour and daring. Sometimes it was hewn into the face of the upright rock; sometimes it rested on arches built up from below, the worn masonry of which threatened to give way as I passed over. Now, fortunately, the tinkling of mulebells was rare, for there were few points where travellers could safely meet. Convulsion was as evident in the structure of the mountains themselves as in their forcible separation. In some places the perpendicular strata were curiously bent, as if the top had cooled rapidly and begun to lean over upon the fluid ascending mass. The summits assumed the wildest and most fantastic forms, especially about the centre of the mountain range. When I had crossed the third bridge, which is more than a league above the second, the heights fell away, the glen gradually opened, and I saw before me the purple chain of the Pyrenees, mottled with dark patches of forest, and crested with snow."

Many similar pictures might be quoted, either from this paper, the one on the Andorran Republic, which follows it, the one on the Grande Chartreuse, or indeed from any of those which bear on mountain scenery. But Mr. Bayard Taylor succeeds even better in his brief, passing vignettes than in his complete and studied descriptions. In two lines he takes us over "grassy meadows, where the perfume from beds of daffodil was almost too powerful to breathe," and shows us that "on one side all the mountain was golden with broom flowers; on the other, a mass of fiery crimson from the Alpine rose." We turn suddenly to the passage along the coast of Minorca, and read, "The sea was so wonderfully transparent, that the alternations of bare limestone floor and fields of seaweed far below our keel changed the colour of the water from a turquoise so dazzling that I can only call it blue fire, to an emerald gloom pierced with golden lightnings." We must give Mr. Bayard Taylor's own words in every case, for the least intermeddling would mar the effect. Yet the result of this is, that we must be chary of our quotations. If we could go over every



step of the journey with Mr. Bayard Taylor, we might do justice to him; but our readers can do that for themselves without our keeping them company.

It does not detract from Mr. Bayard Taylor's merit as a sketcher that his descriptions of the incidents of travel, and of the men with whom he was brought in contact, are not equal to his views from nature. Perhaps it is too much to expect that they should be. But a worse fault is, that they have the appearance of being superficial, based on rather slight observation, and thrown together without regard to their intrinsic value or fidelity. It is, no doubt, the completeness of Mr. Bayard Taylor's descriptions of scenery that makes this contrast felt. He is always ready to use his eyes, but he uses them more as a painter than as a critic. From such a title as 'Byeways of Europe' we naturally expect some insight into the manners of out-of-the-way places. Mr. Bayard Taylor gives us curious glimpses now and then, but not enough of them, and even those he gives us are not always up to his standard. In his 'Cruise on Lake Ladoga' he tells us amusingly enough of his being allowed to wash his face and hands in the steward's pantry, and in the basin sacred to dishes; after which process a table-napkin was given him for a towel. On his trip to the fair at Nijni-Novgorod he says a good word for the refreshment-rooms at Russian railway stations. We also hear of the Russian fish, the *sterlet*, being carried round the dinner-table in a little tank, and shown alive to the guests who are to eat it in another ten minutes. Mr. Bayard Taylor found Ira Aldridge acting at Nijni-Novgorod, and heard Macbeth performed by a mulatto speaking English while the rest of the company spoke Russian, and the audience was chiefly Oriental. The performance had been put back half-an-hour for the sake of the American envoy to St. Petersburg; and Ira was told that he had been acting before the minister of his country. "Of what persuasion?" he asked instantly. The question is worthy of being ranked with Swift's speech to the angry lawyer, who came to complain of an irreverent rhyme upon his name, and announced himself as Serjeant Bettesworth. "Of what regiment?" asked the Dean.

In the Republic of Andorra Mr. Bayard Taylor picked up this curious trait of national manners:—

"I have already said that reserve is a marked characteristic of the Andorrans. No doubt it sprang originally from their consciousness of their weakness, and their fear to lose their inherited privileges by betraying too much about themselves. When one of them is questioned upon a point concerning which he thinks it best to be silent, he assumes a stupid expression of face, and appears not to understand. That afternoon a man came to me in the inn, produced a rich specimen of galena, and said, 'Do you know what that is?' 'Certainly,' I answered; 'it is the ore of lead. Where did you get it?' He put it in his pocket, looked up at the sky, and said, 'What fine weather we have!' It is known that there is much lead in the mountains, yet the mines have never been worked. The people say, 'We must keep poor, as our fathers have been. If we become rich, the French will want our lead and the Spaniards our silver, and then one or the other will rob us of our independence.' So well is this peculiarity of the inhabitants understood that in Catalonia to assume ignorance is called 'to play the Andorran.' A student from the frontier, on entering a Spanish theological seminary, was called upon to translate the New Testament. When he came to the words, 'Jesus autem tacebat,' he rendered them, in perfect good faith, 'Jesus played the Andorran.'"

But the threatened introduction of gaming-tables by a French company, to which the government of Andorra seems to have accorded

such a privilege, will neutralize the effects of this caution. Mr. Bayard Taylor says that if once these tables are established, the first step towards the annexation of the republic to France will have been taken. This is, indeed, the logical consequence of the principles on which the Andorrans have acted, but it is not in itself unlikely. Germans have said that the influx of French of the less reputable classes into Baden was a specimen of that moral conquest about which politicians have talked so often; but Andorra may be snapped up without European interference. Mr. Bayard Taylor is naturally opposed to its extinction, for it is a republic, and he is the citizen of a republic. In one or two other places his nationality betrays him into a similar display of feeling. At the Grande Chartreuse he feels tempted to "startle the dead repose of the corridors by a shout full of freedom and rejoicing." And his comment on the King of Hanover at the battle of Langensalza savours more of the ordinary American tourist than of Mr. Bayard Taylor:—

"Some distance farther, at a safe height, my old man halted beside two poplars. 'Here,' he said, 'the King of Hanover stood.' Did he keep up the mimicry of sight, I wonder, while the tragedy was going on? This blind sovereign represents the spirit of monarchy in its purest essence. Though totally blind, from a boy, he pretends to see, because—the people must perceive no defect in a king. When he rides out, the adjutants on both sides are attached to his arms by fine threads; and he is thus guided, while appearing to guide himself. He visits picture-galleries, admires landscapes, and makes remarks upon the good and ill appearance of his courtiers. After the battle of Langensalza, which he pretended to direct, he sent his uniform to the museum at Hanover, with some straws and wheat-blades from the field where he stood sewed upon it in various places! Other monarchs of Europe have carried the tattered trappings of absolutism into a constitutional form of government, but none of them has been so exquisitely consistent as this man."

We do not know what may be the truth of the story about the fine threads, but it sounds rather apocryphal. These are the tales travellers are so apt to pick up, and the supply of which is so absolutely unlimited that we distrust them without some direct authority. Had Mr. Bayard Taylor seen the King of Hanover on horseback, we should have believed him, even if he had not seen the threads; but we cannot be so sure of his informants.

#### *English Homes in India.* 2 vols. (Allen & Co.)

THE dictum in 'The Vicar of Wakefield,' that "the pictures would have been better had the painters taken more pains," is not invariably true. Some painters could not make better pictures, however much they tried; nay, the more they laboured the less satisfactory would be the result. This is not the case, however, with the writer of this book. Her characters and her scenes are well drawn, but she shows so much talent that we feel certain she could have done much better had she exerted herself more.

The first of the two stories, 'The Three Loves,' is much more artistic than the second, which is called 'The Wrong Turning.' In this latter story the plot is forced and unnatural. Two cousins go to India, by accident in the same ship. One is high-born, and going out to fill an appointment in the Civil Service; the other, the offspring of a *mésalliance*, has engaged himself as a shopman in a noted establishment at Calcutta. They are both so like that it is impossible to distinguish between them. They strike up a friendship, agree to share the same cabin; the high-born cousin dies, the other assumes his character, serves nine years as a civilian,

goes home to the family of the deceased, and is admitted into their circle without doubt or hesitation. All this is exceedingly improbable, and reminds us besides of 'Henry Dunbar' and similar stories.

In the first tale, the plot is simple enough. Mr. Bell is clever, handsome, courteous and accomplished; but strangers distrust the sincerity of his smile. He is a successful solicitor, who has married a beauty. There are three daughters, one a mere child, the other two just budding into womanhood. Mr. Bell becomes bankrupt and commits forgery; his daughters are thrown on the world, when the second one marries her cousin, as penniless as herself. Then follows a very good description of early struggles. The scene now changes to India, where the almost despairing husband obtains an appointment as civil engineer. There is a graphic account of Indian society, Indian money-lenders, and Indian servants. Harry Latimer, who has married the second Miss Bell, and Mary the elder sister, who has met with a disappointment in love, are both for treating the natives with the utmost forbearance, and for confiding in them as they would in their own countrymen. The result is, that they are imposed upon and insulted, and finally brought to the brink of ruin by Bala Rao, a sleek and subtle Brahmin. Latimer's position is thus described:—

"It so happened, however, that a bill, which had been, against Mary's most earnest exertions and wishes, allowed to accumulate at a Parsee shop in the nearest European station, was now presented, with an intimation that it must be paid at once. The purchases made from this shop, were chiefly absolute necessities of life, to English people in that trying climate; tea and candles, the beer and wine, which were indispensable to Lotty's state of health; sage and arrowroot for the children, and such like; with a few luxuries, indulged in on rare occasions, and the most costly, and oft repeated item, of 'Quinine.' Most of these things were atrociously bad in quality, and charged for at prices that secured a profit of about a hundred per cent. to the Parsee. Mary could not help suspecting that Bala Rao had something to say to this matter. There had been a strange gleam in his eye when Harry (the day after the scene in the office) requested him to send a coolie to bring home nursery necessities for which Lotty had written. The station was thirty miles away, and the man did not return till the evening of the day on which Mary received Sir Ralph's letter. Bala Rao came, with some excuse of business, to the verandah, along with the coolie, and Mary saw the same look, as he watched the man untie his waistband, and present Harry with a letter. 'Where are the things?' exclaimed Lotty. 'Oh, I hope he has not forgotten the arrowroot. I have none for baby after to-night.'—'The villain!' cried Harry. 'He says he will give me no more credit till I pay his bill! Two hundred and forty-five rupees. What am I to do, Bala Rao?'—'Can't tell, sare,' replied Bala Rao, 'I am a poor man, and the shroffs press me very hard, for the money I get for master.'—'I suppose you want me to give up the contract to you, as you proposed the other day,' said Harry. 'Mary, this is the end of it! Bala Rao wants the contract and property here, from me, in payment of what I owe him.'—'Mr. Latimer owes me much more than that, but I will take that,' put in Bala Rao.—'And I am to accept service under him, as managing clerk,' pursued poor Harry, covering his face with his hands. Lotty burst into tears.—'There is no occasion to decide on any such step at once,' said Mary.—'But there is!' cried Harry. 'We have neither money nor credit, and Bala Rao told me yesterday the shroffs will advance nothing more.'—'They will, I suppose, cash a cheque of Sir Ralph Everard's,' she answered. 'I have sold Sultan to Sir Ralph, Harry, and here is the money. I must send Mrs. O'Connor her remittance out of it, but take the rest, and pay Framjee. This will leave us something for present expenses, and give us time to enquire whether we can find no more



favourable terms of disposal, for the property, before we close with Bala Rao's offer."—"But I have the first claim, and will press it in a court of law," said Bala Rao.—"You will be kind enough to leave us at present," answered Mary; and Bala Rao, who had turned livid, when she first spoke of having sold Sultan to Sir Ralph, scowled darkly at her, and withdrew. Lotty was in hysterics, and Mary had some trouble in calming and re-assuring her. Having seen her, at last, in a quiet sleep, she sought Sir Ralph's sower, whom she knew to be trusted by his master, and he readily agreed to ride to the English station, cash the cheque, pay Framjee, and bring back the balance, with the arrowroot for baby. Lotty was so ill all the next day, that Harry and Mary had little time to think or talk of anything else. When, however, they met for a few minutes in the evening, Harry briefly explained his situation. He owed money on every side; for machinery and materials for his work, &c., &c., and Bala Rao claimed the whole property, and the contract, in payment of his advances. That sold, Harry had no alternative but to remain in degrading servitude to his former dependent, slowly paying off his other creditors, whose claims it would take years to satisfy."

From this disastrous state they are rescued by Sir Ralph Everard, a civilian of rank, who marries Mary Bell, and assists the Latimers to emigrate to New Zealand. The great mutiny breaks out, and the reader has the satisfaction of witnessing the execution of Bala Rao. Lady Everard returns to England, and some by-play is introduced, in which her father, escaped from a penal settlement, is brought on the stage, but dies opportunely, so as to allow the story to be wound up in a comfortable and respectable way.

We are told in the publishers' notice that "the writer of these volumes is an accomplished member of a family whose name is conspicuous in Indian story." We should certainly have felt convinced, independently of this announcement, that the writer was one well acquainted with Indian life, though there are many blunders in the book.

*L'Homme qui Rit.* By Victor Hugo. 4 vols. (Paris, Librairie Internationale.)

'*L'Homme qui Rit*' is the first part of a new trilogy, its author tells us; and by comparing the preface with that to '*Les Travailleurs*,' we have Victor Hugo's view of the whole of his life's work. In 1866 he wrote that the struggle against ecclesiasticism, the struggle against society, and the struggle against nature were the three great fights of individual man. '*Notre Dame*' had contained the history of the first war, '*Les Misérables*' of the second, and '*Les Travailleurs*' was introduced to us as the narrative of the third. Writing in 1866, we declared our belief that the idea of trilogy was an afterthought; that '*Notre Dame*' was a charming novel, written without a purpose; and that '*Les Misérables*' formed the first of those great prose dramas which have not yet been understood by one in a hundred of Victor Hugo's million readers, but which will live as long as the French language, and may one day come to be placed on a level with the tragedies of *Æschylus*. This time the poet starts with his idea, and doubtless if he lives the trilogy will be completed. Aristocracy, Monarchy, and Revolution are to be the subjects of the drama. '*L'Homme qui Rit*' is Aristocracy, and its scene is laid in England; Monarchy is to be France under the Bourbons; and the trilogy will be ended with that which is meant to be the greatest and the last of M. Hugo's books—The Revolution, or Paris in 1793. It will be seen that not only are '*Les Misérables*' and '*Les Travailleurs*' histories of struggles, but that '*L'Homme qui Rit*' and the two

books that are yet to come are also narratives of war: they may be called the Fight against Oligarchy, the Fight against Government by a Single Will, and the termination of these two struggles in the battle of the French Revolution, which, if not a complete triumph of light over darkness, is looked upon by Victor Hugo as having made certain ultimate success. The preface to '*L'Homme qui Rit*' is dated from Houteville House—a misprint for Hauteville House—dated, that is, from Guernsey by an exile. Will the third part of the trilogy be issued under the same conditions? It will be a strange commentary on the successes of 1793 in France should the history of them also have to be written in England and published at Brussels.

The scene of '*L'Homme qui Rit*' is laid in England at the end of the seventeenth and beginning of the eighteenth century. It was necessary for the author's purpose that in painting aristocracy he should paint it in its decrepitude. Had he drawn a picture of feudalism at its best, there would have been none of that leading up by bitterness and satire to the Revolution that must run through the first work of the trilogy. If we mistake not, the scene of the second part will be laid in France under Louis the Fifteenth, and the *Parc aux Cerfs* will be sketched in the same style as that in which the Hellfire Club and the She Rumps Club are touched off in '*L'Homme qui Rit*,' while in the third part the Revolution will be painted from its gloomiest and grandest side. It is almost a necessity of this line of treatment that the present novel does more than verge upon forbidden ground. We know not whether the publishers who have promised to translate the book and publish it in the columns of an English magazine had read it before they made their promise. To those who grasp the whole of Victor Hugo's meaning, no part of '*L'Homme qui Rit*' will be loathsome, although much of it cannot but be painful; but to the skipping novel-reader of the day, the justification for the scenes in the fourth volume may fail to present itself with sufficient force to prevent disgust.

The book opens in England in 1689, and a long, rambling Preliminary Part is devoted to the introduction of a travelling quack called Ursus and his tame wolf, nicknamed Homo. The plan of the book being essentially dramatic, the plot can only be described in scenes. The First Part—"Night less black than man"—finds a band of outlaws upon the southern point of Portland Bill on a frightful winter's night. They embark by stealth, purposely leaving a child alone upon the rocks. In the second book we follow the outlaws in their ship, but after escaping the Casquets and the Rock of Ortach, they founder in a snow-cyclone upon the coast of Alderney. The child is meanwhile climbing the cliffs at Portland, on the top of which he suddenly finds himself face to face with a skeleton hung in chains. A great digression upon skeletons and chains, and gibbets and ghosts, and the innocence of children and the wickedness of men, which here interrupts the action of the book, is in Victor Hugo's best and worst way. Some of the phrases and some of the satire are grand; for instance, the skeleton swinging in the gale is called the "pendulum of the clock of eternity." The volume ends with the frightened child painfully making his way by the Chessil towards Weymouth, where he is taken charge of by the good-natured Ursus, who is earning his livelihood as a buffoon.

The skeleton scene will be a stumbling-block to the ordinary novel-reader. Its worst point to us is not that it is a digression, and not that it is long, but that it is plagiarized by the

author from his own scene at the deserted cottage in '*Les Travailleurs*,' from which it differs, however, in having a philosophic side—as, for instance, where it is said of the soul which once tenanted the skeleton, "*S'il avait eu un moi, où ce moi était-il? Là encore, peut-être, et c'était poignant à penser.*" In another passage, the soul is pictured as "a something wandering in and out of the something hung in chains." The philosophic side of the scene is probably meant to teach the people who insisted on reading literally the account of the storm in '*Les Travailleurs*' that Victor Hugo does not insert digressions ten chapters long without a purpose. This time, to prevent mistakes, he explains his meaning as he goes along, and when he has said of the deserted child, "*On l'avait amené là, et laissé là,*" instead of stopping, as he would have done in his earlier books, he insists—"on était le genre humain; là était l'univers."

The second volume makes us acquainted in passing with Linnaeus, Lord Clancharlie—a rebel whose estates are under sequestration, and who is himself in exile. Lord Clancharlie at Vevy is for the moment M. Victor Hugo at Guernsey. He dies, leaving a legitimate son by the daughter of Bradshaw the regicide, and a natural son, Lord David Dirry-Moir, by a lady of the Court, who afterwards becomes one of the mistresses of Charles the Second. At the opening of the story the Clancharlie estates are in the possession of another great madam, known as the Duchess Josiane, an illegitimate child of James the Second. The King, ignoring the existence of Lord and Lady Clancharlie's son, has promised to make Lord David Dirry-Moir, Baron Clancharlie, provided he marries the Duchess Josiane. In the course of an account of the manners of the men of fashion of the time, we find a fresh example of the truth of the saying that the great are not indifferent to small things, for M. Hugo confesses that the frequent capture of his door-knockers at Guernsey by English officers has made him more than ever eager to give the world his view of the doings of the Mohocks and the Beefsteaks. The Duchess Josiane had a powerful enemy in Queen Anne, who hated her on account of her beauty and her birth, and a parasite of the Queen's, called Barkilphedro, an Irish spy, who has himself conceived a fierce hatred for Josiane, strengthens the Queen's dislike by misrepresentations of every kind. Meanwhile, the child that had been left upon the rocks at Portland and a girl of the same age, who, though blinded by exposure to the frost on the January night, had also been saved from death and brought up by Ursus, have become valuable actors in the travelling band. The child, now called Gwynplaine, had been stolen by the outlaws who were drowned at Alderney, as many children were kidnapped at that time, in order that he might, by artificial mutilation of his face, be brought up as a laughing-stock for men, and sold for a high price to some rich family as their Fool. Features he has none, except a mouth, which had been slit in such a way as to give him a perpetual grin. He is a tenant of "that hell of the poor which is needed to make the heaven of the rich." With horrid satire the poor wretch is now called *L'Homme qui Rit*. Dea, the other child, is as beautiful as Gwynplaine is hideous, and although she has been told that her blindness hides from her a frightful sight in preventing her from seeing Gwynplaine's face, she more than returns the love which from their childhood he has borne her. Ursus, as is his manner, scoffs at their gentle passion, while helping it. Ursus is no mere Jack-pudding, but a man of some learning, strong character, and of great



intelligence; and under the leadership of his powerful mind, Gwynplaine has become a fierce, discontented hater of society.

The third volume opens in 1705, at the Tadcaster Inn, in Southwark, where Ursus is haranguing the people. In his speech there is more of the nineteenth than of the eighteenth century:—"Men and women of London, here am I. I congratulate you upon being English. You are a great people. I will go further, and say, you are a great populace. You have a grand appetite. You're the one nation that eats all the others. That's the part to play. This swallowing up all the world puts England in a class by herself. In policy and philosophy, in the management of colonies, of people and of trades—in the firm desire for doing to others all kinds of harm that is good for yourselves—you stand alone, and you are wonderful. The time is coming when there will be on earth two great sign-posts. On the one will be written 'Men,' and on the other will be written 'Englishmen.' I merely state these facts to your greater honour and glory, not being a man, and not being an Englishman, inasmuch as I have the honour to be a Bear. More than that, too, I'm a learned Doctor. The two things go together." Ursus had brought his caravan-show to London, and taken up his station on the bowling-green in Southwark. L'Homme qui Rit was a great success. He not only "took" with the mob, but Lord David Dirty-Moir, "a muscular Christian" of his time, and given to visits to the cock-pits and boxing-rings of Southwark, had seen and been charmed with the novelty of this Man of Grins. Ursus and his exhibition become popular in the highest degree, and excite the anxiety of the local authorities and of the clergy. They are harassed by prosecutions, which end only in making them the idols of the London mob. Ursus is had up before an august body in the shape of a Commission consisting of a doctor in theology, a doctor in medicine, and a doctor in civil law—the Court of Arches in short. He is asked what right he has to speak in public. He replies that he is a philosopher. He is told that that is no right at all. "I'm a tumbler besides," he says. This saves him. He is told that he may speak as a tumbler, but as a philosopher he must be silent: to which he replies that he will try. He is questioned upon his opinions, and escapes only by setting his judges by the ears. Even this is not always a sufficient defence, especially against the last and gravest of the accusations. The doctor of medicine says, "We are told that you cure the sick." "I am the victim of calumnious misrepresentation," Ursus replies. So thoroughly professional an answer procures for him his liberty, and the exhibition on Southwark bowling-green flourishes even more than before. Lord David takes the Duchess Josiane to see Gwynplaine, who dreams about her beauty somewhat more than Dea likes. Here begins the untranslatable. The rise of desire in Gwynplaine's heart to a delirium of passion, the sudden whim that drives the great Court lady into a fierce sensual fancy for one outwardly the most horrible of men, her letter to him, and his entry into her room: all these things cannot be printed in England unless toned down; and if they are so treated the book will be the translator's, not the author's.

No London publisher can dream of printing the letter of the Duchess as it stands. In English, the "*Je veux de toi*" read with the context is impossible; yet, if the letter be softened, the scenes which follow it will be inexplicable. We know not what is to happen. To omit half a volume will not be to give us M. Hugo's book; and even by this course

passages must be lost which are among the most beautiful and touching that he has ever penned. For instance, that in which L'Homme qui Rit, gloating over the letter of the Duchess, is surprised by the chaste, blind Dea, whose mere presence works a miracle upon his mind. He places the letter upon the lamp; it catches fire; Dea smells that there is something burning, and asks him to tell her what it is. He says, "Nothing," and smiles; but Victor Hugo says, "The guardian angel of the woman who is loved is the conscience of the man who loves her. The temptation vanished with the smoke; and with the paper's burning the Duchess also seemed to turn to ashes."

The scenes of which we have spoken do not all come together in the book. Between the receipt of the letter and his introduction to the bedchamber of the Duchess, Gwynplaine is arrested by the High-Bailiff of Southwark and carried before the Sheriff of Surrey, where he witnesses the "pressing to death" of a prisoner for refusing to plead. Just as the man is on the point of death, the surgeon attending him is asked whether the wretch is still able to see; and on his answering "Yes," he is made to look upon Gwynplaine, and on seeing him cries out, "'Tis he!" The Sheriff rises, offers his seat to Gwynplaine, and says, "Fermain, Lord Clancharlie, will your lordship please to sit down." We said at the beginning of our criticism on this work that it was dramatic. This scene would almost appear to have been purposely written for the stage. The right of Gwynplaine to the title and estate does not rest alone upon the recognition of him by the tortured man. A paper had been picked up upon the coast of France years before, that had been thrown overboard by the outlaws before they sank. It contained a statement made by them, in the hope of propitiating Heaven at the moment of their great distress, that the child left upon the rocks of Portland, whom they had stolen and mutilated for sale, was the lost heir of the exiled Lord Clancharlie. They had been so swiftly followed up by the officers of justice for their many crimes that they had left the living evidence of one of them behind rather than carry him with them to Spain, or, by murdering him, stain their souls once more with sin; but as strict Catholics, though criminals and outlaws, they believed when dying that in deserting the child they had offended Heaven, and caused their own deaths. Barkilphedro of course it is who, to crush his enemies, has sought out the evidence and found Gwynplaine. The end of the third volume leaves L'Homme qui Rit distracted between ambition and revenge.

The absence of Gwynplaine gives rise to another scene of the stumbling-block order. Most writers are improbable only when improbability is necessary to their plot, but M. Hugo never stops to think about improbability at any time, and indeed rather affects it than otherwise. Dea had not been allowed to know of Gwynplaine's arrest, and the entertainment in which he daily took a part had also been put off without her knowledge. When Ursus goes to tell her of the postponement and necessarily also of its cause, and fears to break her heart by suddenly revealing Gwynplaine's danger, he changes his mind, lets the performance go on without spectators, and by his powers as a ventriloquist mimics the noises of an enormous crowd so well as to deceive Dea until she touches him. Even in this most impossible of scenes we have evidence, however, of the art with which other portions of the plot have been constructed. A volume back we had been prepared for a silent arrest by a detailed explanation of the method followed by the Southwark

bailiff, and are therefore not struck by a feeling of wonder when the arrest is effected in Dea's presence without her knowledge; and the ventriloquial powers of Ursus have been made familiar to us, apparently without an object, at the very beginning of the book. The art displayed will not prevent the greater number of M. Hugo's readers laughing at the absurdity of the scene; but as for the poet's professed admirers, they remember the *pieuvre*, and they have long since learnt to disregard improbabilities in their favourite's work. Ursus does not at the last succeed in deceiving Dea as to Gwynplaine's presence, and a little later he is himself deceived. Wandering uneasily in the precincts of Southwark gaol, he sees a prisoner's funeral leave the gates, and bursts into tears, in the belief that Gwynplaine is dead—another magnificent theatre scene.

Meanwhile, carried down in the night by the Irish spy to Corleone House, upon the Clancharlie estate, near Windsor, Gwynplaine, roaming about in his new palace by early dawn, enters unawares the bedchamber of the Duchess Josiane, who still believes herself the possessor of the estate, and who still knows him as the monstrous grinning-man, not as Lord Clancharlie. Of the scene which follows we will say nothing. The rapture is short; for, once aware that Gwynplaine is Lord Clancharlie, and that the Queen, with woman's malice, has requested her to marry him, Josiane's lust is instantly turned into a mixture of contempt and hate.

Gwynplaine is "admitted to the peerage" with ceremonies unknown to English history, but which no more mar the book than the clock spoils Shakespeare's 'Julius Caesar'; and he takes his seat in the House of Lords. At the first pause in the debate he rises and makes a bitter agrarian speech, during a part of which he contrives, by an extraordinary effort, to cease to grin. At last his face becomes too much for him, and he grins again as usual, from ear to ear. The peers laugh louder and louder, till the house breaks up in confusion. Victor Hugo means us to see here not Gwynplaine addressing the House of Lords, but Misery speaking to mankind. Josiane forgotten, L'Homme qui Rit flies to London to find blind Dea and old Ursus. They have been arrested, and are gone. Gwynplaine is about to throw himself into the Thames when Homo the Wolf brushes up against him, and raises a new hope of discovering the travelling band. He finds them, but too late: they are on the point of sailing for a Dutch port; Dea dying of the shock that the loss of Gwynplaine had caused her. Delirious, he beseeches her not to die. She answers—"Mon Gwynplaine; ce n'est pas ma faute." "The stammering of the infant angel begins to make itself heard in the low death-speech of the dying virgin." Saying "Oh! comme c'est triste de s'en aller," she passes away. "*Je viens*," answers L'Homme qui Rit, and marching slowly to the bulwark, he steps into the sea, and leaves old Ursus sailing away alone.

That we have not over-stated the symbolism of the book is clear from the character of many scenes; but near the end of the fourth volume there is a passage in which M. Hugo himself resorts to language as emphatic as any which his critics can make use of. He says that "the perpetual grin of L'Homme qui Rit is an imagery of the supposed contentment of the nations under their oppressors." "The mutilation of his face meant '*Jussu Regis*': it was solemn evidence of the crime committed by kings on him—a symbol of the crime committed by royalty upon the people."

We have taken no account of mistakes in



names, and but little of anachronisms, as we have gone along. Both are abundant. To take a few mistakes in the first volume only: we have Hartford for Hertford; a confusion of the New River with the Ranelagh Sewer, Hartfield for Hatfield, Wimple for Wimpole, Chattsworth, Northumberland House, the property of the Duke of Devonshire, "William baron Craven de Hampstead," Comb for Combe, Stapney for Stepney, Chess-Hill for the Chessil. We mention these as we might name hundreds, but without much belief that there will be any the fewer in the second edition, inasmuch as it is one of the many peculiarities of Victor Hugo that he will not correct his blunders. At Vol. I. p. 173, there is a confusion of east and west, which makes him contradict both Nature and himself flatly in a single sentence. As for the anachronisms, we cannot say much of them, as M. Hugo writes in his own person, and not as a chronicler of the times; it is strange, nevertheless, to find in 'L'Homme qui Rit' odd facts about the Atlantic cable, and a mention of portative-soup in 1689.

Of the slighter touches of genius we have given many in our analysis of the plot; but there are others of even greater beauty in 'L'Homme qui Rit.' The "Citoyen, soyez le bienvenu; mais, vous savez qu'on va mourir" of the Misérables is surpassed in force by "L'homme a toujours voulu ajouter quelque chose à Dieu"; and in pathos by the blind Dea, deserted by Gwynplaine, using, for the first time in her life, words expressing darkness, in her sigh, "Il fait noir." In little bits of quaint philosophy this book is even richer than 'Notre Dame.' Take, for instance, the assertion that "donkeys are four-footed dreamers, little understood by man"; or that "the soul in early childhood is like the chick tapping at the shell to get out." The book is not to be translated into English without loss, any more than 'Hamlet' can be translated into French; not even the fog-scene in 'Les Travailleurs' is more hopeless for the translator than the skeleton chapter in 'L'Homme qui Rit.' We hold that the meaning of the italicized words in the following sentence, about the skeleton in chains, cannot be rendered into English: "Il augmentait, rien que parce qu'il était là, le *deuil* de la tempête et le *calme* des astres."

The book may very probably in England be a failure. We may say of it without a *bull* that it begins with a great digression. Till near the closing scene there is none of that human interest which hangs about 'Les Travailleurs.' The key-note to the work will be an insult to the respectable conservatism of the day: "162 peers reigning at the time of James the Second had among them 1,272,000*l.* a year—one-eleventh of the income of all England." Let us not be understood to say that we look upon the book as perfect. The old faults of the poet are exaggerated in 'L'Homme qui Rit':—sensational digressions, laboured descriptions, coarse painting by means of epithets, and the most savage sensuality, all are here. Of the three works in the trilogy, the first however must necessarily be the most offensive in the points in which 'L'Homme' offends. The story of the corruption of the aristocratic principle is not an easy one to tell decently. The author himself has said that the moral of this book is "l'exploitation des malheureux par les heureux," and in 'L'Homme qui Rit,' as in the Sculptures of Elephanta, the dwarfed and mutilated and the poor are one. From beginning to end the book is necessarily Pagan; there is in it not one touch of redeeming grace. Even 'Les Misérables' had Monseigneur Myriel, but Dea in 'L'Homme qui Rit' is a shadow—not a gleam of light. The book may be called

horrible, disgusting, untrue, un-Christian; but there is one thing which its harshest critic will not say, and that is that it could have been written by any one but Victor Hugo.

#### OUR LIBRARY TABLE.

*New America.* By W. Hepworth Dixon. Eighth Edition. (Hurst & Blackett.)

THE following note is appended:—"In this new edition—offered at a lower price to a wider public—the text has been carefully revised, and some faults have been removed, in the hope of making it a little less unworthy of the favour with which it has been received. That favour has been to me a great reward, for in the two years of its young life this book has already passed, in various languages, through more than forty editions."

*Plato's Meno: a Dialogue on the Nature and Meaning of Education.* Translated, with Explanatory Notes and Introduction, and a Preliminary Essay on the Moral Education of the Greeks, by R. W. Mackay, M.A. (Williams & Norgate.)

Mr. Mackay has prefaced a translation of the 'Meno' with a thoughtful Introduction, and precluded both with a scholarly and well-written essay on the Moral Education of the Greeks. By the few who wish for the 'Meno' in an English dress, and the still fewer who have time for the perusal of critical papers on matters pertaining to the life and literature of ancient Greece, Mr. Mackay's volume will be found a satisfactory performance.

*The Agricola and Germania of Tacitus.* With a revised Text, English Notes and Maps, by A. J. Church, M.A. and W. J. Brodribb, M.A. (Macmillan & Co.)

Messrs. Church and Brodribb having supplied the public with excellent translations of Tacitus, have now edited the original of two of his works best adapted for schools and universities. The volume they have produced is a model of careful editing, being at once compact, complete, and correct, as well as neatly printed and elegant in style. They have made the text of Orelli their groundwork, specifying the deviations from it in tables of passages. In the notes, which are both critical and grammatical, there is an abundance of explanatory comment, without any superfluity, such information as may be obtained from classical dictionaries and other accessible sources being purposely omitted. Suitable renderings of words and clauses are quoted, with occasional modification, from the translation by the editors. Besides general remarks on the life and writings of Tacitus, there is a special introduction to each work, with an index of the proper names occurring in it, and another of the words and phrases explained. The maps to illustrate each are a useful addition.

*The Handbook of the Year 1868. A Register of Facts, Dates, and Events, at Home and Abroad. With Appendices, containing Diplomatic and State Papers, Acts of Parliament, Official Documents, &c., and carefully compiled Statistical and other Tables.* By G. H. Townsend. (Wyman & Sons.)

*The Monitor of Dates. A Biographical, Genealogical, and Historical World-Register; containing the Births, Marriages, and Deaths of above a Hundred Thousand Individuals, of all Times and Nations, from the Creation to the Present Year, with Notes, compiled from rare sources—(Moniteur des Dates: Biographisch, &c., Welt-Register, &c., von Edward Marie Oettinger.)* (Leipzig, Denicke.)

THESE two books are alike and different. The first registers the occurrences of a single year. The second, which is a work of six volumes bound in one, chronicles the appearances, passing acts or occupations, and departures, of one hundred thousand of the most renowned personages who have distinguished themselves in the world since it was first created. The late Mr. Townsend's Handbook is No. 1 of an intended series. Herr Oettinger's is a whole series in one. The former is admirably done; the amount of labour in it is simply wonderful. The method of turning it to profitable account is beyond all praise. Its value is great as a book of

reference. It is a very amusing as well as instructive work to look over, and to be resumed at any hour of leisure or idleness. Moreover, it is excellently adapted to assist the memory. The publisher speaks briefly but with graceful acknowledgment of his friend, the late editor, whom honest but hard work had helped to kill. Honour be to the memory of an honourable soldier in the noble army of workers, who died in harness and has gone to his rest!—Herr Oettinger's dictionary of persons and events deserves as much praise for another reason. Here all the entries are brief. The utmost amount of information is given in the fewest possible words. It is an encyclopædia in a smaller form. On looking it through one is struck at the number of historical persons who have never been known as belonging to history before. We have heard of the illustrious obscure, and here they are in serried columns; but they are here because they have been obscure, through wanting a chronicler. They deserved to be illustrious; and they have found the herald to proclaim their merits, without blast of trumpets and with small parade of effective words, in Herr Oettinger. Such a compendium of universal biography bears the very suitable epigraph, *Muera el hombre, viva el nombre.*

*The Speculations on Metaphysics, Polity, and Morality of "The Old Philosopher" Lau-Tsze.* Translated from the Chinese, with an Introduction, by John Chalmers, A.M.

Mr. Chalmers has well said that Lau-Tsze is the philosopher of China. He excelled Confucius in depth and independence of thought, and it seems to us that there is more wisdom in this little volume of the Lau Teh King than in all the other classics of China. It is, perhaps, better at present to leave the word "Lau" untranslated, as it is so difficult to know the exact meaning which Lau-Tsze himself attached to it. In rendering the New Testament into Chinese, we find in the first chapter of St. John, "In the beginning was Lau." Yet in the twenty-first section of this book, the word seems to be used in a Platonic sense, for we read "Lau is a thing indefinite. Impalpable! Indefinite! and (yet) therein are forms." Again, in the first section, which is called the embodiment of Lau, we find the author himself asserting that the word is inexplicable, though the translator has shown an inclination to render it "Reason." Descending, however, to the intelligible, we find in this volume, not only good sense and sound precepts, but exquisite refinement. "As for me," says the philosopher, "I have three precious things which I hold fast and prize. The first is called compassion, the second economy, and the third humility." "Compassion is that which is victorious in the attack, and secure in the defence. When heaven would save a man it enriches him with compassion." Still wiser and more profound is the remark, "He who bears the reproach of his country shall be called the lord of the land. He who bears the calamities of his country shall be called the King of the World." The philosophy of Lau-Tsze was peaceful and loving: "Recompense injury," he said, "with kindness"; and of punishment he said, "When the people do not fear death, to what purpose is death still used (as a punishment) to overawe them? There is always the Great Executioner. Now, for any man to act the executioner's part, I say, it is hewing out the Great Architect's work for him. And he who undertakes to hew for the Great Architect rarely fails to cut his hands." We close the volume with regret that the millions of China should be followers of Confucius, and not of Lau-Tsze.

We have before us the following pamphlets: *Elijah; or, the Baalim in Israel: a Metrical Libretto*, in Four Parts, dedicated in the Year 1838, by express permission, to her late Royal Highness the Duchess of Kent, by the late Rev. James Barry, M.A. (Parker),—*The Three Irish Churches: an Historical Address delivered at Sion College*, by Arthur Penrhyn Stanley, D.D. (Murray),—*The Irish Church: the Last Speech on the Second Reading of the Irish Church Bill*—not spoken, by an Englishman (Ridgway),—*The Divine Verdict: England at the Bar* (Nisbet),—*Town Life amongst the Poorest; the Air they Breathe and the Houses they Inhabit*, by John Edward Morgan,



M.A. (Longmans),—*The Church in Ireland: a Second Chapter of Contemporary History*, by Thomas Andrews, M.D. (Longmans).—*University of Glasgow: Report of Committee of Senate on the Scotch Education Bill, 1869*, adopted by the Senate, March 6, 1869 (Glasgow, Maclehose).—*Some Notes upon the Endowed Schools Bill of 1869*, by a Head Master (Bush).—*State Emigration: an Essay*, by Edward Jenkins (Stanford).—*Our Defensive Forces*, by Field-Marshal Sir John Fox Burgoyne, Bart. (Smith & Elder).—*Contemporary Wars, 1853-66: Statistical Researches respecting the Loss of Men and Money involved in them*, by Paul Leroy Beaulieu (London Peace Society).—*The Port Canning Problem: a Letter to the Right Hon. Lord Stanley, M.P.*, revised and reprinted from the *Indian Examiner*, by John Besmeres. —*Steam Navigation on the Coasts of Norway, Sweden, and Denmark* (Williams).—*The International Telegraph Treaty, Paris, April 18, 1865*, translated from the French by George Sauer (Effingham Wilson).—*Telegraph Companies considered as Investments, with Remarks on the Superior Advantages of Submarine Cables*, by J. Wagstaff Blundell (Effingham Wilson).—*A Plan for the Complete and Final Settlement of the Question of the Sale and Transfer, Mortgage, and Registration of Land*, by Thomas Martin (Dublin, Moffat).—*The Immunity from Consumption in the Hebrides*, by John M'Nab, M.D. (Edinburgh, Oliver & Boyd).—*Neglected and Destitute Children: Report of a Meeting held in the Guildhall, Exeter ('Exeter Gazette' Office)*.—*Population Fallacies: a Defence of the Malthusian or True Theory of Society*, in Reply to the *Weekly Dispatch*, *Times*, and others, by a Graduate of Medicine (Truelove).—*Comparativism: an Introduction to the Second Part of 'Present Religion'*, explaining the Principle by which Religion appears still to be set in Necessary Antagonism to Positivism, by Sara S. Hennell (Trübner).—*The Unity of Inspiration: a Sermon preached at St. Mary the Virgin's, Oxford*, by the Rev. R. St. J. Tyrwhitt, M.A. (Parker).—*Evangelical Churchmanship True Churchmanship: a Tract for the Day*, by James Colley, M.A. (Macintosh).—*The Order of Confirmation: a Sequel to 'The Class-Book of the Catechism of the Church of England'*, for the use of Candidates for Confirmation, by the Rev. G. F. Maclear, B.D. (Macmillan).—*An Address on the late Judgment (Martin v. Mackonochie)*, delivered at a Chapter of his Rural Deanery, by John S. B. Monsell, LL.D. (Bell & Daldy).—*and The Binding Nature of an Oath: a Sermon, with Preface on the Coronation Oath*, by W. J. Phillpotts, M.A. (Rivingtons).

LIST OF NEW BOOKS.

Anglican Missal, complete, 4to. in packet, 30/.  
Baker's (J.) Fictional Map of the World, roller, 7/6  
Bartlett's (J.) Familiar Quotations, cr. 8vo. 3/6 cl.  
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Jameson's (Rev. F. J.) Heaven's Whispers in the Storm, sq. 2/ cl.  
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Moore's Poetical Works (Shamrock edit.), illust. 12mo. 4/6 cl. gilt.  
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Shakespeare's Works, Vol. 19.—*Julius and Caesar*, 8vo. 7/6 cl.  
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THE ROYAL SOCIETY.

THE invitation to General Sabine's second *Conversazione* was so numerously accepted, that the concourse at Burlington House on Saturday last was unusually large.

As our readers are aware, science has been compelled of late years to assist in the work of slaughter, and well was this exemplified in the spacious saloon by models of ships, specimens of rifles, carbines, cartridges, monster shells and other projectiles, and sections of Whitworth guns. These, all arranged in one room, could be critically examined and compared with one another, a privilege of which the visitors were not slow to avail themselves. The Inconstant, designed by Mr. E. J. Reed, and built at a royal dockyard, stood side by side with the Captain, designed by Capt. Coles, and built at Birkenhead by Laird Brothers, and much occasion did they give for talk about "freeboard" and "topweight," and active hammering power, and passive resisting power. Some thought the upper works of the Captain looked as if they would be speedily shot away in an engagement, and preferred the Inconstant, which presents a more compact form to the shot. But, judging from the model, the formidable aspect of the vessel must have justified the remark of a north countryman as she floated into the Mersey, "Hey, mon! she's no canny." In like manner, the De Stier and Krokodil, monitor and ironclad built for the Netherlands Government, could be compared with the Admiralty model of the latest form of turret-ship, a vessel of 4,400 tons, which, we are told, will go anywhere. Shall we some day hear that she has sailed round the Cape, or weathered a gale in mid-Atlantic? Either would be an exploit to be proud of. Other models were the Volage, Glatton and Hotspur, which may be regarded as representative ships of the Royal Navy.

This is taking a popular view of the subject, but there is a scientific view also, as any one may discover who looks into the *Philosophical Transactions* for 1868. There may be read 'On the Relation of Form and Dimensions to Weight of Material in the Construction of Iron-clad Ships,' by Mr. E. J. Reed, 'On Resistance of Air to the Motion of Elongated Projectiles,' by the Rev. F. Bashforth, 'On the Law of that Resistance,' by Mr. Merrifield, and 'On the Magnetism of Iron-clad Ships,' by Capt. Evans. And the scientific importance of the question was further exemplified at the meeting of the Royal Society on Thursday last, by Mr. A. Smith, in his paper 'On the Causes of the Loss of the Iron-built Sailing Ship Glenorchy.'

From ships to guns is an easy transition; and in matters pertaining to gunnery Mr. Whitworth appeared in force. With sections of his guns and projectiles he showed how the shot is made to rotate, and how windage is provided for without "wobbling" of the shot. Cheapness of production is important in the manufacture of missiles, as in other implements; and Mr. Whitworth now casts his rifled projectiles in a self-acting mould, which turns them out ready for firing without further preparation. But as regards projectiles, the wonder of the evening was the 300 lb. nine-inch shell,—a tremendous looking object, which, fired by 70 lb. of powder, will travel five or six miles, and sink ships not yet in sight, should it happen to hit them. Here, again, the least possible cost is insisted on; and this ponderous shell is planned to the required form by machinery constructed for the purpose in seven minutes and a half, at a cost of about threepence.

Small arms came next: specimens from Enfield and from Woolwich, lent by permission of the Secretary of State for War,—a Russian Zündnadel, the Chassepot with sword-bayonet, and other foreign weapons, and a series in which the recent history of cavalry carbines was illustrated,—the various developments of the Snider,—and last the Martini-Henry, the rifle which is to supersede all others. With this was a working model of the mechanism of the piece, in which inquisitive visitors might see how ingenious are the devices for driving pellets of lead or iron into human bodies.

In connexion with this may be mentioned Mr. Gisborne's automatic magnetic trigger, for firing torpedoes under water. No sooner does an enemy's ship come near where this instrument is sunk than

the needle or trigger is attracted, contact is thereby made, and the explosion takes place. And Mr. Wier's pneumatic signal apparatus, which shows a green, red, or white light at the mast-head, according as the steersman turns the wheel to starboard, or port, or midships. The advantage of this method is, that it offers to an approaching ship an intimation of every move of the helm; and should render impossible the collisions at sea which are the opprobrium of modern navigation.

After all this warlike demonstration it is refreshing to turn to Capt. Albini's self-registering ship's compass, which records all its movements on a ribbon of paper kept in slow motion by clockwork. Then there was a sewing-machine kept going by an air-engine; and Mr. Browning's new electric lamp, which maintains the carbon points at the proper distance apart for a steady light. Mr. Siemens showed the sounding-line, and the electrical resistance thermometer for the measurement of deep-sea temperatures, which he proposes for use in the forthcoming dredging expedition under Dr. Carpenter and Prof. Wyville Thomson. Dr. Hawkesley exhibited a stetho-sphygmograph, an instrument of threefold function, giving simultaneous indications of the movements of the heart, pulse, and breathing. Some timid people are afraid of it, fancying perhaps that it reveals too much.

Among optical instruments worthy of notice was the kaleidoscope, which exhibits its beautiful effects by means of a slide and polarized light, invented by J. Huggins, of Norwich; and Mr. Crookes's microscope, which combines a new arrangement of the binocular spectrum, giving a larger field and increased dispersion.

For meteorologists there was a rain-gauge newly contrived by Mr. Beckley, of Kew Observatory, which is self-recording, and does its work very ingeniously, and with due precautions against the effects of damp. And for civil engineers there was a working model of Hodgson's wire-rope tramway: a clever invention for the transport of minerals at a small cost over a rough country. The wire-rope is endless, working on pulleys supported by posts. The car, or box, hangs upon the rope by a couple of pulleys, whereby it runs easily over all the points of support, and so carries its load down one side and returns empty along the other. A line of this sort has been in operation for some months conveying granite from a quarry in Barden Hill (Charnwood Forest) to a village three miles distant. And we hear that a similar line is to be erected at the gold mines in the Val Anzasca.

As on the former occasion the refreshment-room was on the ground floor of the Royal Academy, under one angle of their handsome range of picture-galleries.

PUCK AT THE ATLANTIC CABLE.

SURELY Puck must have been at one end of the Atlantic Cable on the 10th of April, when the account of the Dickens banquet was being sent through the wires. At which end of the cable the mischievous spirit presided we do not pretend to guess. Perhaps he capered at the Liverpool end. Anyhow, the story of the banquet was sent to New York in the following wonderful form, which appears in all the American papers.

"Banquet to Charles Dickens.

"Liverpool, April 10, Midnight.

"The banquet to Charles Dickens occurred at St. George's Hall, in this city, this evening. About 700 gentlemen sat down, and there were besides many spectators. The hall was gracefully decorated with flags and banners. The proceedings were characterized throughout with good feeling and enthusiasm. Sir Henry Houghton and Mr. Hepworth Dixon presided. [Sir Henry Houghton was not present. Mr. Hepworth Dixon attended the banquet as a "guest." The Mayor of Liverpool presided.] After the usual toasts had been drunk, Lord Dufferin made a pleasant speech. [This pleasant speech was made by Lord Houghton.] He regretted that Mr. Dickens had not entered the field of politics. He would have been a power in the House of Commons and a fellow peer of Macaulay. Lord Lytton at length, in glowing terms,



proposed the health of Mr. Dickens. [Lord Lytton was not present. Lord Dufferin proposed Mr. Dickens's health.] Mr. Dickens arose, and with much emotion responded. He felt, he said, that he was unable to do justice to his feelings. Liverpool, after London, was always foremost in his estimation. She was always ready to respond open-handed, spontaneously and munificently to all appeals for aid to art and literature. Relative to the remarks of Lord Dufferin [Lord Houghton], Mr. Dickens said that, after mature deliberation, he had decided to stand or fall by literature, and not enter politics. Thus far he had not regretted his decision. Anthony Trollope also responded to a sentiment. He eulogized Washington Irving, Mr. Motley and the American people. The latter were always willing to recognize publicly the honour that was due to literary men. He closed by hinting that the appointment of Charles Dickens as minister to Washington would be beneficial to both countries. [All this was said by Mr. Hepworth Dixon, not by Mr. Anthony Trollope.]

Since the day of Artemus Ward, there has been no "goak" like unto this "goak."

#### CRY FOR COPYRIGHT.

74 & 75, Piccadilly, April 24, 1869.

You have published in your journal of this week a letter signed Charles Godfrey Leland, in which my character is attacked, my conduct misrepresented, and the propriety of my being "promptly hung or shot by a committee of intelligent citizens" delicately hinted at. I trust, therefore, you will not think it unreasonable if I ask you to insert a few words in reply.

It is not true that I wrote to Mr. Leland "offering to pay him to give me the publication of the Breitmann poems," or recognizing in him a "right to select his London re-publisher." On the contrary, I have always held the view that an alien author, in the absence of any copyright convention, has no claim in good morals—as he certainly has none in law—to anything more than the right to stamp with his approval a particular edition. What I did was simply to offer some months ago to pay Mr. Leland if he would collect his ballads for me and make an enlarged edition.

Mr. Leland complains that I have "rendered it impossible for the author of the 'Breitmann Ballads' to receive any benefit from the sale." I reply that he has no right to any benefit from the sale of his work in this country, beyond what he may obtain for early sheets, or for the prestige attaching to the "author's own edition." The question of International Copyright was very fully debated at the time of the passing of the Copyright Convention Act in a Parliament in which authors were well represented; but considerations of public policy determined the legislature not to grant any such right as Mr. Leland claims, except under certain conditions, which do not exist in this case. The law, in fact, places his work precisely in the position of an English book of which the copyright has expired. The presumption of a moral right is, therefore, in my favour; and I deny the right of Mr. Leland or any other person to call on me to supplement alleged shortcomings of the legislature by forbearing to exercise a power thus deliberately conferred on me in common with every other publisher. Mr. Leland, I observe, admits that his supplying Mr. Trübner with certain alterations and additions was a device to secure copyright in the whole. If he is really desirous of being presented to English readers with these alterations and additions, I will very gladly insert them, with his permission. But it is evident that he is really desirous of something more. What he wants is, in fact, not to secure a preference for the "authorized edition," which he could easily do by publishing it at a price that would defy competition, but to obtain a profitable copyright by suggesting what he calls "rough justice" against those who interfere with him. To this I reply again, that he has no property in his work here of a kind which would yield author's profits, and that, moreover, our legislature has declared that he shall have none until his country agrees to put the International Copyright question on a satisfactory footing.

But the shifts and contrivances for giving an

appearance of an English copyright have placed Mr. Leland and those concerned with him in this awkward position: either "the revised" and "enlarged edition" "containing all his new ballads," which he has just issued in his own country, is a deception, or the so-called "revised edition," issued here by Mr. Trübner, must be so characterized; for they are dissimilar in many respects; and it is surely a new thing in authorship for a man to edit the same work in two different ways, and declare, as occasion may suit his purposes, that first one and then the other edition is the veritable Simon Pure! A man generally prefers to play tricks with strangers rather than with his own countrymen. My new edition of the 'Breitmann Ballads,' I am happy to say, is printed from the latest American edition, "containing all Mr. Leland's recent ballads," and duly "entered according to Act of Congress, in the year 1869, by Charles G. Leland, in the Clerk's Office of the District Court of the United States, in and for the Eastern District of Pennsylvania."

Both as an author and as a publisher I rejoice to see that "unauthorized editions" have reminded Messrs. Lippincott & Co., of Philadelphia, of the necessity for "a well-considered International Copyright law"; for English authors may be assured that as long as a vague claim to a monopoly by "courtesies of the trade" can be set up on the ground of a trifle paid for early sheets, American publishers will never be other than luke-warm on this question.

JOHN CAMDEN HOTTEN.

188, Fleet Street, April 27, 1869.

HAVING had the pleasure of business intimacy with the Brothers Harper, of New York, beyond a quarter of a century, and although I am fully aware their long-continued honourable career needs no commendation from me, I am nevertheless constrained to remonstrate against the one-sided position, as a public journalist, that you have assumed, in giving insertion to communications prejudicial to the character of Messrs. Harper, whilst you have carefully excluded everything favourable to them. [We have received no communication on this subject from the Messrs. Harper & Co.] This I say advisedly, for although I carefully abstained from expressions unfavourable to any party, because my firm have always participated in the friendly and honourable dealings with Messrs. Lippincott as well as Messrs. Harper, nevertheless I consider it my duty, as the agent for Messrs. Harper, to draw your attention to a statement issued by them, asking you as a matter of justice to give the same publicity to their statement as you did to that of Messrs. Lippincott. [The statement to which Mr. Low refers appeared in an American paper; it was not addressed to the English public; it was not communicated to us; and it related to other matters than those in debate.] Yet up to the present time you have refrained from any allusion thereto, or from any insertion thereof, although you return to the charge in last Saturday's journal, and insert all the fresh attack from Messrs. Lippincott upon Messrs. Harper which you deem damaging to the latter, and omit all explanatory matter, which at the same time you have in your possession. [We do not return to any charge; we never made any charge; we simply insert a part of a letter regularly addressed to us by the firm aggrieved.]

I conclude with the expression of ardent desire and hope that these oft-recurring unpleasant subjects may have a tendency to the speedy adoption of international copyright.

SAMPSON LOW.

#### 'THE TESTAMENT OF LOVE,' AND OTHER SPURIOUS WORKS ASSIGNED TO CHAUCER.

April 28, 1869.

As you have postponed my first prompt answer to Mr. Collier on this 'Testament of Love' question, I ask you now to substitute this fuller statement for that first answer.

I think it was in the year 1863 when I first saw Mr. Bradshaw—or if not then, certainly between that and 1865—that he told me there was no evidence for the following works, usually attributed to Chaucer, being his; and that he, Mr. Bradshaw,

held them to be, most, the work of a fifteenth-century writer, some of a later one:—

'The Testament of Love,' 'The Romaunt of the Rose,' 'The Court of Love,' 'The Cuckow and the Nightingale,' 'The Flower and the Leaf,' 'Chaucer's Dream,' 'Black Knight,' 'Goodly Ballade,' 'Praise of Women,' and several minor poems.

The poetical works in the above list Mr. Bradshaw judged to be spurious; both because there was no manuscript or other trustworthy external evidence that they were Chaucer's, and because some of their rhymes were shown to be false by the rhymes of Chaucer's genuine poems. The prose 'Testament of Love' Mr. Bradshaw judged to be a late translation of a French original, which he hoped to find; there was not a scrap of good external evidence for the prose version being Chaucer's; no MS. of it was known; it was put into the 1532 edition of his Works for no sufficient reason, in a wholly uncritical time; and from internal evidence it could not be his.

At my suggestion Mr. Richard Morris, when preparing his edition of 'Chaucer's Poetical Works,' went up to Cambridge, and saw Mr. Bradshaw, who told him his views as to the works he held to be spurious, besides much other Chaucerian matter. On Mr. Morris's return he and I both thought it better to wait till Mr. Bradshaw had printed his reasons and proofs for considering the above-named works spurious so that we could test his arguments fully, and that meantime Mr. Morris should print the poetical ones as genuine, though I believe I urged mention of Mr. Bradshaw's opinion; but Mr. Morris decided not to raise the question then.

In May, 1867, I proposed to the Early English Text Society the re-editing of Chaucer's Prose Works, by Mr. Morris, and in the same year (I believe) I started the Chaucer Society, so that Mr. Bradshaw's views became of more pressing importance to me. It was in 1868, if I recollect right, after the finishing of the print of the Percy Folio, that I first heard from a friend of Mr. Collier having said that 'The Testament of Love' was not Chaucer's, and I obtained a sight of Mr. Collier's statement.

You are aware that your opinion and mine as to the value of Mr. Collier's judgment on the genuineness or spuriousness of any MS. or tract, differ *in toto*. I conceived that Mr. Collier's antecedents on like questions justified me in disregarding altogether his judgment on 'The Testament of Love,' and in remaining *in statu quo* as regarded it. I did, however, mention the matter to Mr. Bradshaw, and he then reminded me of what he had told me years before regarding this treatise. I subsequently examined it enough to convince myself that Mr. Bradshaw was right about it; and on consulting Mr. Morris I found that he had come to a like conclusion. I also examined some of the poems held by Mr. Bradshaw to be spurious, and saw reason to believe him right in all but the 'Romaunt of the Rose,' about which I am not yet convinced. When writing the Early English Text Society's Report I had to assign a reason for not including 'The Testament of Love,' then at least, in the Society's edition. I desired to say, 1. That the Committee acted on the opinion of Mr. Bradshaw (who knows more about Chaucer than any one else in the world), Mr. Morris and myself; 2. That we (for I assumed my colleagues' agreement with me) thought nothing of Mr. Collier's assertion, though it was printed, so far as I know,\* before Mr. Bradshaw's, and made known before; 3. That Sir Harris Nicolas's smashing of the autobiographic value of the Testament,† and his calling it "an allegorical composition of which it is equally difficult to comprehend the meaning or the purport"—a phrase (to me) impossible for Nicolas, if he had held the treatise a really genuine one of Chaucer's (notwithstanding his somewhat inconsistent expressions about it)—had led the way to Mr. Collier's result. 4. I thought Mr. Robert Bell ought to have some credit for the passage in which he says that suspicion had been thrown upon the authority

\* Mr. Bradshaw has for some years had poems of Chaucer, &c., in type, all of which I have not seen.

† This work of Nicolas is the chief reason assigned by Mr. Collier in the *Athenæum* for his rejection of the Testament as Chaucer's.



of the Testament. (I had not then hit on another passage in which he treated Chaucer as the author of it.) I accordingly wrote in the Early English Text Society's Report: "The Testament of Love" would have followed the 'Bred and Mylk' [Chaucer on the Astrolabe], had not the Committee been advised by Mr. Bradshaw, Mr. R. Morris and Mr. Furnivall—following Mr. Payne Collier and prior critics—that the work is not Chaucer's; and that there is no evidence for its being so, and much against. This being the case, and no manuscript of the treatise being known, the Committee have resolved, for the present at least, not to reprint the old, and evidently incorrect, black-letter text." The Committee passed this sentence.

Now it is evident here that the person to whom injustice was done was Mr. Bradshaw, not Mr. Collier; but I relied on having subsequent opportunities to set that right. If I did any injustice to Mr. Collier, I cannot see it. I am ready to declare my belief, 1, that Mr. Collier printed before any one else the assertion that the 'Testament of Love' was not Chaucer's; 2, that that assertion is not worth a straw to Chaucer students; 3, that Mr. Bradshaw showed good reason for the Testament not being Chaucer's four years before Mr. Collier printed his assertion; 4, that Sir Harris Nicolas destroyed the autobiographic value of the Testament, thus affording one chief ground for Mr. Collier's assertion; 5, that Sir Harris did not believe the Testament to be Chaucer's own work,—though his expressions are inconsistent about it,—and that he (Sir H. N.) is to be looked on as the leader of the critics who will prove the Testament to be spurious; for at present the work is only begun, not done.

F. J. FURNIVALL.

#### OUR WEEKLY GOSSIP.

THE following gentlemen have been selected by the Council of the Royal Society for election:—Sir S. W. Baker, J. J. Bigsby, M.D., C. Chambers, W. Esson, G. C. Foster, W. W. Gull, M.D., J. Norman Lockyer, J. R. McClean, St. George Mivart, J. R. Reynolds, M.D., Vice-Admiral Sir R. S. Robinson, Major J. F. Tennant, R.E., W. Thomson, LL.D., Col. H. E. L. Thuillier, R.A., and E. Walker.

The Catalogue of the Printed Books in the Lambeth Palace Library is being arranged for publication. This is another step towards extending the utility of this library, which is already made much more accessible than heretofore to students of literature.

It is understood that the Librarianship at the Indian Office has become vacant through the resignation of Dr. Hall.

The President of the Architectural Exhibition Society has issued cards for an evening reception on Tuesday next, the 4th of May.

The Royal Academy, after due consideration, have fitted up a refreshment-room on their own premises, so that visitors to the Exhibition will be spared the long-felt inconvenience of going out to the street should they require a luncheon. The new room is on the western half of the ground floor, and has been made to resemble a marquee striped red and white, and decorated with crimson drapery. It will, we fear, be found somewhat gloomy on cloudy days.

Prof. Huxley is delivering a course of lectures on Physical Geography at the London Institution, from which teachers as well as pupils may derive advantage.

The Provost and Fellows of Worcester College, Oxford, offer an exhibition of 55l. a year for four years to the senior candidates at the approaching Oxford Local Examination who obtain the highest places, provided they are in the first division of at least one of the four sections. The Master and Fellows of Balliol College offer two exhibitions of 40l. a year for four years to those who stand highest, provided they are in the first division of the section Languages, and can produce satisfactory testimonials as to conduct.

Mr. Dyce, we regret to say, still lies in a precarious state, his malady resisting the skill and care of his physicians. He has deputed Mr. Furnivall

to carry out the re-edition of Skelton's Works that he had, in answer to the call of the *Athenæum*, determined on making; but we trust still to see the original editor revise his work.

We are glad to hear that Mr. Yeowell is engaged on a life of George Puttenham, to whom 'The Arte of English Poesie' has been long attributed on but very shadowy evidence. Haslewood hesitated between Puttenham and Webster as the author of this celebrated work. Mr. Arber gives it to Puttenham. We hope Mr. Yeowell, who is compiling Puttenham's life from material unknown to former editors, may be able to settle the question definitely for us.

Prof. Morley has completed the second set of his useful and handy 'Tables of English Literature.' This set reaches from 1400 to 1625 A.D., and shows the whole of the noteworthy literary productions of each year in its horizontal lines, while its successive vertical lines give every author and all his works. The tables are a conspectus of English literature, of use alike to the student in a lecture-room and the reader or writer in his study. In the tables of the later periods, for the student, only the chief books and authors are to be mentioned; but for the more advanced reader supplementary sheets are to be issued, showing all the minor men and their works. It is very pleasant to take one of Shakspeare's great years, say 1600, and run your eye along its line in the tables right and left, and see what other literature was brought out alongside of his plays.

Seeing how closely Shakspeare, in his 'Macbeth,' has copied 'The Historie of Macbeth,' in the first edition of Holinshed's Chronicle, Mr. Edward Viles proposes to print this 'historie' separately, and sell it for a shilling, with the parallel passages from Shakspeare, and other notes. A good notion.

The Early-English Text Society's first issue for this year is now in course of delivery. The books have been kept back for the completion of Mr. Stuart Glennie's 'Essay on Arthurian Localities in Scotland' and Mr. C. H. Pearson's note contending for the south-west of England as the realm of the historic Arthur. Mr. Glennie considers that he has shown grounds for believing in the existence of an Arthur of the North, and suggests—that what had been hinted in the Percy Folio Ballads, i. 406—that more than one Arthur lived, though one only has hitherto been acknowledged. We hear that the subject is to be treated by another hand in the next number of the *Westminster Review*. For its Original Series, 1869, the Early-English Text Society issues 'Merlin,' Part III. (with Mr. Glennie's essay), and Sir D. Lyndesay's caustic 'Satyre of the Three Estais.' For its Extra Series, 1867, the Society issues Part I. of Mr. A. J. Ellis's essay named above; for 1868, 'Havelok the Dane' (edited by Mr. Skeat), and 'Chevalier Assigne' (edited by Mr. Hucks Gibbs). Chaucer's 'Boethius' is as yet only three parts printed.

At the meeting of the Senate of the University of London, held April 28, 1869, the following gentlemen were elected Examiners:—Classics, Rev. H. A. Holden and F. A. Paley,—The English Language, Literature and History, Rev. J. Angus, D.D. and J. G. Fitch,—The French Language, Rev. P. H. Ernest Brette and Prof. C. Cassal,—The German Language, F. Althaus and Prof. Buchheim,—The Hebrew Text of the Old Testament, the Greek Text of the New Testament, the Evidences of the Christian Religion and Scripture History, Rev. S. Davidson, D.D. and Rev. J. J. S. Perowne,—Logic and Moral Philosophy, Rev. M. Pattison and Prof. G. C. Robertson,—Political Economy, Prof. W. S. Jevons and Prof. T. E. C. Leslie,—Mathematics and Natural Philosophy, E. J. Routh and Prof. H. J. S. Smith,—Experimental Philosophy, Prof. W. G. Adams and Prof. G. Carey Foster,—Chemistry, W. Odling and Prof. A. W. Williamson,—Botany and Vegetable Physiology, Rev. M. J. Berkeley and J. D. Hooker,—Geology and Palæontology, A. Geikie and Prof. T. Rupert Jones,—Law and the Principles of Legislation, Prof. M. Bernard and J. R. Quain,—Practice of Medicine, Prof. J. R. Reynolds and S. Wilks,—Surgery, J. Birkett and Prof. Le Gros Clark,—Anatomy, Prof.

W. Turner and J. Wood,—Physiology, Comparative Anatomy, and Zoology, Prof. T. H. Huxley and H. Power,—Midwifery, J. B. Hicks and Prof. W. O. Priestley,—Materia Medica and Pharmaceutical Chemistry, Prof. A. B. Garrod and S. O. Habershon,—Forensic Medicine, E. H. Greenhow and T. Stevenson.

More than two years ago a Syndicate was appointed at Cambridge, to consider whether some improvements might not be made in the Classical Tripos examination. After proposing various schemes, which have been discussed in the Senate without being adopted, they have at length hit upon a sort of compromise to meet the claims both of purescholarship and philosophy. They recommend that a new paper be added on classical philology, and others containing passages for translation from Greek and Latin philosophers and rhetoricians, with questions on the subject-matter both of the passages and the works from which they are taken, the examination being interrupted by an interval of two days. They also propose that candidates for the Chancellor's Medals be no longer required to obtain the mathematical honour of Senior Optime, and that the names of those who have distinguished themselves at the examination be published in alphabetical order. The discussion of the proposals in the Senate indicated a general disposition to accept them as a final settlement of a vexed question which ought not to be kept open any longer.

The first English Masonic lodge in which the Prince of Wales appeared since his initiation in Sweden was the Bulwer Lodge at Cairo, where the English Grand Lodge has a jurisdiction, the successive Grand Masters being Sir Henry Bulwer, Mr. Hyde Clarke, and the Prince Halim Pasha.

The two sons of Mr. Augustus Meves, who claimed to be Louis the Seventeenth, write to us in support of their father's assertion. Their letter is a long *résumé* of the book we reviewed last week. It includes, however, a quotation from Beauchesne which helps to show how history is sometimes written. "Before the veil which enveloped the tragic end of the son of Louis the Sixteenth we are not astonished to hear it said, with the warmth of firm conviction, that the young victim issued alive from his prison; none, indeed, admitted that a child really died in the Temple, but they added, that whether it was the son of our King, no one can prove; that the physicians, indeed, affirmed his death, but not his identity." The Messrs. Meves leave it to be inferred that their father's claim has not been disproved, and they assert that political influence has suppressed honest inquiry. They themselves have suppressed what Beauchesne asserts, that after twenty years' careful research, when the prison keepers and the companions of the Dauphin were all alive, he could arrive at only one, and that the irrefutable conclusion that the boy who died in the Temple was the son of Louis the Sixteenth, and that all who pretended to be that boy were impostors. We fancy that our correspondents are not well up in their father's story. The incident is yet told among artists how he once went to Cawse, the painter, with a portrait of Louis the Sixteenth. "Well," Cawse is reported to have said, "what do you want me to do with it?" "I want you," answered the pseudo-Dauphin, "to make it more like me!" This was Cawse's own story, as it has come down to us; and it is not without its uses.

At a special meeting of the College of Preceptors this day week for the purpose of considering the Endowed Schools Bill, a petition was adopted praying that, as the College was the only chartered corporation of schoolmasters in England, Parliament would grant it the privilege of being represented in the proposed Educational Council. If the College of Preceptors enjoyed the confidence and represented the views of English schoolmasters as a body, or the more educated among them, and if membership of the College were any proof of scholarship or teaching-faculty, there would be some propriety in the claim thus put forward. But as nothing of this sort can be maintained, the plea of incorporation is insufficient to establish a title to separate representation, though such of the members as are hereafter registered under the act may fairly expect



to have a voice in the matter, with the rest of the profession. It is to be hoped the appointments to the Council will not be so open to the suspicion of favouritism on the ground of political or personal connexion, as those to Inspectorships of Schools have too often been. A simple and satisfactory plan would be to make choice of those masters who have been most successful in preparing pupils for the Oxford and Cambridge Local Examinations. Such men have shown their fitness for the office, and are entitled to some public recognition of their merit.

Mrs. Stirling's first dramatic reading took place on Friday last, at St. James's Hall. Portions of 'A Midsummer Night's Dream' were given, with an accompaniment of Mendelssohn's music, performed under the direction of Mr. Kingsbury. Mrs. Stirling reads with great spirit and vivacity, and distinguishes the various characters with much skill. She excels in the humorous parts. *Bottom* she renders exceedingly comic, and *Puck* in her hands is a very arch and dainty sprite.

The earthquake waves of August last in the Pacific, about which we have heard so much, were felt in a memorable way at Samoa (Navigator's Islands). At Upolu, one of the group, a wave from twenty to thirty feet in height burst upon the shore at two a.m., when the natives were all asleep. It came without warning, in calm weather, and the affrighted people woke to find themselves floating, with the roofs of their houses and their household gear, among the tree tops. Some were left lodged in the branches; others were carried on by the rush and plumped into a swamp behind the village. The alarm was great, but the loss of life was small. The first wave was followed by a second nearly equal in magnitude; after which, from nine to eleven a.m., the tide rose and fell eighteen times. What a striking incident this for the Islanders!

The SOCIETY OF PAINTERS IN WATER-COLOURS.—The SIXTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 6d.

WILLIAM CALLOW, Secretary.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.—The THIRTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall.

JAMES FAHEY, Secretary.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION is OPEN DAILY, from Ten till Six.—Admission, 1s.; Catalogue, 6d.

GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 120, Pall Mall.—The SIXTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

HOLMAN HUNT'S GREAT PICTURE, 'The Finding of the Saviour in the Temple,' previous to its withdrawal from Public Exhibition, is NOW ON VIEW at E. GAMBART & CO.'S NEW GALLERY, 1, King Street, St. James's Square.—Admission, 1s. Hours, Ten to Five.

The late GEORGE H. THOMAS—PAINTINGS, WATER-COLOUR DRAWINGS, and SKETCHES, including the time lent by Her Majesty, ON VIEW, 165, New Bond Street, over the German Gallery.—Admission, 1s.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1s.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Rosa Bonheur, Birket Foster, C. Stanfield, R.A., George Barrett, E. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, P. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherrin, De Wint, Dobson, A.R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters, ON VIEW, from Ten till Four, at JOHN J. WIGZELL'S Fine-Art Gallery, 45, Maddox Street, Bond Street, W.

SINAI, EGYPT, THE ALPS, including a large new Picture of MONT BLANC.—AN EXHIBITION OF WORKS by ELIJAH WALTON. Pall Mall Gallery, 45, Pall Mall (Mr. W. M. Thompson's), from Ten till Six.—Admission (with Catalogue), 1s.

THE ROYAL FAMILY.—This interesting PICTURE (the property of H.R.H. the Princess of Wales) is ON VIEW, for a short time only, at Dickinson's Gallery, 114, New Bond Street, from Ten till Six.—Admission by card.

THE COURT.—The important series of PICTURES and DRAWINGS, representing the Beauty of Her Majesty's Court, and including Portraits of the Queen, H.R.H. the Princess of Wales, H.R.H. the Princess Mary of Teck, H.R.H. the Princess Beatrice, the Countess of Dudley, Lady Mary Craven, Mrs. Keith Fraser, Lady Alice Kenlis, &c., ON VIEW at Dickinson's Gallery, 114, New Bond Street, from Ten till Six.—Admission by card.

CHRISTIAN GRACES, IL PENSIERO, L'ALLEGRO.—The EXHIBITION of Three Original Pictures, by Mr. G. E. Hicks, WILL OPEN to the Public on MONDAY, May 10.—Admission, 1s., from Ten till Six. Repository of Arts, 41, Piccadilly, corner of Saville Street.

ROYAL POLYTECHNIC is open from Twelve to Five and Seven to Ten.—The "Great Lightning Indicatorium," in Professor Pepper's Lecture.—Musical Entertainment by George Buckland.—Admission, 1s.

Mr. and Mrs. GERMAN REED, Mr. Arthur Cecil, and Mdlle. Rosa d'Erina, in an entirely New Entertainment, entitled NO CARDS, by W. S. Gilbert. After which, COX AND BOX, by F. C. Burnard and Arthur Sullivan. Every Evening, except Saturday, at Eight; Thursday and Saturday at Three.—Royal Gallery of Illustration, 14, Regent Street.—Admission, 1s., 2s.; Stalls, 3s.; Stall Chairs, 5s.

## SCIENCE

### SOCIETIES.

ROYAL.—April 22.—J. Prestwich, Esq., V.P., in the chair.—The following papers were read: 'Description of Parkeria and Loftusia, two gigantic Types of Arenaceous Foraminifera,' by Dr. Carpenter and Mr. H. B. Brady, 'On Remains of a large Extinct Llama (*Palaeuchenia magna*, Ow.), from Quaternary Deposits in the Valley of Mexico,' by Prof. Owen, and 'On the Proof of the Law of Errors of Observation,' by Mr. M. W. Crofton.

GEOGRAPHICAL.—April 26.—Sir Roderick I. Murchison, Bart., President, in the chair.—The following new Fellows were elected, Messrs. E. C. Bowra, F. T. Galsworthy, C. T. Gardner and E. J. Leveson.—The Rev. F. A. Holland gave 'An Account of the Recent Explorations in the Peninsula of Sinai,' made by officers and men of the Royal Engineers, supported by public subscription, and by several gentlemen who had volunteered their services in the work.

ASIATIC.—April 19.—E. Thomas, Esq., Treasurer, in the chair.—Capt. T. P. B. Walsh was elected a Non-Resident Member.—A paper was read, entitled, 'Illustrations of the Lamaist System in Tibet, drawn from Chinese Sources,' by Mr. W. F. Meyers, Esq.—Mêng Pao, chief of the two Imperial Commissioners or Residents stationed in Tibet in 1840-44, printed for private circulation on his return to Peking, a small volume containing his official correspondence with the Emperor Pao Kwang in reference to the administration of Tibetan affairs. The documents selected by Mr. Meyers for translation relate, 1, to the investigation which was made among young children for the embodiment of the Dalai Lama, together with a description of the miraculous signs attending the same; 2, to the verification of the child in whom the re-embodiment of the Dalai Lama had appeared, and to the drawing of lots in accordance with the existing rule; 3, to the enthronization of the Dalai Lama, his assumption of the ecclesiastic garb and tonsure, and the choosing for him of a religious name, &c.; and 4, to the selection of a principal and assistant preceptors to instruct him in the scriptures. In four appendices the writer then treated of the history of the Dalai Lama, chiefly from the Shêng-wu-Ki, the fifth book of which is wholly occupied by the affairs of Tibet as recorded by Manchu and Chinese functionaries, of the Pan-shen-Erdeni, the Nomen-Han, and the Hutuktu. With regard to the great reformer Tsung-Kaba, Mr. Meyers was inclined to think that he was probably an instrument of the founders of the Ming dynasty, as the whole course of his reforms tended to fastening their control upon Tibet by spiritual contrivances. He also stated that the present system of government in Tibet dates only from the year 1746, when the Emperor Kien-Lung abolished the rank of Gialbo or Sovereign, and placed the entire government of the country in the hands of the Dalai Lama, assisted by four ministers to be nominated by himself, under the supreme control of two Chinese Commissioners or Residents, who became in reality the Regents of Tibet. Thenceforward the selection of the Embodiments should be decided by lot, and the power of nomination to the honour of competing at so singular a trial was left virtually in the hands of the Imperial Commissioners.—With reference to this subject, Dr. Campbell remarked that he was particularly interested in it for the following reason. 'During last session, an account of the Pundit Nunphal's journey from the Mautorwar Lakes to Lassa was read at a meeting of the Royal Geographical Society. The Pundit gave an account of the mode of electing a successor to the Grand Lama at Lassa, stating that it was done by drawing lots among the competing children. Dr. Campbell having, on that occasion, made some remarks on

the Pundit's wonderful journey, threw doubts on the accuracy of the statement regarding the settlement of such an important event simply by drawing lots for it. It appeared now, however, that the Pundit was quite right in what he had said; but, at the same time, he, Dr. Campbell, was right as regarded the normal usage of Lamaism in selecting successors to deceased Lamas. That, he believed, was done by the Lamas and laity, without drawing lots and without imperial interference, and often involved much diplomacy, intrigue and bribery. It was only since the period of the Chinese supremacy in Tibet that the system of drawing lots was established, and that was for the purpose of throwing this great power into the hands of the Emperor of China. In upwards of a hundred large monasteries in Tibet and Mongolia, as stated by Mr. Meyers, drawing lots was not the custom, nor was it the mode of selection practised in Sikim and Bootan, the countries with which Dr. Campbell was best acquainted. Dr. Campbell further said that he considered Mr. Meyers's paper a very valuable one, as giving us an authentic record, in all its stages, of the nomination of children born under miraculous circumstances to compete for the succession, and of the mode of finally electing to the embodiment of the Grand Lama.

ROYAL SOCIETY OF LITERATURE.—April 21.—Anniversary Meeting.—President, The Lord Bishop of St. David's; Vice-Presidents, The Lord Archbishop of Canterbury, the Duke of Devonshire, the Earl of Clarendon, Sir Patrick de Colquhoun, Right Hon. Sir W. Erle, Right Hon. Sir F. Pollock, Sir H. C. Rawlinson, H. Fox Talbot, the very Rev. the Dean of Westminster, and J. Hogg; Council, W. A. Tyssen Amhurst, Rev. W. K. R. Bedford, Major-General Dickson, N. E. S. A. Hamilton (Hon. Librarian), P. C. Hardwick, Rev. T. Hugo, J. Hunt (For. Secretary), C. M. Ingleby, G. W. Moon, J. C. Morison, Rev. A. Mozley, E. Smith, M.D., J. G. Teed (Treasurer), S. W. Vaux (Hon. Secretary), Rev. M. E. C. Walcott, and R. Woof; Auditors, H. Willoughby and E. Foss.

LINNEAN.—April 15.—G. Bentham, Esq., Pres., in the chair.—Sir J. Tyler, J. Day and H. Spicer, jun., Esqrs. were elected Fellows.—The following papers were read: 'On the Fertilization and Dissemination of *Duvernoya Adhatodoides*,' by Mrs. Barber, 'Ant-agency in Plant Structure,' or, the Modifications in the Structure of Plants which have been caused by Ants, by whose long-continued agency they have become hereditary, and have acquired sufficient permanence to be employed as botanical characters,' by Mr. R. Spruce, 'Notes on the Stictes in the Kew Museum,' by C. Knight, and 'Synonymia Muscorum Herbarii Linneani apud Societatem Linneanum Londinensem asservati,' exposit Mr. W. P. Schimper.

CHEMICAL.—April 15.—Dr. A. W. Williamson, President, in the chair.—Mr. Chapman read two papers by himself and Mr. M. H. Smith, one 'On Propyl Compounds derived from the Propylic Alcohol of Fermentation,' and another 'On Bromide of Amyl.'—Prof. Wanklyn made a verbal communication touching 'The Atomicity of Sodium.'

SOCIETY OF ARTS.—April 19.—'On Applied Mechanics,' by Mr. J. Anderson (Cantor Lecture).—Lecture II. 'Applied Mechanics in relation to Natural Properties of Materials.' April 21.—E. Chadwick, Esq., C.B., Member of Council, in the chair.—The paper read was, 'On Trade Marks,' by Mr. W. W. Robertson.

### MEETINGS FOR THE ENSUING WEEK.

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| Mon.  | Royal Institution, 2.—General Monthly Meeting.  |
| —     | Asiatic, 3.—'Mohammedan Law of Evidence,' Mr. Neil Bailie.  |
| —     | Entomological, 7.—'Genus Diadema,' Mr. Wallace; 'Butterflies,' Mr. Butler.                          |
| —     | Architects, 8.—Annual General Meeting.  |
| —     | Society of Arts, 8.—Applied Mechanics in relation to Natural Power, Mr. Anderson. (Cantor Lecture.) |
| Tues. | Horticultural, 3.—General Meeting and Lecture.  |
| —     | Royal Institution, 3.—'Stellar Astronomy,' Prof. Grant.   |
| —     | Anthropological, 8.   |
| —     | Engineers, 8.—'Outfall of the Humber,' Low-Water Basin at Birkenhead, Mr. Eliacott.                 |
| Wed.  | Society of Arts, 8.—Formation of Colonial Industrial Settlements, Mr. Maude.                        |



THURS. Royal Institution, 8.—'Light,' Prof. Tyndall.  
 — Chemical, 8.—'Chemistry of the Blast-Furnace,' Mr. Bell.  
 — Linnean, 8.  
 — Antiquaries, 8.  
 FRI. Royal Institution, 8.—'Moncrieff System of Working  
 — Artillery,' Capt. Moncrieff.  
 — Philological, 8.  
 SAT. Royal Institution, 3.—'Roman History,' Prof. Seeley.

## FINE ARTS

## THE ROYAL ACADEMY.

THE advent of the Royal Academy, as an exhibiting body, and of those who contribute to the filling of its new galleries, happens at a marked time in its history, the beginning of its second century, and with circumstances as far removed from those which attended the first gathering as can well be conceived. On Wednesday, the 26th of April, 1769, the public were admitted to the first exhibition. The King had intended to pay his first visit on the Monday preceding; but it does not appear that George the Third really arrived before the 25th of May, when the doors were closed to the public, a discourtesy to the true patrons of the Royal Academy which has been but once repeated for many years now past. What was called "an elegant entertainment" was given on the evening of the first opening day, at the St. Albans Tavern, when Reynolds presided, and many artists and amateurs were present. The Exhibition of that day was held in Pall Mall, over what was afterwards a draper's shop, and in rooms that had been built for Lamb, an auctioneer, opposite to Market Lane, adjoining Old Carlton House—a palace which has long since been swept away, although first royally occupied by Frederick, Prince of Wales, and his Princess, the mother of George the Third, who died there in 1772. George the Fourth succeeded him as a tenant and neighbour to the Royal Academicians in 1783; and Holland faced the old red brick house of Queen Anne's Lord Carlton with a screen and portico, the pillars of which still stand before the National Gallery. Between them we have walked many times to the forerunners of this Exhibition. The United Service Club now occupies part of the site of the first Royal Academy Rooms, where Reynolds (January the 2nd, 1769) delivered his first Discourse, and (October the 6th following) William Hunter read his first lecture on Anatomy to the students.

The first Exhibition comprised 136 works, of which more than half (seventy-nine) were by members. These consisted of forty portraits, forty-eight landscapes, twenty-two figure pictures, five of animals and flowers, nine pieces of sculpture, two of die-engraving, and ten architectural works. The "landlord" of the Royal Academy appears to have been Richard Dalton, Librarian to the King, George the Third, and afterwards custodian of the royal collection of medals and prints, himself an artist, who had been bred a coach-painter. He had apartments in St. James's Palace, and bought the lease of Lamb's Auction Rooms, which stood a little way from his official residence, with a view to the establishing of a print-shop and warehouse, (a sort of "Colnaghi's," one supposes,) but did not find it answer. The king appears to have paid the rent for his new society; at least, he made up a deficiency of nearly 900*l.* in the sum required for the maintenance of the schools, &c. of the Academy for the first year. The Exhibition was open until Saturday, May 27, a period of four weeks and four days. The Catalogue of that year was sold for sixpence; it is now so rare as to have been reprinted, and original copies are worth a comparatively large sum. The names of the artists were in alphabetical order, their addresses and works grouped beneath them, the numbers of the pictures being sequential. This is the same disposition which still holds in the French Salon, the National Gallery, and South Kensington Museum, and which we believe to be the best. Among the pictures of the first Exhibition was the wofully "restored," i.e. ravaged, group of 'The Duchess of Manchester and her Son,' by Sir Joshua, which we saw at the Portrait Exhibition lately, and his famous 'Hope nursing Love,' which was last seen at Kensington also, and was painted from the luckless Miss Morris (not from Mary Palmer, Marchioness of Thomond, as the Portrait Catalogue

blundered in saying). It was Miss Morris's sister who received Johnson's last words, "God bless you, my dear," so said that first Professor of Ancient Literature to the Academy, as he turned his face to the wall ere he died. Here was also 'Mrs. Bouverie and Mrs. Crewe' (Miss Greville, 'Mrs. Crewe and true Blue' of nigh-crazy electors for Westminster, whom Fanny Burney said she admired so much, and Fox's friend), which picture, in a sad pallid condition, we saw not long ago at the British Institution, with the half-enigmatical inscription 'Et in Arcadia Ego' upon it. With these were pictures by Gainsborough, West, Barrett, Wilson, Angelica Kauffman, &c., whose names remain. The first Exhibition was thronged, and so successful that a few pence less than 700*l.* were received at the doors. Part of the sum was devoted to benevolent services; among them, says Mr. Sandby, to whom we owe some of these details, the apprenticing of an artist's son to a wig-maker, as to the conduct of whom the Treasurer of that day was deputed to inquire.

The aspect of the new Galleries, the arrangement of which we have already described, is novel, owing to the mode of hanging pictures at slight distances apart, the omission of the ignominious "top line," and the raising of the place of the lowest row throughout to a greater height above the ground than heretofore. The Academicians' and more eminent painters' works are for the most part gathered in the Great Room; the water-colour drawings are in their proper apartment. The collection of these far surpasses in merit and in number those of former years. The lighting is excellent throughout the triple range of galleries; the splendidly-decorated rooms are in themselves, if not too rich, immensely effective, and worth a visit on their own account. Nor have the members as a body been remiss in honouring the occasion with potent efforts.

Of the results of those efforts, and of the gathering in general, a summary will be acceptable. Courtesy, as well as Art, demands an eminent place for M. Alma-Tadema's pictures of ancient life at very different periods. *Une Danse Pyrrhique* (No. 421) has been so recently described by us (*Athen.* April 10) that it will be needless to add more than critical applause for the vigour of the figures of the dancing warriors, who, with lowered crests, helmets and spears, salute the Dorian chiefs; also for the splendid colouring of the bronze arms and varied accessories of the picture, including that wonderfully characteristic vista of huge columns of Macedonian marble which rise behind the champions and from the mass of spectators. *Un Amateur Romain* (154) dates more than a thousand years later than its fellow picture. Greek civilization had culminated, was swallowed by the greedy Romans, and Rome herself was decaying when the time arrived for the quiet satire of our artist upon her dilettantism to be apt to her collecting rather than her forming and criticizing phase. High, round, and heavy shafts of dark green porphyry, erected regardless of expense, surround the atrium of the Roman house, whose owner reclines here before a statue of *silver*, which, more precious perhaps in metal than in art, has just arrived, and is viewed by the amateur and his friends. There is more than one touch of Horatian satire in the faces of this picture. These appear in the fat but by no means wholly self-reliant owner; his visitor, the slender, dark-haired gentleman with the better taste, who judges the treasure for himself; the wife of the latter, with her semi-barbarous costume and wondering look at the noble mass of sculptured silver rather than the statue; another more genuine Roman stands by and scowls. He is the sort of fellow who would burn a city without remorse in the course of "strategic operations" that might be ordered to fulfil the law of the stronger, and savage enough to powder with catapults a harmless town in order to the reducing of a camp. He is one of those ruffians who trampled out the freedom of the world, and for the "doctrine" of the Republic. Such as he left Rome mistress, but without a friend.—Two pictures by Mlle. Rosa Bonheur—*Moutons Ecosais* (63) and *Moutons des Pyrénées* (317)—occupy worthy and honourable positions,

but display nothing beyond those merits with which we are already familiar. Other famous French painters contribute.

Besides these, and those pictures which we shall in the first instance examine, the following painters contribute to this gathering its more admirable elements. Sir E. Landseer sends 'The Swannery invaded by Sea Eagles' (120), a magnificent example of his powers,—Studies of Lions (30 and 31),—and 'The Ptarmigan Hill' (224). Mr. Maclise has one picture, 'King Cophetua and the Beggar Maid' (171). Mr. Linnell a noble landscape, 'The Lost Sheep' (400); Mr. Poole, 'The Prodigal Son' (140), and 'Lorenzo and Jessica at Belmont' (257). Mr. Marks's 'The Minstrel's Gallery' (89) we have already described, *Athen.* No. 2162. Mr. Poynter is eminent in 'The Prodigal's Return' (110). Mr. Prinsep has four pictures, 'Hetty' (24), 'A Siesta' (91), 'Bacchus and Ariadne' (181), and 'The Last Rays of Sunlight' (730). Mr. E. Nicol's 'A Disputed Boundary' (319) is familiar to our readers: see *Athen.* No. 2160. Mr. Dawson sends a large view of London, from Greenwich (732): see *Athen.* No. 2156—a noble panorama, full of expression, and wealthy in its sky. Mr. Hook has three pictures, one of which—'Caught by the Tide' (332)—will delight all: 'Cottagers making Cider' (124), and 'The Boat' (217). Mr. Oakes contributes 'Early Spring' (33). Mr. C. P. Knight two fine, vigorous and original coast-pictures, 'Falmouth Harbour' (703) and 'Bound for Melbourne' (494). Mr. Brett will add to his reputation with 'Wide Waters' (773) and 'Entrance to Yarmouth Harbour' (507). Mr. J. Smetham, whose picture styled 'The Moorland Edge' dwells in our memories, sends a very remarkable work, styled 'The Hymn of the Last Supper' (450), the design of which involves a novel subject, with originality of treatment. Mr. Holman Hunt has 'The Birthday' (106), a very original portrait of a lady; also another portrait. Mr. Armistage sends 'Hero Lighting the Beacon' (108), 'The Sick Chameleon' (272) and 'Christ calling the Apostles James and John' (365). Mr. Frith contributes 'Hope and Fear' (82), 'Altsidora pretending Love for Don Quixote' (123), 'A Man in Armour' (253), 'Nell Gwyn' (291) and 'Malvolio, married to the Countess in imagination, soliloquizes' (391). Mr. Pettie sends 'The Disgrace of Cardinal Wolsey' (130) and 'The Gambler's Return' (444). Mr. Yeames has painted 'The Fugitive Jacobite' (148) and 'Advancing Footsteps' (432).—Among the portraits it is pleasing to recognize fruits of the broad manner of Mr. J. P. Knight, the characteristic treatment of Mr. Wells, and Mr. Boxall's refinement.

The works of eminent contributors to our delight and instruction not named above which space permits us primarily to describe are these. Among the most attractive elements of this gathering are those studies and sketches which Mr. F. Goodall made during his tour in the East, and which exhibit his technical powers at their very best. Painters who have not been favoured with a sight of them will recognize more of pictorial power, more manliness, richer handling, in short, more "go" in these vigorous specimens of brush power and displays of judgment in colour than they expected was within the artist's reach. They range from Nos. 913 to 962, and comprise sketches of heads of extraordinary merit, well-lighted streets and interiors, and details of remarkable value. Beyond question the most splendid artistic triumph in this gathering is due to Mr. Millais on account of his marvellous portrait of a very young lady, Miss Nina Lehmann (127), which is as striking a rendering of character in the peculiar eyes and lips as of colour in the flesh, dress and superbly painted background of camellia shrubs, before which, as in a conservatory, the damsel is seated on a stool of green-blue earthenware. The intense wealth and variety of tints in this picture are amazing; they exist in the glossy green of the plants, in the luscious depths of colour, in the red and white blooms, in the dark honey-coloured hair of the sitter, in the stool, in the floor, and above all, because most subtly, in the diverse textures and hues of the white dress. In lighting, as in modelling and drawing, there is nothing but admi-



ration due to this picture; which is such, with extreme freedom of painting and surprising mastery, as none but an artist trained, as Mr. Millais was, in the manner of Titian, could happily venture on. With this appears a companion to the "Stella," which the artist contributed, in illustration of Swift's history, last year. *Vanessa* (357) has now her turn, and her picture is very apt to the subject, in more refined, better educated features, a richer costume than that of her rival in the bitter Dean's affections. Mr. Millais contributes also *The Gambler's Wife* (104).

Mr. Elmore will once again be welcomed in the increased power and unusual number of his works. *Watching and Waiting* (95) is one of these: a young wife lingering in her drawing-room; dawn arrives, the long-lit lamp is on the table, the hour for her husband's return has long since past; her work is neglected, her heart sick. This, like other pictures by the artist now and before at this Exhibition, displays his fondness for contrasted effects of natural and artificial light. In the exercise of this partiality and in general solidity, that is, carefulness of painting, we consider the above as his best production. More marked in contrasted effect, for it deals with the blue light of the moon and that which is red from a lamp,—contrasted likewise in the positions of the moon and lamp, the one high, the other low, the one clear, the other fuliginous,—is *Judith* (395), the entrance of the Jewess assassin to the tent of the captain. With wide eyes of tragic expression and parted lips, she stands before us; she grasps the falchion with one hand and the fold of the tent with the other, and is looking at us rather than on the victim, the lamp of whose sleeping-place casts dark shadows on her features and deepens the horror of her eyes with its reversing of ordinary light. This is a *tour-de-force*, and perhaps a little forced in effect, yet full of strength in design, and painted in a large style which is welcome. *Katherine and Petruccio* (164) shows the subsiding of a storm. She is seated on a green couch, and very richly robed, with elbows on knees and fingers spanning each other's length, finger to finger of the opposed hand. The expression is admirable throughout this picture, whether in respect of the features or the splendid and broadly-painted accessories. Another brilliant and rich picture is that of *Home Life in Algiers* (229), which contains greater variety of homely expressions than the artist is wont to produce. The father is reciting the doings of the day, which seems drawing to a close. The wife is placed cross-legged, and painted with humour and spirit that are capital. She is sedately enjoying the narrative. A boy who squats on the floor is more actively interested, and looks up delighted. Behind her mother a young woman in the first glow of full beauty sits and brims at eyes, lips and cheeks with laughter at the tale. Here is wealth of expression and much humour. The flesh-painting surpasses anything of the sort by Mr. Elmore, being, without any opacity, deep as well as clear. *Algerine Jewesses* (462) is a small picture, with much beauty in faces that, doubtless, owe not a little refinement to the artist. One, in a red dress, bare-armed, is seated, and wears a flat cap—is black-haired and holds a black fan. Her companion wears a dress striped with rich yellow and deep red, and looks from behind the former as she holds up a blue fan against her lustrous flesh and splendid cap. A capital portrait of *Dr. Simon* (379), heroic in medical fame, concludes the list of Mr. Elmore's pictures here.

Mr. T. Faed paints, as usual, homely subjects with consummate art and true pathos. His reputation will be increased by the works of this year. Prime among these is the large picture styled *Only Herself* (119). A lonely old woman, who seems to gain a precarious livelihood by selling tapes, pins, &c., has rested on her journey homewards, with a heavily-laden basket, at the foot of a rude stile, which leads from a corn-field to a road. From above, two bright-faced boys peer at her with antipathetic expressions; behind them a rich upland rises towards three white-walled cottages. The woman's face and attitude are among the most sorrowful things the artist has produced; her dimmed features and resigned action tell their own

tale as completely as a volume might. The handling of the costume needs no praise, neither do the rich execution and powerful colour of the bank, herbage and rocks about the figures. *Letting the Cows into the Corn* (205) is thoroughly in Mr. Faed's peculiar vein. An exuberantly grown Scottish damsel has been set to watch kine, and gone off into a love-dream of Donald, the favoured of her affections; her elbow rests on a stile, and her eyes see, but do not know, what goes on with regard to her charge, which stray into mischievous courses; her mother, more heedful, rushes forth and loudly cries to arouse the dreamer and disturb the intruders. A sky laden with rain-clouds is above. The girl's face is capital, her figure highly characteristic. *Homeless* (73) is the title of a street-scene, where a poor boy sleeps at day-break on a hard couch, under the cold canopy of an entry. The effect of contrasted gas-light and dawn is well rendered, though not quite so clearly and deeply as we wish; nothing can be more aptly expressive than the figure of the boy. *Donald M'Tavish* (264) is a capital painting, small, half-length representation of a canny and good-humoured old Scotchman, in a bonnet and plaid, who holds a stick in his hand, and is thoroughly in keeping either as a picture or piece of quiet humour. A highly desirable work of Mr. Faed's happiest skill. We must reserve for another opportunity the picture styled *Faults on Both Sides* (231).

Mr. Leighton's force is as noteworthy as ever, with an accession of severity in style which was at times ere now lacking to him. His best picture, in the eyes of students, and, we trust, in those who are less critical, is *Electra at the Tomb of Agamemnon* (705). The king's tall, black-haired daughter, dressed in robes of ashy white and black, stands in the languor of long and hopeless grief, bending backwards, with hands raised upon her face, at the gate of the tomb. Pale mortuary roses lie on the abacus of the doorway before the damsel; a tazza for libation is at her feet. The funeral look of the draperies, the solemnity of the walled space about the tomb, the exquisite form of the slender tree, the thorough keeping of the colour throughout, the statuesque design, are all noteworthy. The theme may be derived from the first strophe in the dialogue of *Electra* with the Chorus, in the 'Choe-phoræ' of Æschylus. Mr. Leighton's technical felicity was never better shown than by this picture. *Helios and Rhodus* (864), the Birth of Rhodes, is a large picture, comprising much learnedly-produced and beautiful nude forms, especially those of the bride of the young Phœbus, who rises from the sunny sea, together with the rosy isle itself. To her stoops Helios, the Sun-god, as, standing on his cloudy path of morning, he receives his lovely birthright. The "story" of this picture is borrowed from the Seventh Olympic Ode of Pindar. While Helios was absent from Olympus with the chariot of the sun, the great gods set about dividing the earth, taking to each his share, forgetting that of the Ruler of the Day; when he returned at evening and complained of this neglect, Zeus offered to re-cast the lots which had been taken. On his day journey, however, Helios, looking down upon the blue empyrean, had seen a beautiful island just about to emerge from beneath the sea, and fallen in love with Rhodus, the nymph of the islet, its guardian and representative. Her and the islet he would receive, Phœbus said, in exchange for his lot. Zeus granted these, and swore the great oath, calling upon the Fate Lachesis, the Ratifier, to make the promise inviolable. It was done, and Helios, fiery-hearted, descended to greet the nymph. Rhodus arose, with great roses at her feet, as the island parted the green waves never more to meet above it. Hence the subject of this picture of the rising of the virgin, ardent as the fiery roses at her feet, in luxury of love, naked, long-limbed, with an inner hue of gold about her skin; she, drooping in passion for the god, light, as if little of earth was needed to sustain the fair frame that stands on tip-toe, while she clasps the neck of Helios, her abundant hair flows over the deep green robe of the god, who, full of love and joy, bends to take her upon his path, where the green and rosy-kirtled Hours stand in an effulgence above. We confess that the figure of Helios pleases us less

than many figures which Mr. Leighton has produced, and it has too much of the human stripling, but that of Rhodus may be commended in all respects, in modelling, drawing and painting, as in grace and expressiveness it will not be easily matched. The sea is treated with rich feeling for natural beauty; less so the sky. A sea of a different kind appears in the background and front of *Dædalus and Icarus* (469), a subject which afforded to the painter a charming opportunity for contrasting the delicate rosy hue of the youth with the swarthy skin of the father who stoops beside him here, bracing to his shoulders the great swan-white pinions which, tipped with colour, rise above their heads and against the ominous "thunder" sky. The would-be flyer raises one arm as if impatient to ascend. Down sheer, a terrible depth before him and far below the terrace on which they stand, spreads the smooth, translucent, but false-looking Cretan sea, the surface of which is already growing dim by reflexion of the sky. Behind the pair stands the brazen statue which Dædalus wrought; beyond it the towers and houses of the city; a deep rift in the cliff intervenes before the opposite coast, and uplands rise and spread as far as the eye can scan.—*St. Jerome in the Desert* (377) is represented in the next picture by Mr. Leighton; this is, we believe, his diploma picture; certainly a noble gift, the figure of the saint being life-size, wrought with care at least equal to that expended by the artist upon any former work. The ascetic saint appears as if kneeling before a crucifix which has been reared in a desert, and about to clasp its stem with fervency of expression and attitude, as he raises his face and flings back his arms above his head; he is naked to the waist; below that are girt a blue and a white robe. At Jerome's side are a scourge and a scorpion; behind him, sitting with his back towards us, is the emblematic lion of the saint, as if on watch, as the legend avers, with his mane in great heapy locks, and rising solidly against the fiery sky of a sunset.

Mr. Ward contributes a large picture of *Luther's First Study in the Bible* (223), a single figure of the monk, when young, standing at a desk with the chained Bible before him, and other signs of thought, scattered about the place. A work of considerable breadth in style and potent execution. Also, *Grimling Gibbons's First Introduction at Court* (144), a subject from the well-known passage in Evelyn's Diary, quoted at length when we described the picture (*Athen.* 2158). Mr. Ward returns in no small degree to his earlier and better style in the execution of this painting; the face of the young queen is full of expression, that of the meddling pedlar is extremely apt and original. The figure of Evelyn, who looks as much disgusted as he dares to show, is first-rate in its way; the details of the table near the queen, the costumes and lighting of the picture are worthy of the artist. A repetition in water-colours of Mr. Ward's picture in the Commons' Corridor, at Westminster, of *Monk Declaring for a Free Parliament* (544), has all the brightness of a fresco, and will be viewed with peculiar satisfaction by all the artist's admirers: see also *Beatrice*—'Much Ado about Nothing' (198).

It is not less in deference to his recent election to the Academy than to his remarkable artistic success with the 'Evening Hymn' of last year's gathering—a work the reception of which unexpectedly revealed progress in popular knowledge of and feeling for Art of the higher kind—that Mr. Mason should receive our meed of admiration for his *Girls Dancing* (438)—a pastoral of the sweetest poetry, of exquisite beauty in colour, and with such abundance in delicate tones as we expect from him. Here is a subject supplemented to Art, not art merely applied to the illustration of a subject. The music, so to say, of Mr. Mason's work is in his intense feeling for low-toned harmonies of subtle colour,—in the "air" of grace which pervades all parts of his picture. This is distinct in the figures of him who, resting at the tree on the left, breathes old-world melodies on his pipe, and pours out his soul at ease,—in that of the vigorous dancer who springs before us with moving robes,—in those of the more subdued companions,—in the lines of the landscape and the



halycon grey of the dimmed sky which overhangs all, like peace itself.

Mr. Calderon has several pictures, the qualities of which will charm those who admire his tact and vivacity in art. Of these the most dramatic is *Catherine de Lorraine urging Jacques Clément to Assassinate Henri III.* (67). They stand in a chamber with red hangings; a state chair is beside her; both are near a table that is covered by a carpet; on this, before a crucifix, lies a heavy dagger; he is in a friar's dress, has his hands clutched, finger within finger, and looks sideways, askant and doubtful, though fierce enough for his purpose; she gazes in his face and seeks the answering of his eyes, which he avoids to give, although she presses slender, jewelled digits upon the brown, brawny hand of the priest; her face is lean and flushed, with cat-like eyes. The design and expressions are admirable here, the painting effective, the colour rich. "*Sighing his Soul into his Lady's Face*" (128) is the rather odd title of a capital picture of lovers in a boat, that lies near a wooded bank upon a calm river, and is characterized by apt accessories, such as the still water-lilies and the drifting fringe of the boat-carpet hanging in the stream. He is an humble lover, she a lofty lady; her butterfly head-dress is a telling point of costume; its colour goes well with the rich hue of her aristocratic face, which he watches as, with hand resting on hand, he poises the oars. The artist never told a better story than by this picture, and never painted better. Another contribution is in water colour, *The Fruit-Seller* (643), a skilful study, in light, delicate tints, very like a fresco in technical qualities, and, although not quite perfect in drawing, honourable to the producer's aim at a severer style than he ordinarily affects.

#### SOCIETY OF PAINTERS IN WATER COLOURS.

The current Exhibition of works by Members of this Society is better in quality than that of last year, but not superior to those which have of late preceded it. The absence of contributions by Mr. F. Walker is noteworthy and regrettable. The most valuable paintings may be considered first. Of these none surpasses a large, unfinished drawing by Mr. F. W. Burton, *Cassandra Fedele* (No. 20)—a half-length representation of a famous Venetian musician, who, standing before a music-rest, appears bay-crowned, white-robed, with blue fillets on her hair and dress, and holding a viol and bow. Incomplete as this picture is, its shortcoming seems to us only where the last efforts of a master are needed, as they are promised, in removing from the features those traces of portraiture which have been derived from a beautiful model and nobly idealizing their forms and character; otherwise the picture, for such it is in the truest sense, is deliciously wealthy in tones and colour and perfectly in keeping, having withal extraordinary dignity, grace, beauty, and power in painting. The honour of the Society was never better sustained than by this work; the artist of which and Mr. Holman Hunt—who appears here for the first time—to say nothing of others, suffice to place its dignities on a level with those of any other artistic body in the world:—W. Hunt, David Cox, S. Palmer, and half a score more consummate artists are a potent company.

So few of Mr. Holman Hunt's drawings of other than figure subjects have been exhibited that the interest evoked by the announcement that he would contribute to this gathering is easily understood. Students will not be disappointed in their expectations by the pictures now before us, which combine the splendour of enamel with the solidity, finish, and wealthy colouring of oil. The contrast which they supply may be accidental, but if anything were needed to show the producer's mastery in chiaroscuro and colouring it is here in *Moonlight at Salerno* (255), a coast scene, and the *Interior of the Cathedral at Salerno* (263), an effect of brilliant daylight on the gorgeously-decorated church. Both are magical studies of colour and lighting. In the latter we are looking from the place of the high altar over the many-hued pavement of *opus Alexandrinum*, past slabs of precious marbles, rosy and red, to the vista of the arcaded nave. The whole is

suffused with light at its fullest power without glare, and, superb as the multifarious details are, aerial perspective is perfectly preserved in the greatest variety of tints and wealth of tones. Not less wonderful is the first-named painting, where we look from the shore across the harbour with its grouped ships lying at the mole, dark rocks and margin of sand, over the outer bay to its remote boundary of hills and shadows. With consummate power the artist has produced the brilliancy of the moon's track upon the waters, from whence, near the eye, it is broken by exquisitely-treated bars of shade, such as the ground-swell carries before it in coming towards the land, to where at last this ineffable stream of white fire upon a sea of azure, green and grey spreads at farthest off to a broad band of orange and dusky red that vanishes in the gloom of the distant shore. In the shadows of the harbour far below us some boys are bathing,—close in front a man reads a letter by the radiance of the moon. The observer will see the secret of this triumph in light in the perfect brilliance and purity of the tints that have been employed: not less will he discover that to their inexhaustible variety is due the marvellous colouring of the picture. That part which is subtlest in Art is the unilluminated water of the harbour on the left, where the local tints of the sea, the veiled shadow of the advancing waves, the effect of the colour of the shore under the water, and the glimmering of reflexions from its surface combine to delight us. The work is as broad as it is potent.

The next picture of the first class upon our notes is Mr. A. W. Hunt's *Loch Coruisk* (155)—a vigorous and grand view of a mountain tarn, as we look down upon it from the crest of a hill and as it is overshadowed by moving clouds, a rift in which shows rain falling, and admits light to form an iris of faint hues and a gleam from the sun to flash along the steely surface of the lake, which otherwise is in gloom to the farthest turn of the mountains. The dignity of expression which has been imparted to these materials by the artist; the grandeur of the forms, which he has drawn with such care as to produce what looks, apart from Art, as accurate as a contour-map; the profundity of the craggy valleys, the "horror" of the crenellated hills, the wealth of colour, are elements for study. Two little islets alone intrude upon our pleasure and mar that breadth of effect which is so admirable here.—*Pompeian Memories* (200), by Mr. S. Palmer, differs from the works of the Messrs. Hunt in being precisely what is meant by a "grand composition," where the elements of nature are disposed with a view to pathetic effect. To succeed in moulding things thus is the work of a master. In trying for success without that consummate knowledge which alone justifies the attempt, the paradises of fools are often discovered and contempt is ensured. As Mr. Palmer is a master in this peculiar field, so his success is commensurate to his power in dealing with what may be reminiscences of the disintegrated Roman city of delights, and giving the ruins once again to the livid splendour of the sun, with the harsh-looking waste about them, the surrounding plain in ridges that culminate in the peaks of the riven mountains which rise in the distance and are swept by thunderous purple clouds as they take their course towards the fiery horizon. As if to match the shaft of the column, which, pallid in the glare, rises above the wreckage in the mid-distance, there is the "lifted forefinger" of a black cypress starting from the hill-side, among the bushes in the front, and, on the other hand, sparse, grey and sere foliage of olive-trees against the light of the horizon. Goats advance on a rough road, by the side of which is a waste pool of water, which they will not drink. *Morning* (193), by the same, deserves to be studied with the last. It represents, in the painter's characteristic grandeur and gravity of mood, a lurid sunrise and a mystery of ponderous clouds.

*The Wine of Circe* (197), by Mr. E. B. Jones, would seem, not only as a figure-picture but on account of the ambition of its subject and its value, to require a place in our studies. Its shortcomings are, however, so patent that less pre-

tending works may, without injustice, precede it in the eyes of the observer. A not exuberant banquet-table is prepared before the throne of the enchantress of the isle, and in a chamber, one open side of which lets us look under the edge of a canopy—down upon the green, hungry-seeming sea and the solemn sky which over-shadows the place. By this means we see, too, the black-hulled galleys, at their fullest speed of sails and oars, coming right onwards to the beach. For their masters is the table spread; for them is the saffron-robed witch, Circe, stooping with a stealthy grace as, lest its vapour should harm herself, she holds a phial at the utmost reach of a long, fair arm; while the weird syrups of its contents—thick, heavy, black, and as if averse to work their wickedness—distil in clots rather than in drops to the vase whence the wine for the feast shall be taken. Great discs of sunflowers—for the introduction of which we do not pretend to account, unless our guess is right that the artist aimed a compliment at Phœbus, the father of the witch—gather about the table, and—justification enough, we think, for Mr. Jones—make splendid colour with the gorgeous robe of the dame as well as with the hides of two black panthers, which, clumsily gambolling, fondle about her knees. How, unless by dipping a cat in ink, the painter got the colour of these brutes, we cannot surmise; well do we know that, had he taken the trouble to look at Nature, he would have found a far finer, richer and more aptly-diverse aggregation of tints for his purpose than has been afforded to us. The defective Art-education of this painter and his remarkable insensibility to refinement in form, which have been so often obvious here, make it incumbent on us, knowing how hard it is to mend a defect like the former, to pay him honour on account of his very evident striving to draw thoroughly and learnedly the human figure in this picture. His success is worthy of the effort. If the proportions of this figure are imperfect, there is good craftsmanship, as well as that refinement of form which his great artistic powers would seem to demand, in the outstretched arm of Circe and the treatment of her draperies, thoroughly accounted for as they are, fold by fold. If not quite solid in modelling, the colour of these draperies is superb, both locally and in keeping with the whole. The weakness of the artist is in the expressionless, if beautiful, face of the witch; her features mean nothing, in respect to which it is evident that the painter designs in colour rather than, as many men of the finest calibre have done and do, in expression. He thought primarily of that fiery-hearted saffron robe and its surroundings; then of the dramatic accessories—the throne, the panthers and the sea; thirdly of the composition; lastly of the expression.

#### FINE-ART GOSSIP.

THE rooms lately occupied in the National Gallery by the Royal Academy have been rendered up to the former, and are now hung with pictures. Among these, in the "South Room," is that 'Entombment of Christ,' ascribed to Michael Angelo, which we examined and described some months since. Among new pictures is the admirable 'Courtyard of a Dutch Mansion,' by De Hooghe, the purchase of which at the Delessert sale we recently notified to students; it is an acquisition of the sort which has been often desired for the National Gallery and public education in Art. The best De Hooghes, or those brilliant illustrations of chiaroscuro which go by his name, and the works of several men, Van der Meer and others of the same order, need to be brought before the popular eye in this country. If the Queen would lend to South Kensington the examples that are now at Buckingham Palace it would be an act of grace. Her Majesty has often lent royal pictures; her predecessors were equally liberal, as the records of the British Institution attest. The finest De Hooghes and others of that class in this country are seldom seen in Buckingham Palace. We have repeatedly lamented the want of a De Hooghe in the National Gallery: that defect is supplied; let us then pray for a good Jan Steen to follow. The *Marriage à la Mode* pictures, by



Hogarth, will be welcomed once again in their former home in Trafalgar Square; here, also, is 'Dr. Schomberg,' by Gainsborough, 'Orpin of Bradford-on-Avon,' by the same, and his picture of Mr. Higgins, of the bequeathal of which the public is already informed. James Ward's great 'Bull,' a fine, but by no means the best of his works. 'Sancho and the Duchess' and 'Uncle Toby in the Widow's Toils,' by Leslie. The 'Turners' have been, much to the benefit of the student, re-arranged, by "parting the sheep from the goats."

At a Gallery in Bond Street are collected a considerable number of pictures by M. Gustave Doré. These are more wisely selected than a former series to illustrate the artistic fortune of the designer as a painter proper. As pictures we must judge them, with due regard to design as an element in the production of such works of art. The standard for a picture is a very different thing from that which is proper to a drawing. But for the presence of a few, a very few, examples here, which affirm possibilities not yet fully developed, it would be impossible to style M. Doré a painter, in the true and right sense of the term. This is true, because there are horrors of what children aptly call *gaumming* in place of the deft or learned handling which artists value, and flashy pretences made to serve for power that comes of ripe studies. These defects of painting are thoroughly in keeping with those which prevail in the results of M. Doré's seemingly inexhaustible clap-traps of effect, his sensational efforts and pseudo-sentiment in design. With the exceptions in view, real sentiment is nowhere here. One seems to see the showy actor making believe on every canvas. It is needless to name all the crude and vainglorious *tours de force* on these walls. They culminate in the vulgar *Ecce Homo* (No. 3), through the coarse picture which is styled *The Psalterion* (7), the stage-trick of *Titanias* (22). Intermediate are several paintings of a class which—with common modesty of pretence, and without that extraordinary puffing which has done so much to ruin a fine spirit in itself as well as in critical minds—would deserve to pass for not unpleasing nor unworthy specimens of the "show-picture" sort. It will suffice to name of these, not as specimens of fine art, *Twilight in Normandy* (24), *Evening on the Alps* (23), *Night in a Forest* (20), and *Interior of Seville Cathedral* (16). Although the effect of the latter verges rather too closely upon clap-trap, it is at least void of the carelessness and pretence which are painfully obvious in *Diana the Huntress* (11). On the other hand, and a host in power of design in itself, hangs a really noble work, called *The Neophyte* (14)—a rough but sufficiently well painted design of two ranges of Carthusians seated in their stalls in chapel during prayers, and receding in double lines to the left and the depth of the picture. Their heads and figures exhibit the utmost diversity of characters and expressions. Eminent among them is a young monk, who seems to have just now awakened from his dream; while the others pray, or pretend to pray. Now at least, in the monotony of service, was a moment of forced leisure, when the notion of his condition seized him beyond resistance, and compelled contrast of himself with these, his lifelong companions that were to be. Stiffly he sits upright on his bench, the cowl has fallen from his head, and the young man, who had been living hitherto in fancies of a perfectibility not to be found in the convent, saw with the force of lightning and its horror that this circle of bald scalps was not such as he had chosen to expect: so he awoke with a start; while the old toothless fellow on his right fumbled with his breviary, as if he needed that, after so many years of devotion; and the grim and sulky monk on the other side surlily intoned his prayers through his nose. The brown man with the long black beard droned away; the spiteful mortal beyond, the spy near, the ferret-eyed man, the proud fellow and the rest, were beneath our young devotee's ideal. There was something wrong about them all: either they were not worthy of their vocation—a woful prospect for one living with them day and night for ever—or the office was unsuitable to them. This picture will stand M. Doré in good stead by-and-by; the rest is

trash. As to the much bemoaned *post-mortem* portrait of Rossini, we confess to sickening at it. One does not slap one's breast over the body of one's dead friend, then paint his likeness, and show it for a shilling. Irreverent of the dignity of death, if one did so deeply sin against love, it would be in a very different way from this—not by propping the poor corpse on pillows, neatly parting its hair, ordering its hands, putting a crucifix above the lately-beating heart, closing the eyes, and painting it, not well, with all sentimental accessories. Had the painter's art carried us beyond this travesty of sorrow, an old master's example might have been pleaded, but the things differ not less in art than in pathos. The master who did a thing not unlike in subject to this was a master, and did not display his work with the advantages of an "exhibition light." This is one of those things which they do not do better in France than in England.

## MUSIC AND THE DRAMA

MUSICAL UNION.—Vieuxtemps, M. and Madame Jaell, M. Demuncke, Ries, Hann, and Bernhardt, TUESDAY, May 4, ST. JAMES'S HALL, Quarter-past Three. Quartet, E flat, Piano, &c. Schumann; Sonata in D. for Two Pianofortes, Mozart; Quintet in C. Beethoven; Pianoforte Solos.—Visitors' Tickets, Half-a-Guinea each, to be had of Lamborn Cock & Co. and Ollivier, Bond Street; and of Austin, at the Hall.  
J. ELLA, Director, 9, Victoria Square, S.W.

ANTOINETTE RUBINSTEIN will play at the MUSICAL UNION, TUESDAY, May 18.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusins. NEXT CONCERT, MONDAY EVENING, May 3, St. James's Hall.—Mr. Sims Reeves, Miss Edith Wynne, Violin, Mr. Henry Holmes; Pianoforte, Mr. Charles Halle. Symphonies: Potter, No. 4; and Beethoven's Pastoral; Overture, Rosamunde, Schubert; Mendelssohn's Serenade, &c.—Stalls, 10s. 6d.; Balcony, 7s.; Unreserved, 5s. and 2s. 6d.

THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN.—Instituted, in 1788, for the Maintenance of Aged and Indigent Musicians, their Widows and Orphans. Incorporated by Royal Charter, 1789. Patroness—Her Most Gracious Majesty the Queen.—The ANNUAL PERFORMANCE of Handel's Oratorio, the MESSIAH, will take place at St. James's Hall, FRIDAY EVENING, May 7. Madame Bodda Pyne, Miss Edith Wynne, Miss Anna Jewell, Madame Lemmens-Sherington, Madame Osborne Williams, Madame Sainton-Dolby; Mr. W. H. Cummings, Mr. Winn, Mr. Wallwork, and Mr. Lewis Thomas. Principal Violin, Mr. J. T. Wilby; Trumpet, Mr. P. Harper; Organist, Mr. E. J. Hopkins. Full Orchestra and Chorus. Conductor, Prof. W. S. Bennett, M.A., Mus. Doc.—Tickets, 10s. 6d., 5s. and 2s. 6d.

By Order, STANLEY LUCAS, Secretary.

MR. WALTER BACHE'S FIFTH ANNUAL CONCERT, TUESDAY EVENING, May 4. Queen's Concert Rooms, Hanover Square, at Half-past Eight o'clock. Assisted on the Organ by his Choir, Mdles. Clara and Rosamunda Doria and Miss Horn, Messrs. Dannreuther, Fritz, Hartvigson, and Papé. Conductor, Mr. Walter Bache.—Tickets, 5s., at the Rooms, and Lamborn Cock & Co.'s, 63, New Bond Street.

MAY 6th.—THE LONDON GLEE AND MADRIGAL UNION (established 1859): Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Land and Mr. Lawler.—THE ELEVENTH ANNUAL SERIES OF THURSDAY AFTERNOON CONCERTS, at St. James's Hall, will COMMENCE on the 6th May.—Subscription Stalls for Series of Five Concerts (transferable). One Guinea. Names received by Mr. Mitchell, 33, Old Bond Street; Mr. Austin, St. James's Hall; and Mr. Land, Director, 4, Cambridge Place, Regent's Park.—Tickets, 5s., 3s., 2s., 1s.

THE OPERA.—Never have there been so many postponements and changes of opera as during the four weeks that Covent Garden Theatre has been open. Mr. Gye has in former seasons acquired a reputation for punctuality and good faith. He has been in the habit of not announcing an opera until it was quite ready for performance, and of producing it without fail on the day advertised. This season it has been far otherwise. Whether or no the union of two companies be the cause, it is certain that the arrangements have been constantly altered. Unforeseen mishaps have occurred, we must own, to frustrate the intentions of the directors. At the last rehearsal of 'Robert le Diable,' for instance, once previously postponed, Mdle. Tietjens received an unintentional blow which has completely disabled her for the whole week. So that the only novelty—Heaven save the mark!—for that time has been 'I Puritani in Scozia,'—to give Bellini's last opera the benefit of its original title in full. Mdle. de Murska puzzles the critics as much in the character of Elvira as in most of those which she assumes. Her execution is far from finished, she phrases badly, she has a trick of dragging the time; but notwithstanding these and other faults, the lady's earnestness and originality of conception always prevail with her audience. Signor Mongini strove so hard to subdue his rough vigour and to correct his tendency to exaggerate

that he deserves more credit for his intention than the praise we can award to him for his success. His wonderful voice enabled him to sing the part as it is written, but as he has not used his falsetto to any great extent, the transition from the *voce di petto* sounds hard and forced. Signor Mongini was evidently very nervous, and we shall take an opportunity of hearing him again in the same opera. If Signor Cotogni could rid himself of that vicious *vibrato* which we fear has already become to him a second nature, he might some day take a high position. For his voice is of good quality, and his appearance is greatly in his favour. If voice were the "be-all and the end-all," Signor Bagagiolo, the *Giorgio* of the cast, would be irreproachable. Signor Li Calci has yet to prove his fitness for his post. He gives his singers too much licence, and rather encourages than checks their inclination to "drag."

CONCERTS.—*Crystal Palace*.—To estimate ballet-music by the effect which it makes in the concert-room would be manifestly unfair. Nevertheless it was obvious from Saturday's performance at the Crystal Palace that the dance-music, written by M. Gounod for the Walpurgisnacht-scene in 'Faust,' is cunningly calculated to compass its intended object. The subject should prove tempting to a composer's pen. For the music brings on a "dream of fair women," the fairest women immortalized by Greek poets—Helen of Troy and Cleopatra, the Serpent of Old Nile, Laïs and Aspasia, and Phryne, whose bared beauty prevailed more with her judges than all her advocate's eloquence—to lavish their witchery on Faust. M. Gounod has failed, we think, to invent such ravishing strains as Meyerbeer imagined for a similar situation in 'Robert le Diable,' but his most commonplace things are set off with the infinite charm which he has at unlimited command. In the *adagio* movement in E flat, M. Gounod makes use of the expedient which proved so effective in the prelude to the Mancenilla-scene of 'L'Africaine,' but the device is employed in more musician-like fashion, the melody for stringed instruments not being entirely unsupported. The seven movements are of unequal merit, but each contains some feature of interest on which the composer's admirers will like to dwell. We have always wondered why the rival houses, which have depended for years upon 'Faust' as upon their most abiding attraction, has not dared to put the Walpurgisnacht-scene upon the stage. In every foreign theatre it is performed, and it contains some of the most striking music in the opera. Mr. Charles Halle's excellent playing of Mendelssohn's brilliant and undeservedly neglected Rondo in E flat was, after the 'Faust'-music the most notable event in the long morning. The accomplished pianist also rendered Schubert's Movement Musical in F minor with so delicate a touch as to make one regret he did not give its companions in preference to the *Lied ohne Worte* in C, which goes by the name of the Spinnlied, and which is almost too hackneyed for public performance by an executant of *première force*. Four Swedish gentlemen, who sang some national part-songs, were also misplaced in such a concert. Schumann's 'Manfred' overture, with which Mr. Manns, as though in parting declaration of his opinions, concluded his benefit concert, was not "understood of the people." Nor does the obscure work become clearer by repeated hearing. Such music cannot please until the formless result of painful effort shall be accepted as the ideal of plastic beauty.

Mr. Manns was prevented by the tardiness of a foreign copyist from carrying out his intention of producing the 'Wedding of Camacho' music, but it is promised for an early concert next autumn. So much has been done in the past season that the good faith of the authorities cannot be doubted. Six of Beethoven's Symphonies, including the Choral, Mendelssohn's three works of this kind that have distinctive names, two by Mozart, and as many by Haydn, three by Schubert, two by Schumann, one by Spohr and Mr. Sullivan's first, make up a goodly list. The Overtures and Concertos are far too numerous to particularize, but the 'Prometheus' music, Mendelssohn's organ Sonata, Schubert's 'Song of Miriam,' Beethoven's 'Mount of Olives,' and Prof. Bennett's 'Woman



of Samaria' should be noted as valuable accessions to the Crystal Palace *répertoire*.

*New Philharmonic Concerts.*—Mendelssohn's 'Reformation' was the Symphony of the second New Philharmonic Concert, and it was for the most part well played. The opening movement, indeed, and the *allegro vivace*, which does duty for a *scherzo*, were more spiritedly and brightly rendered than anything we remember to have heard Dr. Wylde conduct, but the final *allegro maestoso* was taken somewhat too fast, and the *chorale* thus lost much of its impressiveness. The Overtures were 'Die Weihe des Hauses' and 'The Ruler of the Spirits'; the vocalists, Mdle. Scalchi—who gave the *rondo finale* from 'Cenerentola' with remarkable volubility—and Signor Naudin. Madame Trautmann and Herr Jaell played Bach's Concerto in C for two pianos and orchestra, and the gentleman brought forward a Concerto, written for him by Herr Ferdinand Hiller. On this we hesitate to offer any remarks, as we have been anticipated by the writer of the annotated programme. But we must take leave to ask if the system now in vogue among concert-givers of telling the audience what to admire is permissible? Brief remarks on the works to be performed, with illustrations in musical type of the principal themes, are acceptable and useful enough. Anything more than this is unnecessary, and there is danger of its being impertinent. We have nothing to say about the assertion that "with the exception perhaps of Mendelssohn's 'Midsummer Night's Dream,' one of those isolated points of beauty which scarcely admits [*sic*] of any comparison, there is not a finer overture in existence than 'Die Weihe des Hauses,'"—except that it will not be shared by many musicians. Nor is it worth while to criticize such an expression as a "thread of melody opening up a wave of darkness." But we are bound to protest against the bad taste of heaping extravagant praise, as ridiculous as it is fulsome, on anybody engaged for the concert. Such barefaced puffing must be distressing to a true artist, and it certainly has a tendency to lower him in the opinion of the public.

Mr. Barnby's fourth Concert was given to 'The Creation.' Mr. Sims Reeves sang his finest, and the choruses were unusually well done. The lowered pitch has a distinctly appreciable effect on the quality of the choristers' voices. Mr. Leslie's penultimate Concert was devoted to part-songs, two or three solo singers of course assisting.

*ST. JAMES'S.*—The season of French plays at the St. James's Theatre commenced on Monday with a performance of George Sand's comedy, 'Le Marquis de Villemer.' Though deficient in plot and in incident, this play, which is founded upon the novel of the same name, is the most dramatic work its author has yet composed. As an acting play it has many drawbacks, and as a work of Art it is decidedly inferior to the novel. The latter, indeed, is the best of all the writings of George Sand in her latest and incomparably her finest manner, and may take precedence of such works even as 'Valvrède' or 'Jean de la Roche.' None of the novels of George Sand can be dramatized without loss of interest and beauty. The many clever and minute touches by which her characters are presented are lost in the transference to the stage, and her well-designed figures, when seen in outline, seem unnatural and out of proportion. Thus, the *Baronne de l'Anglade*, who in the novel is a clever and correct study, dwindles in the play into a poor and not very comprehensible sketch. Something of the same kind occurs also with regard to the action. The suspicion which falls upon the heroine, and which precipitates the catastrophe of the work, is an affecting portion of the original story, whereas in the drama it appears an improbable and unnecessary episode. Stripped of all accessories, the story of 'Le Marquis de Villemer' is simple and idyllic. Like the *Clown's* song in 'Twelfth Night'—

It is silly sooth, and dallies with the innocence of love  
Like the old age.

The *Marchioness de Villemer* has two sons, the *Duc d'Aléria*, the elder, profligate and no longer young; the *Marquis de Villemer*, the second, the possessor of all possible virtues. At the commence-

ment of the story the *Marchioness* engages as a companion the heroine, a young lady well born, though of decayed fortunes. Such are the personal and mental attractions of *Caroline de Saint-Geneix* that both the Duke and the Marquis fall in love with her. After a sharp quarrel, the elder resigns in favour of the cadet, and consoles himself with a rich and charming heiress who was intended for his brother. The *Marquise* bears bravely the disappointment of long-cherished plans; and, after a slight and unforeseen difficulty has been surmounted, presses the heroine to accept the offers of the Marquis, which, owing to a sense of duty, she has hitherto declined.

Portions of the motive of the work are difficult to understand. The Marquis has a son, the offspring of a criminal intrigue in which early in life he had been engaged. Throughout the comedy this child seems intended to play an important part in bringing about a *dénouement* or otherwise influencing the action, but in the end nothing comes of him, and one is at a loss to know what reason for introducing him exists, beyond the fact that he is in the novel. This is not the only case in which a character assumes an importance that does not belong to it, or is needlessly introduced. The *Count de Dunieres* and the *Baronne de l'Anglade* serve very little purpose. The dialogue is excellent. It is witty, epigrammatic, tender and amusing. Le Duc d'Aléria is decidedly the best character in the play. His gaiety, almost boyish in its extravagance, and his readiness to acknowledge with deepest contrition the faults into which he is equally ready again to glide, with his general light-heartedness and *insouciance* are admirably depicted. His brother is gloomy, saturnine, and thoroughly uninteresting. It must be held a defect in the drama that not once, for a moment even, is the spectator's interest enlisted in behalf of the hero. *Caroline de Saint-Geneix* and *Diane de Saintrailles* are pleasantly described; the latter is, however, more interesting and more attractive than the heroine. M. Brindeau played the Duke with much vivacity. He is inferior in the part to Berton, who preceded him in it, and who exhibited distinction and nobility of bearing to which nothing in M. Brindeau's impersonation corresponds. But his light-heartedness was so irrepresible that it was impossible to avoid sympathizing with Diane when she complained that her lover, spite of his forty years, was almost too much of a boy for her. Many years have passed since M. Brindeau acquired distinction at the *Comédie* in the works of Alfred de Musset, and the actor's figure has during this time considerably developed itself, but the old brightness and *verve* still remain. M. Ch. Lemaitre did not make a favourable impression as the Marquis. M. Latouche was very formal as *Pierre*, and M. Scipion tamed as *Dunieres*. M. Patrat, as *Benoît*, gave an admirable representation of an old servant. Mdle. Léonide Leblanc played the heroine, and exhibited much tenderness and some command of pathos. Diane de Saintrailles was agreeably rendered by Mdle. Descamps. On Thursday, 'Le Roman d'un Jeune Homme Pauvre,' upon which is based Dr. Marston's drama of 'A Hero of Romance,' was produced.

#### MUSICAL AND DRAMATIC GOSSIP.

THE Crystal Palace opens its season this day with a performance in honour of Rossini. Three thousand executants are to take part in it; but there is little of interest in the programme, unless it be the 'Blessing of the Banners,' from 'Le Siège de Corinthe.' Sir Michael Costa is to conduct, but the interpolation of the march from 'Naaman,' in a programme otherwise exclusively devoted to Rossini, must surely be against the wish of the popular *chef*. He could not desire that a compliment should be paid to him at the expense of his great compatriot. A series of eight summer concerts, to be given in the Handel Orchestra, is to commence on Saturday next; and immediately after Whitsuntide, English operas are to be played in the concert-room, under the direction of Mr. George Perren. We should be glad to see summer theatres—such as those which are so popular and so pleasant in Italy—introduced into

England through the instrumentality of the Crystal Palace.

The New Italian Opera at the Lyceum is to open on Monday next with 'Rigoletto,' the excellent baritone of the Italiens, Signor Verger, appearing as the jester. Madame Volpini and Signor Gardoni take the other parts. 'L'Elisir d'Amore' is announced for Tuesday with Miss Rose Hersee for *prima donna*.

The Paris *Figaro* states that Mdle. Adelina Patti will this season add the character of Valentine in 'Les Huguenots' to her *répertoire*. The personal rivalry caused by so many *prime donne* being brought together in London for a very short season has at least this advantage, that we have the *prémices* of what the French call their "creations." If we remember rightly, Mdle. Patti played Valentine in French at New Orleans before she came to Europe and while she was yet a phenomenon-child. There was some talk of M. Ambroise Thomas's 'Mignon' being brought out for her this season, but the idea has, we hear, been abandoned. The vapoury, dreamy music of 'Mignon' would altogether evaporate in the large expanse of our opera-house. M. Thomas may well be satisfied with his Hamlet singing to an Italian dilution of Shakspeare's words on the boards of Covent Garden theatre. We cannot believe that an opera, at once so pretentious and so empty, on such a subject, will prove acceptable to Englishmen.

We may glean much information about ourselves from foreigners. From one French paper we learn that the Queen has been graciously pleased to confer on Mr. Costa the much-coveted title of *Esquire*, and another journal gives us full particulars of the fall of the "Théâtre Lyrique de New-Adelphi d' Union Street, Oldham, à Londres." The same authority informs us that the majority of the singers engaged at our Opera have established themselves in "charmant cottages à Saint John's Wood et à Saint-James. C'est encore Londres et c'est déjà la campagne." There is something quite engaging in the self-complacent ignorance of your true Parisian.

On Wednesday the drama of 'One Touch of Nature' was revived at the Olympic Theatre.

The performances of 'Life for Life,' which are suspended at the Lyceum Theatre, in consequence of the building being required for Italian opera, will re-commence at the Adelphi. Miss Nielson alone of the original cast will accompany the drama to its new home. The last instance of the transference of a play from one house to another was afforded in 1833, by 'The Wife' of Mr. Sheridan Knowles, which was played first at Covent Garden Theatre with very moderate success, and afterwards removed to the Olympic, where it had a long run.

Mr. Burnand's extravaganza at the Royalty Theatre, 'The Military Billy Taylor; or, the War in Cariboo,' dispenses with the rhymed couplets which have hitherto been considered necessary to burlesque. Mr. Burnand moves more easily now he has thrown off the fetters of rhyme. His latest work is more comic than almost any of its predecessors.

Sir Michael Costa's 'Naaman' was given in Boston by the Handel and Haydn Society for one of their Easter oratorios, the other being St. Paul. The work, which appears to have pleased, is described with much acuteness and perfect fairness in *Dwight's Journal of Music*—an excellent paper. Boston has been very active lately in classical music. At a quartet *matinée* given by the Listemann party the programme included Schubert's posthumous quartet in D minor, and Paganini's first Concerto; at a concert of the Mendelssohn Quintette Club, a "Suite in Canon form," by Julius Grimm, one of the younger generation of living German composers, was brought forward; Schumann's 'Rhenish Symphony' was one of the quasi-novelties of the Harvard Musical Association's Extra Concert, the programme of which was rightly arranged in chronological order; and a rich selection of the best orchestral classical music was made for Mr. Lang's Symphony Concert given at the Mercantile Hall in the afternoon. This list does not by any means exhaust all the good concerts that took place within a fortnight in Boston. London could seldom show so much.



We hear from New York that Miss Kellogg has reappeared at the Academy of Music.

The playing of a single act, the last, of Donizetti's 'Favorita' at the Théâtre Italien for Mlle. Kraus's benefit has excited more attention than at first sight it seems to deserve. It appears, however, that, although the Grand Opéra has the right to lay hands on anything in the *répertoire* of the Italiens, a special authorization of the director of the Académie de Musique is indispensable for the taking of reprisals. Hence 'La Favorita' and 'La Figlia del Reggimento,' adopted on the Italian lyric stage all over the world, are excluded from it in Paris, the very city for which they were written, the former being the property of the Académie de Musique, and the latter of the Opéra Comique. The free-trade in matters theatrical established a few years ago might with advantage be extended.

'Le Filleul,' a drama, by M. Fournier, of the Comédie Française, and M. François, is in preparation at the Gymnase. The management of this theatre will, it is expected, soon be changed.

An interesting experiment has been made in the course of the *Matinées Littéraires*, now being held at the Gymnase. On successive occasions the 'Phèdre' of Racine and the 'Phèdre' of Pradon have been performed, and a dissertation upon both works has been read by M. Sarcey. Desire to see the play which for a while—thanks to the influence of the Duchesse de Bouillon and the coterie she formed—triumphed over the masterpiece of Racine, and, according to the testimony of Valincourt, reduced the great dramatist to despair, attracted to these performances the largest audience of the season. Pradon's play proved uninteresting, the dialogue being bald and prosaic, and the plot undramatic. The whole spirit of the story of Hippolytus, as presented in the dramas of Euripides and Seneca, is lost. Theseus is represented as the lover and not the husband of Phædra, whose passion accordingly ceases to be criminal. The two dramas were first produced within two days of each other, one being played on the 1st and the other on the 3rd of January, 1877. Pradon's belief in the solidity of his triumph is exceedingly amusing, and the preface to his play, in which he censures Racine and Boileau, is a curiosity of literature.

Of the three pieces of which the new Vaudeville Theatre was opened one was a dead failure, and was at once withdrawn. This was 'Les Oublieuses,' a one-act comedy of M. E. Goudinet. 'Le Contrat,' by M. H. Meilhac, in two acts, obtained a moderate success; and 'Le Choix d'un Gendre' of M. Labiche, a complete triumph. The reception of this last-named piece was due to the comic acting of Arnal and Delannoy. Its plot exhibits the adventures of a merchant, who, having been deceived in the man who marries his eldest daughter, determines to see for himself what are the morals of a suitor for the hand of a second. He becomes accordingly the servant of his intended son-in-law, and studies his character while brushing his clothes or carrying up the coals. The opening night at the Vaudeville attracted an unusually brilliant audience.

'Gavaut Minard et Cie,' a three-act comedy, by M. E. Goudinet, is the latest novelty at the Palais Royal. It has all the unsavoury qualities for which the pieces at that house are notorious.

A slight error respecting Madame Viardot's opera the other evening, represented at Weimar, claims correction. 'The Last of the Sorcerers' was scored, in accordance with the composer's intentions, not by the Abbé Liszt, but by Herr Lassen, the excellent orchestral director at Weimar. The success has been so decided that the lady has been invited formally to write a three-act opera for the same theatre.

M. Lemmens has resigned his duties as Professor at the Brussels Conservatoire.

M. Varin, a well-known dramatist, who wrote chiefly in collaboration with M. Delaporte and other authors, is dead. The best known work in the production of which he had a share was 'Les Saltimbanques.'

Yet another theatre has been consumed by fire. The latest house thus destroyed is La Libertad, at Malaga.

# MISCELLANEA

*The Name of Liverpool.*—Prof. Max Müller lays it down as an inviolable rule, in explaining the name of a place, "to trace it back to the earliest form" on record. It is no less essential to ascertain the physical features of the spot to which a name refers, all primitive names being simply descriptive. "The marked feature of the district" now occupied by Liverpool, Mr. Clegg writes, "was a marshy pool;... and to describe this pool was the object of the oldest names." One of these was Litherpool. What then is *lither*? In a list of words common to the Celtic and classical languages, compiled from Zeuss's 'Grammatica Celtica,' are found the following:—"Loth, genitive *loithe* (palus, cœnum); Welsh, *ludedic* (cœnusus); Gaulish, *Luteva*, *Lutetia*; Latin, *lutum*." Now, *Lotherpul* would easily pass into *Litherpool*, and so signify *Marsh-pool*, i.e. the pool of or in the marsh. The term *loth* occurs again, I think, in Leith, Lythe, and Lytham; and also in Linnlithgow, which I take to be Linn-loithe-gow or hoe = Marsh-pool Height; *how* and *hoe* being, according to Prof. Earle, cited by Max Müller, identical, and signifying a height. Are not "the Lothians three" plainly referable to *loth*, when we find them described as having "a surface diversified by flat tracts and small hills," and a soil consisting of "carse clay and the best loams"? In support of this view, we find places in France, Italy and Austria, all with the same luteulent characteristic, both in name and nature, as Lodeve, Lodi, Leitmeritz, Lodomeria, Lithuania, &c. In Surrey, at the head of a long marshy tract along the Mole river, is Leatherhead = Litherhead, a little north of the Celtic Dorking. In Norfolk, similarly situated, and near places with Celtic names, is Letheringsett = Lithering's-head—popularly pronounced, let me add, as Larranet or Lah'nset, as a set-off against Lerpul. As analogous instances, I may add Lambeth, which, according to Sullivan's Dictionary, means Lam-hithe = Loam-higeth, i.e. the ascent or landing-place in the marsh. So, Leamington or Lamington means Mud-flat Town. Mr. Clegg will not deny that Rother-hithe = Lother-hithe, than which there could be no apter description of the district. But I fear there is this fatal objection to *River-pool*, that the term "river," or an equivalent, is unknown to the Celtic, as far as I can discover. Besides, this name would be indefinite, as meaning any pool in as well as near the river; and the Celts were too long-headed for that. *E.g.* the name of Cambridge, as universally understood, fixes the longitude only; the fact is, it is Celtic, and has no reference to the Cam river at all. After all, could Liverpool ever have been Riverpool without leaving some written trace of the fact? W. BURRELL.

*Did.*—Can any Correspondent give me an earlier use of *did*, as an auxiliary verb, than in Lydgate's 'Siege of Thebes,' say, about 1430, where Mr. Richard Morris, our great authority on all Early English niceties, has found it. Earlier uses of *did* (*dede*, *dude*), in the sense of made, caused, of course occur; but the simple auxiliary is what I want. F.

*Oxford.*—An earlier spelling of this name, Oxford, appears to be a paraphrase of the Erse *Oc-en-foras*, in which *oc* signifies a beast of the cow kind, *en* a stream, and *foras* a ford, literally, therefore, the ox-stream-ford. This conjecture receives confirmation from the name *Isis*, which may be a version of *es*, an ox, and *eas*, a flowing of water. The variations in the orthography between *Isis* and *Eseas* are remarkable, but if in both words the vowels be pronounced short the phonetic difference is trivial. Possibly the banks of this stream may have been a favourite haunt of the wild cattle. Thames or Tamesis, giving the vowels the short sound, appears to distinguish that part of the Oxtream which falls into the sea, *tamh* being Erse for ocean. A DICKEY SAM.

*Dog.*—We have now only the phrase *dog-tired*; but Cotgrave, in 1611, used also *dog-asleep*: "Dormer en transe, to be dog asleep, to be in a deepe or dead sleepe." F.

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 20, Wellington-street, Strand, London, W.C.  
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# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2167.

LONDON, SATURDAY, MAY 8, 1869.

PRICE  
THREEPENCE  
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## UNIVERSITY COLLEGE, LONDON. TUESDAY EVENING LECTURES.

The FIFTH LECTURE of the Series will be delivered on May 11th, at 8.30, by Prof. T. HEWITT KEY, F.R.S. Subject: Some Leading Principles in Etymology.

The Last Lecture of the present Series will be delivered on June 8th, by E. B. Tylor, Esq. Subject: The Spiritualistic Philosophy of the Lower Races of Mankind.  
The Tickets will admit either Ladies or Gentlemen, and may be obtained at the Office of the College, 23, 6d. each. The proceeds will be paid over to the Fund now being raised for erecting the South Wing of the College.  
JOHN ROBSON, B.A., Secretary to the Council.

## ROYAL ACADEMY OF ARTS, BURLINGTON HOUSE.

In consequence of Her Majesty the Queen's proposed Visit to the Royal Academy on WEDNESDAY, the 12th inst., the Exhibition will necessarily be CLOSED on that day.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

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President—Sir FRANCIS GRANT, P.R.A.

The FIFTY-FOURTH ANNUAL FESTIVAL, in aid of the Funds of this Charity, will take place THIS DAY (Saturday), the 8th of May, in Willis's Rooms, St. James's, at 6 o'clock.

The Right Hon. Lord JOHN MANNERS, M.P., in the Chair.  
JOHN EVERETT MILLAIS, R.A., Honorary Secretary.  
FREDERIC WAITE MAYNARD, Assistant Secretary.  
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May 8, 1869.

H. BENGE JONES, Hon. Sec.

## ROYAL GEOGRAPHICAL SOCIETY.—

The ANNIVERSARY MEETING will be held, by permission of the President and Managers, at the Theatre of the Royal Institution, Albemarle-street, on MONDAY, May 24th, at one p.m., Sir R. I. B. HARRISON, Bart., President, in the Chair. The Dinner will take place at Willis's Rooms, at Half-past Six, on the same day. Dinner charge, One Guinea, payable at the Door; or Tickets to be had at 15, Whitehall-place. The Friends of Members are admissible to the Dinner.

## SOUTH KENSINGTON MUSEUM. TRIALS OF NEW LECTURE THEATRE.

The Lords of the Committee of Council on Education have appointed a Committee to report on the Acoustics of the New Lecture Theatre. WEDNESDAY, May 13th, at 8.30 p.m., there will be audible and visible demonstrations of the varieties of Musical Pitch, directed by Professor Guthrie.—WEDNESDAY, June 2nd, at 8 p.m., there will be a trial of voices, directed by Mr. Arthur Sullivan.—WEDNESDAY, June 8th, at 8 p.m., there will be a trial of instruments, directed by Mr. Ella.

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A Lecture, "On the Results of Chemical Investigations made during the Past Year," will be delivered by Dr. VOELCKER, on MONDAY, May 10th, at 2 p.m., at the Society's Rooms, 12, Hanover-square, W.

Members of the Society and their Friends, as well as other Gentlemen interested in the subject, are invited to attend.

12, Hanover-square, W.

H. M. JENKINS, Secretary.

## LONDON INSTITUTION.—April 28, 1869.

—At the ANNUAL GENERAL MEETING, held THIS DAY, THOMAS BARING, Esq., M.P., President, in the Chair, the following Resolutions were passed:—

That the Reports of the Managers and Auditors be received and adopted.

That the thanks of the Proprietors be given to the Board of Management for their conduct of the affairs of the Institution during the past year.

That the thanks of this Meeting be given to Thomas Piper, Esq., Honorary Secretary, for the diligence with which he has applied himself to the business of the Institution, and the skill which he has shown in the management of its affairs.

That the thanks of this Meeting be given to Thomas Baring, Esq., M.P., President, for his conduct in the Chair.

The usual Ballot then took place, with the following results:—Thomas Baring, Esq., M.P., F.R.S., President; J. F. Gassiot, Esq., V.P.R.S., Vice-President; Richard Davis, Esq., F.S.A., Edward Greenaway, Esq., Thomas White, Esq., Charles T. Beke, Esq., Ph.D. F.S.A., Sir John Lubbock, Bart. F.R.S., J. R. Lloyd, Esq., S. W. Silver, Esq., F.R.G.S., Managers; and Thomas Piper, Esq., Honorary Secretary.

The Proprietors are reminded that the Annual Payment becomes due in June. Ladies or Gentlemen wishing to become eligible for election as Proprietors may apply for information to the Honorary Secretary.

## VICTORIA INSTITUTE.—9, Conduit-

street, W.—Ordinary Meetings, at Eight p.m. Monday, May 10, 1869: Paper by the Rev. G. Henslow, M.A., "On Certain Analogies between the Methods of Deity in Nature and Revelation."—May 17: Paper by the Rev. E. Garbett, M.A., "On the Respective Prospects of the Observer and the Reasoner in Scientific Investigation."

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## EDINBURGH ACADEMY.—The Directors

of the EDINBURGH ACADEMY are prepared to receive Applications for the Situation of FRENCH MASTER, from which Mr. MACLEOD has announced his intention of retiring at the close of the present Session. The new French Master will not be required to enter on his duties till 1st October; but applications, accompanied by 20 copies of Testimonials, must be lodged on or before 15th May, with Mr. ALEXANDER BROWN, Clerk to the Directors, 7, St. Andrew-square, Edinburgh, who will also give full particulars as to the office.

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OF

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The NORTH and SOUTH DOORS will be opened at half-past 2 o'clock, exclusively for Persons with Tickets; and the West Door, facing Ludgate-hill, at 3 o'clock, for Persons without Tickets. Divine Service will commence at half-past 3 o'clock.

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LONDON, SATURDAY, MAY 8, 1869.

## LITERATURE

*Prince Charles and the Spanish Marriage, 1617-23: a Chapter of English History.* By S. R. Gardiner. 2 vols. (Hurst & Blackett.)

IN these brisk and rattling times, when a man can lunch in London and sup in Paris, when a message may be sent to San Francisco and answered between soup and dessert, Mr. Samuel Rawson Gardiner is a literary marvel. Industry is a good thing in its own way; but industry out of place is a thing to dread. Mr. Gardiner is fearfully industrious, but his notion of work is based on ideas which have passed away. He should have lived in ages when a reader could comfortably count on his six or seven hundred years of leisure. A chapter in the history of England! Why, this chapter—*itself* no more than a parenthesis—fills nearly a thousand pages of closely-packed type!

Nor is inordinate length the most curious accident in Mr. Gardiner's work. The title-page of his work talks of "the Spanish Marriage." Now, everybody is aware that the wretched intrigue and humiliating journey of Prince Charles ended in matrimonial failure. James potted about an Infanta for his son. Charles and Buckingham hastened to Madrid. But King Philip made a stage business of their visit, and ultimately dismissed them with a sneer. But the comedy did not end in marriage, and England was spared the misery and shame of a Spanish match. What, then, induced Mr. Gardiner to call this unpopular and unsuccessful intrigue "the Spanish marriage"? What induced him to write the story of this failure at such enormous length? M. Guizot has told this story in a short and charming volume, which he very properly calls a "Project of a Royal Marriage"; and this charming volume everybody who cares for the matter at all has read. Mr. Gardiner had little either to add or to correct, and that little he might have thrown into half-a-dozen pages. But such an act of denial was not in this writer's way. As we had some years ago to observe, Mr. Gardiner is a pupil in that Dryasdust school which takes no account of the value of other people's time. Hence he chose to tell his tale, not in six pages, but in a thousand.

Nor are these facts the most curious things about this book. Though the work is entitled "Prince Charles and the Spanish Marriage," we pass over 750 pages before we hear a single word about either Prince Charles or the project of his marriage. Of all the cases of book-making in our experience—and some of these have been flagrant enough—nothing has approached this trial of public patience. Only fancy a history of "Prince Charles and the Spanish Marriage" offered to a suffering reader, with prefatory matter covering 750 pages! But, in sober truth, Mr. Gardiner's book is not a history of Prince Charles and the project of a Spanish marriage at all. It is a general hotch-potch; a story of anything and everything; a commentary on all the men and things about whom and which the author happens to have read.

The project for a Spanish marriage took shape towards the end of 1623; but no small part of Mr. Gardiner's labour refers to matters which occurred in Elizabeth's reign. For example, there is a long and perfectly useless account of Sir Walter Raleigh's voyage to Guiana in 1595, compiled out of the commonest printed books; the story of which voyage has been told with far more spirit and accuracy by Sir Robert Schomburgk, by Mr. J. A. St. John, and by

other writers. The only apparent object of this long digression is to bring in a statement that Mr. Gardiner differs in opinion on a particular point from Mr. St. John. We have compared the statement made by Mr. St. John with that of Mr. Gardiner; and, while waiting for more positive light, we are inclined to take Mr. St. John's view.

The question is, whether Raleigh made an earlier voyage to Guiana than that of 1595. Mr. St. John is of opinion that he did, Mr. Gardiner that he did not. Mr. St. John is a clear-headed and careful writer, and he supports his opinion by a certain array of facts. Mr. Gardiner, whose best effort is confined to compilation, gives no facts at all. He merely says he "cannot admit Mr. St. John's argument"; but his inability to "admit" is not worth the inch of paper on which it is written. Mr. St. John may be wrong in his conjecture; but a conjecture sustained by a certain number of facts is not to be set aside by a simple assertion. But let Mr. St. John be either right or wrong in his belief, what has the question of the Guiana voyage to do with "Prince Charles and the Spanish Marriage"? Raleigh had been dead six years when the Prince and Buckingham started on their journey to Madrid. His name was never mentioned by the negotiators. The failure was in no way due to the Guiana expedition.

In the same way, we have nearly a hundred pages devoted to an account of Raleigh's last voyage to Guiana, the connexion of which with Prince Charles and the Spanish Marriage it is extremely difficult to see. After this comes an episode on Bohemian affairs; the connexion of which with Prince Charles and the Spanish Marriage is equally remote. Then we have 70 long and dreary pages on the fall of Bacon, which has no connexion with Prince Charles and the Spanish Marriage of any kind. And, in this way, episode follows upon episode, each episode 100 pages long, until the patience of the reader is absolutely worn out. At last—and at length—comes the story itself, which is also related in a manner to defy the attention of the most persevering reader on earth.

We do not say that the story of Prince Charles's journey to Madrid is unworthy of being told. That journey was, in fact, a noticeable one, having its own touches of unconscious comedy, and introducing us to manners and characters of an amusing kind. But to do the story justice a man must have some insight and humour—qualities in which Mr. Gardiner is pre-eminently deficient. Need we remind the reader that next after Charles and Buckingham, the most conspicuous person in the party of English visitors to Spain was Archibald Armstrong, commonly called Archie the King's Fool? This witty and merry fellow was selected by King James to accompany his son to Madrid, in the hope that his keen eye and quick tongue would be useful, in that staid and punctilious Court. All the fun of the Prince's journey centres in Archie. From the letter addressed by Archie to the King (in the hand of Buckingham), we learn that the King of Spain was in the habit of sending for Archie to the palace. Archie's success in the society of Madrid seems to have been complete. The Count Olivarez, minister and favourite of Philip, took a great fancy to the Fool, whom he presented with a magnificent suit of Spanish apparel. Count Gondomar was equally taken with him, and he also invested Archie in a gorgeous suit. Archie was certainly no fool, in the common sense. Sharp of sight as he was free of speech, he saw, not only through the Spanish grandees, but even through the wily ecclesiastics who

were the chief managers of the projected match. Long before Charles and Buckingham saw that they were being fooled, the fact was patent to the professional Merry Andrew in their train. Archie laughed at the Spaniards and laughed at their dupes. Some of the Prince's gentlemen, especially Toby Mathew, resented what they were pleased to consider his impertinence. One day, indeed, Mathew so far forgot himself under the lash of Archie's sarcasms, as to rise from the dinner-table and leave the room. Yet the more they winced the more Archie laughed and sneered. Sir Edward Zouch, in writing to Lord Zouch, says, he "dares not write what Archie the Fool says about the Spanish match." The saying which Sir Edward Zouch dared not write may have been that famous retort which Archie made to the King when he first heard of the Prince having started for Madrid. "I must change caps with your Majesty," said the jester.—"Why?" asked the King.—"Why," repeated Archie, "who sent the Prince into Spain?"—James, in a tone of begging the question, answered with a second query, "But suppose the Prince should come safe home again?" Archie laughed, and said, "Then I will send my cap to the King of Spain." Yet Archie, with all his wit and insight, is entirely ignored by Mr. Gardiner, who does not seem to know that he went to Spain at all.

The journey of Prince Charles into Spain has been the subject of many amusing and descriptive passages. King James himself described it as a romance; and neither pleasure nor profit is to be obtained by following a mere Dryasdust version of the well-known facts.

Equally profitless would it be to discuss Mr. Gardiner's views of the great men and great events of the time. In our former notice of his labours we remarked upon his inability to grasp the characters of Cecil and Coke. In these volumes we notice the same weak and passive hold on the characters of Raleigh and Bacon. Mr. Gardiner cannot make up his mind as to the place of these great men in the historical series. Raleigh, especially, he fails to understand. Of Winwood, again, he has an exceedingly vague and confused idea. He talks of Winwood's "misdeeds," and potters, generally in a feeble strain, about events in which that statesman was concerned. But the climax of confusion and absurdity is reached when he comes to speak of Bacon's fall. Of course the time has gone by when any writer, however feeble in judgment, could rail against Bacon as a corrupt magistrate; but Mr. Gardiner, who shows in every line of his long episode his incapacity to reason on his facts, maunders about the great Chancellor's weakness and carelessness, as though he fancied that in taking up the position half-way between the attack and the defence of Bacon, he was placing himself on some sort of vantage ground.

To show how inadequately this writer has studied the facts connected with Bacon's fall, we may cite his dealing with two points. In the matter of Lady Wharton's lawsuit, he says, "There was no deed drawn up by Shute or any other person for Lady Wharton;" and then he quotes from the Order-books of the Court of Chancery—to which he found a reference in a previous writer—these words:—"Serjeant Ashley read a deed of my Lady's, brought thither by Mr. Shute, being of her counsel." This contradiction in express terms occurs in the same note. The point is of no importance, except as showing with what carelessness Mr. Gardiner works. The second point is of much more consequence.

Following his guides, Mr. Gardiner sees that accusations brought against the Lord Chancellor



in the House of Commons never assumed a legal shape, and were not sent up to the House of Lords as an "impeachment." He is aware also that the King proposed, with Bacon's assent, and probably at Bacon's suggestion, to appoint a real commission of inquiry into all the matters alleged against him—such commission to consist of six members of the House of Peers and twelve members of the House of Commons. But here he quits his guides, and flounders into the dismal swamp. He wholly misunderstands the practice of English Courts, and wholly misrepresents the nature of the proposed commission. He asserts that James "asked that he should have the appointment of the Judges"; and thereupon denounces the King's project as a mere trick of the Court to obtain a judicial decision favourable to the Chancellor. He declares, in denunciation of this scheme, that "there would be no other check upon the natural tendency of the sovereign to support his ministers than the very slight difficulty which he might find in selecting eighteen satellites of the Court from so numerous a body as that which was composed of the two Houses." The amount of ignorance displayed in this passage is amazing. Mr. Gardiner appears to think that it was and is the practice in England to appoint judicial commissions by some machinery other than that of the Crown. He asserts that James proposed to nominate the commission in Bacon's case; and he seems to think that in making such a proposal the King was introducing a new and dangerous practice into the constitution. The facts are just the other way. The practice was, and is, for the Crown to appoint all such commissions. But in the particular case of the charge against Bacon, the King (probably on his Chancellor's suggestion) proposed to depart from the usual rule, and to allow the two Houses to appoint the Judges. On this point there can be no mistake. Neither in the Journals of the House of Commons nor in the 'Proceedings and Debates' is there one word to suggest the misconception which Mr. Gardiner has put upon the King's message. In the Journals of the House of Commons, Vol. I. p. 563, Mr. Secretary Calvert reports from the King that His Majesty, if the House consents, will grant out a commission under the Great Seal of England, to examine upon oath all that can speak in the business. The Commissioners are to be chosen by the two Houses—six Peers by the House of Lords, twelve commoners by the House of Commons. In the 'Proceedings and Debates,' Calvert reports that His Majesty will direct a commission to six of the Upper House and twelve of the Lower House, who are to have full liberty on oath to examine all the Lord Chancellor's proceedings. Such a tribunal would have been eminently fair to all parties; and the refusal of such a method of inquiry is good evidence of the conspiracy which led to Bacon's fall.

Such a blunder on the part of Mr. Gardiner is fundamental, and vitiates the whole train of what he calls his reasoning on this complicated and difficult case. There are a hundred errors of a similar kind in these thick volumes; but our readers will probably think that we have adduced enough to satisfy the most cautious judge.

*Miscellaneous Poems.* By the Rev. J. Keble, M.A. (Parker & Co.)

THE numerous admirers of 'The Christian Year' will turn to this volume with interest. From a third to a half of the contents have already appeared in print, in the 'Lyra Apostolica,' and elsewhere; and, as might be ex-

pected, the great majority of the rest are, like the others, on themes theologic and ecclesiastic.

The main interest, in our opinion, of such poetry as that of Mr. Keble and Dr. Newman is derived from its autobiographic character, as exhibiting the movements of certain able, highly-cultivated, and profoundly serious minds, electing and succeeding by force of will to restrain themselves within fixed and narrow limits of thought. Keble, as we find in Sir John Coleridge's recent memoir, declined to read 'Ecce Homo' or the Memoirs of Robertson of Brighton, and, in fact, stopped his ears as much as possible against all opinions differing from his own. An examination here of the theological aspects of the present volume would be out of place; but we may be permitted to point with some degree of respectful amazement to the sonnet in praise of the 'Athanasian Creed,' on page 41, and to remark that the poem of more than one hundred lines, entitled 'Mother out of Sight,' in adoration of the Virgin, shows how slight were the barriers by which the mental position of its author was separated from that of Dr. Newman or Archbishop Manning. This fervid expression of Mr. Keble's longing to say an Ave "unforbidden," and to "invite" "the saintly host above," was, as we learn from the Preface, "withheld from publication," "at the earnest request of some of his dearest friends," and was first printed in full in Sir J. Coleridge's memoir. It had, however, been handed about in private, and "a part of it was quoted a few years since in *The Month*, a Roman Catholic periodical."

We turn with a sense of relief to the few pieces in the volume in which we are allowed to breathe fresh air instead of incense-smoke, however fragrant. There are two short love-poems among the early effusions, some stanzas to the Nightingale ("All hail, thou messenger of spring and love," &c.), and a narrative-ballad, 'Robin Lee'; but all of these are essentially commonplace. The following two sonnets are of a later period:—

#### HUNTSPILL TOWER.

Cove beyond cove, in faint and fainter line  
I trace the winding shore, and dream I hear  
The distant billows where they break and shine  
On the dark isles. Around us, far and near,  
The bright gay breeze is sweeping cheerily,  
Chequering the green morn, like the summer field  
Of ocean, with the shadows of the sky.  
In all their graceful majesty reveal'd,  
Now purple-shaded, now in playful light,  
To south and north the glorious hills are seen;  
Where hovering fancy may at will alight  
By pastoral dingle, or deep rocky screen.  
Such airs, light sallies of thy cheerful heart,  
A living joy, dear friend, to all impart.

#### THE EXE BELOW TIVERTON AT SUNRISE.

Farewell, thou soft Moon, and ye shadowy gleams,  
That haunt the traveller all the summer night;  
Where under the green boughs the glittering streams  
Dance, blithe as fairies, in the dewy light.  
And welcome from the east, thou beam of day!  
But by all cheering tones that on thee call  
From matin breeze or waking bird, I pray,  
Draw gently o'er us thy bright mantling pall;  
And let the unsated eye have time to trace  
Along the woody fence of this fair dale,  
How, one by one, thy glowing lights give chase  
To the cold mists, and o'er the gloom prevail.  
Hope is at hand, and whispers, "Wait awhile;  
The darkest shades at dawn may wear the gayest smile."

The moralizing of the last two lines is not particularly valuable.

In lighter moods, the true benevolence of Mr. Keble's character took now and again a pleasing form, in verses written to or for children, as in this little

#### MAY-DAY SONG FOR THE HURSLEY CHILDREN.

April's gone, the king of showers;  
May is come, the queen of flowers;  
Give me something, gentles dear,  
For a blessing on the year.  
For my garland give, I pray,  
Words and smiles, of cheerful May:  
Birds of Spring to you come,  
Let us pick a little crumb.

Considered simply as poet, Mr. Keble cannot

claim a high place. His verses, however, exhibit a true though not subtle sense of metre, and some pleasing imagery. His endearing personal qualities attached to him a circle of warm friends; and his eminent gifts as a Church Lyrist have attracted and will continue to attract a numerous and sympathetic audience.

*Reminiscences of Athens and the Morea. Extracts from a Journal of Travels in Greece in 1839.* By the late Earl of Carnarvon. Edited by his Son, the present Earl. With a Map. (Murray.)

It may be a legitimate cause of regret that the late Earl of Carnarvon did not publish a work based on the journal which we have here before us. But the judgment with which the present Earl has made his selections, and the great interest attaching to the passages he has chosen, fully atone for their fragmentary nature. The excellence of the book is our reason for wishing that there was more of it. Yet if our wish was granted, we might find that the freedom of the observer was sacrificed to the dignity of the noble author. The claims of style might be heard to the prejudice of vivid portraiture. Chinks might be filled up so lavishly as to let the mortar encroach on the surrounding stones. At all events, in this book we have none of the premeditated vices of authorship. The writer speaks freely and forcibly of all that strikes him while it is still fresh in his memory. The editor has gone carefully over the ground, supplying deficiencies of information, and weaving the detached sketches into a more connected narrative. We have thus a singularly interesting account of Greece as the late Lord Carnarvon saw it, coupled with the present Earl's remarks on his father's journey and on the general state of the country from a wider point of view than that of a traveller.

Scenery and the manners of the people especially caught the late Earl's attention. He must have been singularly exempt from the standing prejudices which hamper most tourists on classic ground. The present Earl's notions are even more advanced, and the way in which he speaks of the political state of Greece, and of the ruin brought on the Ionian Islands by the cession they so ardently desired, will grate on the feelings of some readers. If the main result of our giving up the protectorate of the Ionian Islands has been that their former prosperity is destroyed, that brigandage has come into being, that the law has become powerless to protect the rights of property, and that even the line of steamers which used to touch at Corfu has been withdrawn from want of freights, we may well doubt the wisdom of that policy which was at least so generous. But in many other points Lord Carnarvon is prompt to indorse his father's complaints. The late Earl, though a friend to the cause of Greek independence, regretted to find that the Greeks made no effort to preserve the remains of Turkish civilization. The mischief done to Greece by the Bavarian rule, the laxity of principle and the desire of personal aggrandizement shown by public men, the insecurity of life and property in many parts of the country, the prevalence of wild superstition, are all brought out strongly in the present book. Peasants who know the name of Leonidas, but surmise that from his reputation he must have been a first-rate robber, are to some extent characteristic of the nation. We read that the late Earl met some soldiers bringing in a deserter, and, on asking the man why he had deserted, was told that he loved his robber shoes, those noiseless pigskin shoes which enabled him to pursue his trade, as they also helped the Mainotes to surprise their enemies.



Many curious details of Mainote life are given in the journal. This incident of the pigskin shoes is significant of the patience with which they stalked their prey. Some of the Mainotes enlisted in the Bavarian ranks of the army, and loud complaints were made of the lightness and uncertainty of their tread. But when practised ears were listening for a footfall, and could catch it at a distance of half a mile, stealth was a far better recommendation than the measured tramp of a trained soldiery. The feuds which were waged between Mainote families were more than Corsican. They drove men to live in their towers, from whence they only sallied forth at night to get a quiet shot at their enemies. "I was informed," writes the diarist, "of one man who was born in his tower, and lived to the age of seventy without daring to quit it." The Bavarian Government tried to put down these feuds, and to destroy the towers of the Mainote chieftains; but the troops sent into the field met with a serious repulse, were forced to capitulate, and were sold by their captors in the public market at the rate of twopence for each soldier. Since then, indeed, wiser measures have been tried; and when the late Earl of Carnarvon was travelling in the Maina, the state of things was more peaceful. But in one town he found that there was not a single light in the houses; and when his guide, in explaining the reason of this, pointed his gun carelessly towards a window, the heavy shutter was forthwith closed. One of the most singular Mainote superstitions is preserved in the following story:—

"Passing by a dreary and half-deserted village, I was shown a house to which another wild legend attached, and which was said to have been once inhabited by a shoemaker's widow. Her husband, however, though dead, had not entirely departed; for, being a vampire, he used a vampire's privilege, and bursting the bondage of the tomb, returned every night except on the Saturday to his old abode, and sometimes even worked at his old trade. At length the woman became pregnant. The villagers taxed her with infidelity to her husband's memory, and she in her own defence maintained that she was on the point of giving birth to no unlawful issue. At this horrifying disclosure the villagers sallied forth to attack the Vampire in his tomb, undertaking the enterprise on a Saturday morning, on which day alone the Vampire's devil-imparted strength forsakes him, and the grave has power to hold his body. They found him working in his grave, making shoes. 'How did you know that I was a Vampire?' exclaimed the still living tenant of the tomb. A villager, in answer, pointed to a youth whose cheek a month before had been bright with health, but on which the ghastly paleness of disease and coming death had fixed its mark. The Vampire immediately spat at him. The moisture from those accursed lips burnt the man's capote as though it had been fire, but it could not hurt the man himself, because it was the blessed Saturday. Maddened by the failure of his attempt, the Vampire imprudently cried, 'Though I am nerveless now, yet you shall taste my vengeance to the full on every night save this alone.' On hearing this alarming threat the neighbours fell upon him, tore him to pieces, and cut out his heart, dividing it into portions, and distributing the several parts among the villagers, commanding each one to eat his allotted fragment—'and this,' my narrator observed, 'is the only real specific against vampires; and since that event,' he added, 'no vampire had ever molested the village again, though for two months before persons had been perishing daily under their fatal influence.'"

Much the same as the superstitions about vampires was that which forbade Lord Carnarvon's guide to eat an egg picked up on the roadside for fear of its being bewitched. There is a yet more refreshing simplicity in the avowal of a young Mainote chief that, though his hands were red with a hundred murders, he would

not eat a fowl on Friday for all the world could give him. In another part of Greece Lord Carnarvon met with a picturesque legend about the prophetic uses of the rainbow. If the arch is red, wine is abundant that year; if it is yellow, the olive crop is large; and if it is green, there is sure to be plenty of corn. The practice of divination still prevails in Greece, a shoulder of lamb being chiefly employed, and the aspect of the veins foretelling good or evil fortune. The way in which these omens were observed by the robber chieftains is eminently characteristic. But of all the stories about robbers, we must give the palm to the following. It would have done credit to About's 'Roi des Montagnes':—

"A chief of the old patriarchal and feudal school, with whom I was acquainted, possessed, a few years ago, an impregnable castle, in a wild and rocky country, which he had filled with bold and devoted retainers. A party of gentlemen, connected, I believe, with one of the foreign legations, arrived at the stronghold and was received with hospitality; but on the following morning, when returning to Nauplia, was stopped by a body of men, manifestly sent from the castle, and plundered. On reaching Nauplia, it so happened, that the first individual met by the principal member of the pillaged party was the very son of this mountain chief, who having received his education in the town, and having even spent some time at Paris, was as complete a representative of young France as his father was of feudal Greece. Chancing to be asked the time of day, the traveller replied that he should have had the utmost pleasure in giving the desired information, but that he had been unhappily deprived of his watch that morning by his father's hand; to which the youthful heir of the robber castle is reported to have answered, with all the graceful indifference of good society, that the event was equally unfortunate to both, as it deprived his friend of that which could not easily be replaced in Greece, and precluded him from ascertaining the time of day exactly when he most required to know it, for the fulfilment of a particular engagement."

Lord Carnarvon notices the great difference there is in the look of a Greek in his national costume and in the European garb, and ascribes it to "some internal degradation accompanying the external change," rather than to the comparative want of picturesqueness in the new dress. But when the ex-king of Greece finally laid aside the suit of clothes he had brought with him from Athens, and subsided into an ordinary Bavarian prince, this change was as strongly marked in him as it could be in a Greek. From a wildish and mobile Eastern he suddenly passed into a sleepy and commonplace German. It may be that he resigned all hope of royalty with the dress which he had worn on the throne. But this hardly tallies with Lord Carnarvon's view as it bears on the Greeks themselves, although it may be a remarkable coincidence in support of the theory of internal degradation as that would be felt by a deposed monarch rather than by a rising subject.

*The Testaments of the Twelve Patriarchs: an Attempt to Estimate their Historic and Dogmatic Worth.* By R. Sinker, M.A. (Cambridge, Deighton, Bell & Co.)

THE apocryphal book called 'The Testaments of the Twelve Patriarchs' is an interesting production of the second century, with which some of the Fathers were acquainted. Origen is the first who expressly alludes to it; for though it has been thought that Tertullian had it in view in two different passages of his works, the reference is very uncertain. In the thirteenth century it was translated into Latin from the Greek by Robert Grosseteste, or Greathead, Bishop of Lincoln.

The book has seldom been edited in its

original language: Grabe, Fabricius, and Gallandi being the only scholars who have published it. Two Greek MSS. of it are known to exist in England—one in Cambridge, the other in the Bodleian Library. A new edition was much needed at the present time, and this Mr. Sinker has undertaken to supply, by reproducing as closely as possible the text of the Cambridge MS., with the variations of the Oxford one. His edition would have been more complete had he given Greathead's Latin version and an English translation. But he has done well in furnishing scholars with a carefully revised text. We cannot tell whether he is aware of the fact that Tischendorf has made preparations for a new edition, having found a MS. of the original in his Oriental travels. The Leipzig professor will not think his purpose frustrated by the contribution before us, since he has new materials.

Little more can be known of the writer than that he was a Jewish Christian of the second century. Ritschl concludes that he was a Nazarene, not an Ebionite; but the point is of no consequence. To what time of the second century the author belonged is uncertain. Lücke says that *perhaps* he belonged to the first part of it; Mr. Sinker, with less caution, affirms that certainly he was not later than the middle of the second century, and *perhaps before the end of the first*. As far as we know, no critic has put him in the first century. In our view, the document should be dated after the middle of the second. There is a certain development in some of the views pointing to that time. The nature of the work and all questions connected with it are discussed by Mr. Sinker in a series of chapters prefixed to the text, which add nothing of value to the results embodied in the recent researches of Kayser, Ritschl, and Vorstmann. Where he differs from these critics, he is oftener incorrect than otherwise. Indeed, the section entitled, "On the Parties of the Early Church," shows that the author's acquaintance with the Christian literature of the second century is superficial, imperfect, and erroneous. The chapter on the Christology of the Testaments presupposes doctrinal prepossessions unfitting a person for the office of impartial critic. Mr. Sinker will not admit interpolations, though it is all but certain that they exist.

The editor of the Testaments seems to be a novice in criticism. This accounts for various things in the volume, such as his following Dörner and Ritschl in instances where they are incorrect; his imperfect ideas about Ebionism, which he conceives to be the ultimate development of the Pharisaic Judaism of the Acts and Epistles of the New Testament, whereas it was the earliest phase of Christianity; and a flippant sentence towards the close of the Preface. Dr. Hill says of Bishop Tomline that he writes against Calvinism with the virulence of a man who does not understand it; so Mr. Sinker displays in the sentence we refer to an asperity implying both ignorance of Early Christian literature and want of charity. 'The Testaments of the Twelve Patriarchs' throw no welcome light on the study of the New Testament Canon; nor do they affect the authenticity of a single book about which the higher criticism is at present engaged. Mr. Sinker's second index, giving "a list of the passages in which are found allusions or expressions borrowed more or less definitely by our document from the language of the New Testament" would be as weighty evidence for the authenticity of books, as it is assumed to be, if the date was the commencement of the second century, if the expressions were *really* borrowed from the New Testament books, and



if the text had not suffered interpolation. Till all this be proved, the index cannot be relied on for what the sanguine compiler would fain make it say.

#### NEW NOVELS.

*Love the Avenger.* By the Baroness Blaze de Bury. 3 vols. (Bradbury, Evans & Co.)

'Love the Avenger,' in spite of its melodramatic title, is not only an excellent, but a very high-principled novel. The interest is powerful and well sustained. It arises not from the picture of youth and beauty and virtue swallowed up by irresistible temptation, but from the courage and firmness with which temptations to indulge in a strong affection when that affection is debarred by honour and duty, are met and vanquished. The whole interest of the story turns on the power to resist the treacherous inclination to yield to temptation. The book is remarkably well written, and combines the best type of French workmanship, the skill with which characters and conversations are put before the reader, with the serious elaboration of the best English type of novel. The three volumes are legitimately required to work out the incidents and to develop the characters. So far as the interest goes, if there had been another hundred pages, the reader would not have found the work too long; and this we take to be the highest testimony a reader can offer to the author. 'Love the Avenger' is a novel of society. The scene is laid chiefly in Paris, and all the characters are Parisians. Claire de Clavreuil, the heroine, is a young girl, on the point of being married to Olivier Marquis de Beauvoisin, an excellent *parti*. Claire de Clavreuil is not a conventional French girl, though she has been brought up in the traditions which a weak, timid, but conscientious French mother has considered right and proper. Claire makes a desperate effort to be delivered from this marriage. Her mother will not listen. She goes to her aunt Clémentine, who is a charmingly-drawn character of a woman; and she confides to her that she loves her cousin, Victor de Lancour. She hears that he is not free; that he is bound to a woman who had sacrificed her position in society, and her husband and her children, for him. After this, Claire goes home and announces to her mother that she will make no more opposition, and is ready to marry the Marquis. Olivier de Beauvoisin is a clever and subtle study of character. The interest of the reader is kept up in him, mingled with a genuine compassion which is *not* tinged with contempt. He has been the victim of his mother—a *maîtresse femme* who enforces her own will and affords no escape or respite to her slaves from her all-pervading jurisdiction. He loves his wife, and stands in awe of her. He feels that she belongs to a different order. Claire "does her duty," but keeps herself a stranger to her husband, and dwells beside him, cold, pure and separate. There is also another woman in the story who plays an important part—Madeleine Reynal, the child of a poor old charwoman, who had been left a widow, and died at last of misery and hard work. The girl, starving after her mother's death, receives the charity of a woman almost as poor as herself. She goes to the rich, religious Madame de Clavreuil to ask for work, and she is refused because "she has never shown any piety," and to employ her would be "setting a bad example." She is sent away into the darkness and heavy rain of a winter night, without help or comfort. At the gate of the chateau she meets two men—one the Marquis, the other an artist, his friend. The Marquis throws her an alms as she passes out under the light of the stable-lamp,

and she overhears the artist call her "strangely, curiously beautiful"; whilst the one who has relieved her replies, that "a sloppy, ragged, draggled-tailed girl, with a dirty shawl over her head, is not a woman." Madeleine, dull, stupid and miserable, goes to the other great house in the neighbourhood, the Château de Sauveterre, inhabited by an old Baron, with whom another old man is on a visit. They are crossing the hall to dinner as she arrives; they see Madeleine, and one of them, who loves and lives for Art, sees her beauty, as he would have discerned the value of a grand picture covered with dirt. He has her brought in out of the rain, orders her to be fed and washed and clothed, and the next day, feeling certain he is not mistaken, makes her his mistress, and places her at once at the head of the *demi-monde*. She appears at the Opera in splendid jewels, and dressed with the same taste and skill which the Marquis puts into all his works. She is called "the Sphinx"; and the man who thus displays her beauty to the world is Olivier's uncle. Love comes to all. Olivier loves "the Sphinx"; "the Sphinx," who remains always dull and stupid, loves Olivier. Olivier, although he has been brought up so carefully, has in former days fallen into the power of bad men and still more worthless women. There is no love in the matter—only money, and an old folly, which works him much woe, and eats into his life like a cancer. Claire, his wife, and her cousin Victor meet in society; they recognize each other's qualities and love each other, but they are both noble and both loyal; they each keep silent and faithful to their duty. Their love makes each better and nobler; their uprightness is not maintained without cost; and the love of these two for each other is touched with great delicacy and skill; it is both true and noble, not in the least weak or false in sentiment. The moral that pervades the whole work is, that all the riches and luxuries and pomps of life cannot satisfy the heart either of man or woman, and that love will come sooner or later in every heart that is not altogether dried up, and assert its own sovereignty; but in proportion as the love is noble, so will it inspire strong and noble conduct, and adherence to whatever duties or engagements had been accepted. A noble love will not be made an excuse for weakness. The contrast between Claire—who not only remains faithful to her husband, but performs her duties with a life and heartiness she had not before—and the weak woman who has yielded to her passion, and forsaken her family for her lover, whom she in turn forsakes, is both truly and skillfully set forth.

The winding up of the novel is clever and satisfactory: but it is a thoroughly French termination, possible only in French society, and in a country that does not admit of divorce. The shades of conventional decorum which rule even illicit relationships in France are curious, and indicate a degree of organization in society which happily does not prevail in England. 'Love the Avenger' is a novel we can recommend.

*Erick Thorburn.* 3 vols. (Hurst & Blackett.)

'Erick Thorburn' is not a powerful novel, but it is interesting, and it is written with great care. It inculcates the courage "to do the thing that is right" at any cost, and the old Psalmist's promise holds good, "for that shall bring a man peace at the last." Erick Thorburn has begun his life in the world; he has been placed by his father on a farm belonging to his mother, and which will eventually be his own. He has obtained the love of the young girl whom he desires to make his wife; he has the best mother in the world; his life seems to lie before him all in sunshine. Sud-

denly he learns from his father's own lips upon his death-bed, that he had accepted a bribe of ten thousand pounds to destroy a Will, which an old man had made a few hours before his death, altering the succession to his estate, taking it from the relative whom he had promised should be his heir, and giving it to a little deformed girl, his grandchild. No one knew of the Will except himself and the man who was disinherited. This man is now dead, and his son has succeeded; he is Erick's great friend. Erick goes to him after his father is dead, and tells him this confession. Maurice will not believe it, and refuses to entertain any idea of restitution, or to throw any aspersion on his own father's character. Finally, he quarrels with Erick, who presses the subject. Erick and his mother agree to sell Ulver Hall, the name of her estate, and to give up that as well as nearly all else they possess, in order to make restitution for the ten thousand pounds to Miss Reeve, the granddaughter. Maurice has married a bad wife, who makes it very hard for him to do right in anything. She hates Erick and aggravates Maurice against him. Erick seems to have lost everything that made life worth having. He has lost all his money; he has lost his promised wife; he has lost his friend; and his only prospect is emigration. The courage and integrity with which he pursues his course are very well told; and the sketch of the poor little defrauded heiress is excellent. In the end Maurice dies, and makes restitution at the last hour, and the friends are reconciled. Miss Reeve, the heiress, becomes Erick's good angel. She makes it possible for him to remain in England. Eva Carew, his old love, has remained faithful. The conclusion is pleasant and graceful, and the novel cannot be read without leaving the reader brighter and better. It is a thoroughly healthy story, and the moral is excellent.

*Breaking a Butterfly; or, Blanche Ellerslie's Ending.* By the Author of 'Guy Livingstone,' &c. 3 vols. (Tinsley Brothers.)

THE fascination of this novel is as indisputable as its faults are obvious. Beginning with its faults, we must, in fairness to the author, concede that they are, almost without exception, neither new nor inexcusable. It is simply a case of easily besetting sins and succumbing to the temptation. First of all comes the old mistake of far too long a roll of actors. It is a hard and impolitic condition precedent that ordinary novel-readers, if they are to be pleased, must settle down to their three volumes with a clear, industrious brain and a good memory for names; and to appreciate this story properly there is need of both these faculties. In real life such exertion is, of course, inevitable; but one goes to light literature for real life stripped of all such troubles—for relaxation, and not for mental fatigue; and to have to go back three or four chapters to recall to mind such facts as who Horace Kendall is, or where Mary Welsted's name first turned up, is a serious drawback to enjoyment. A second error of judgment is in making every alternate woman in the story a female Jack the Giant-Killer. As a matter of fact, in the unromantic world which we are all doomed to live in, Cupid very rarely indeed plagues people, men especially, with anything more serious than flesh wounds. We are not so silly as to pretend that such misadventures are unreal, but there is no question that they are uncommon: one instance in a thousand would probably be an exaggerated guess as to their numbers. It is almost exclusively in the Rosherville Gardens of poetic licence that George Anstruthers are driven to the devil, or Oswald Gaunt-



lets never forget, or that a young bride cannot travel anywhere without reopening old sores in the hearts of faithful legions of admirers. Fault number three is the scene of the threefold tragedy. Wounding with intent to do grievous bodily harm, sudden death, and a highly romantic suicide, borrowed, by-the-bye, from 'The Fair Maid of Perth,' would be horrors enough to keep a big town delirious for weeks; and whatever merits there may be in sensationalism, all this in one chapter is at least too much of a good thing, and inartistic as well. Finally, there are few who, when they lay the book down, will not feel disappointed that it does not end, if not more to their choice, at all events more definitely. After so much wickedness and ingenuity, goodness and folly, plot and counter-plot, the tameness of the conclusion comes on one with an irritating surprise, that might with equal ease have been avoided, either by giving everybody his deserts in the orthodox fashion, or by an indiscriminate distribution of good and bad luck among the survivors—anything, in fact, rather than the impotent catastrophe which leaves Mark Ramsay's guilty unfaithfulness alike unrewarded and unpunished, his wife's patient steadfastness an almost immaterial interlude, and Anstruther's devotion as fruitless as it is imbecile. Rain, it is true, falls on the just and on the unjust indifferently; but when the special shower in question does neither good nor harm to anybody, but leaves all very nearly *in statu quo*, one is tempted to ask whether it was worth while to write three volumes merely to describe the clouds which ushered it in, and the circumstances under which it occurred.

So much for fault-finding, over and above which there remains a large balance of praise. One fact alone would suffice to establish this, even though we were unable to explain the fascination we have admitted at the outset—that nobody will be bored or uninterested on a single page from beginning to end. But we think reasons are not hard to find why this, like all the rest of this author's books, is a success. The very faults we have had occasion to notice help to make it one. Its innumerable digressions and by-plays, troublesome as they are to readers who strive to fix their attention on the high road (as it were) of the tale, are always excellent by themselves. Like a huge structure of complicated machinery, 'Guy Livingstone' and its successors, nearly all of them, give a muddled head a great deal of extra difficulty, which less detail would not give; while yet these same subsidiary cogs and wheels make the whole infinitely better worth studying to anybody worthy of being accredited with an opinion. Captain Lawrence prefers complexity to simplicity—a confused crowd of characters to a select assortment of heroes and heroines—half-a-dozen distinct plots, fused together at last, to one clear and direct one; and in consequence he bewilders muddle-headedness on the one hand, and gives full measure of interest pressed down and running over on the other. Another faculty that by itself is enough to cover a multitude of sins is, real power in sketching vigorous portraits. Lord Daventry, Nina, and Lady Laura, to pick out the best three of the vast crowd, make their mark on the reader's memory; and half-a-dozen others, at least, have sufficient individuality in them to promote them above the common herd of articulate creation. Nor must we forget to add, that the author has never carried the racy boldness of his style and his muscular tone of thought to a more alluring pitch than on the present occasion.

The novel, however, as we have shown, is

not one of those which we think ought to be analyzed or criticized in detail. Looked back on as a whole, it is an exceptionally good one; resolved into its elements, they are exceptionally clever. Perhaps the highest as well as the most unanimous compliment that readers will agree in awarding to it is, that its excellency is so great and predominant as to force its blemishes up to the very surface.

*The Lily of Lumley.* By Edith Milner. (Macmillan & Co.)

THERE is an old legend connected with the Castle of Lumley, in the county of Durham, and upon this Miss Milner has based her story. The beginnings of the Lollard movement, border feuds between England and Scotland, the closing scenes of the reign of Richard the Second, and intrigues of ultramontane priests, give the book some slight air of life, and awaken an occasional interest.

*Maude Clifford: a Novel.* 2 vols. By the Author of 'Ashton Morton.' (Newby.)

A certain old gentleman who is a Catholic has pronounced an emphatic curse on the Protestant branch of the family, and bound his son under very heavy threats never to see or speak to his cousin, Maude Clifford. Roger Clifford, the young man in question, meets his cousin Maude at a ball, and falls in love with her, without any regard to the family malediction. The young lady falls reciprocally in love with him, regardless of all the Protestant scruples which ought to have prevailed and the mysterious warnings of her old nurse. There is a clandestine marriage between Maude and Roger, followed by an immediate separation. The family confessor interposes his authority; the mother has vowed that her son shall become a priest; the young husband hears idle gossip about Maude; there are broken hearts, prolonged separation, intercepted letters, and finally Roger Clifford enters the priesthood, and Maude dies at the age of nineteen. There is a great deal of sentimental religion; also some protests against the Romish Church; but there is very little sense. The story is incoherent, and so far as we could make it out it seemed very foolish.

*The Reporter's Guide.* By Thomas Allen Reed. (Pitman.)

BY persons given to drawing such comparisons as the originator of the old copy-book slip had in his eye when he stigmatized them as odious, the reporter of public news is often extolled above the journalists whose business it is to explain and moralize on facts collected for readers by the class of literary craftsmen to which the author of this very entertaining little volume is proud to belong. The chief and only important function of the newspaper, it is urged, is to gather and diffuse intelligence of events, from which men of average enlightenment and mental vigour can draw the appropriate conclusions without the interference of word-spinning scribes whose intrusion of their personal crochets on men eager for facts is nothing short of impertinence. Some speakers of uncivil things go yet further, and maintain that since journalistic comment on news is merely a device for saving indolent people the trouble of thinking for themselves, and luring incautious mortals to surrender their intellectual independence to unrecognizable and irresponsible authority, the professional producer of leading articles should be regarded as a social enemy who gains his livelihood by encouraging his fellow-creatures to indulge in the most pernicious kind of sloth, and precluding

them from the perfect development of their choicest faculties. Without taking this disdainful view of the article-writer's industry, or unduly magnifying the services of his own special calling, Mr. Thomas Allen Reed—a reporter of whose stenographic proficiency and perfect mastery of a difficult art we have had personal experience—exhibits a proper sense of the usefulness and obligations of his profession in this capital manual, which contains much sound counsel for the guidance of young reporters, and a great deal of entertaining information about the ways and wages of those "gentlemen of the press," to whom all readers of newspapers are greatly indebted, and from whom many a shrewd man of business derives by far the greater part of his knowledge of the world's doings.

Catching his reporter when young, on his dismissal from a country school and first introduction to the office of a provincial journal, Mr. Reed sets forth his hopes and troubles, his ambitions and experiences, from the time when he first grapples with the difficulties of stenographic labour till the proud moment of his existence when he gets an engagement on the staff of a metropolitan paper and takes his place in "the gallery" of the House of Commons, "the great object of ambition to country reporters." In the country town where he begins his career, a beardless young gentleman of the press, the reporter is regarded with mingled admiration and envy by discontented shopmen and clerks thirsting to see life, and whose imaginations impart to his lot a romantic colouring similar to the picturesque glow which the strolling player's vocation wears to boys weary of home and prosaic service behind a counter. Whatever is "up" in the provincial borough, the youthful reporter is the first to know of it; wherever excitement is highest he gains admittance. At inquests he has a seat in the coroner's presence, where he can behold and hear without difficulty; at Assizes, when the murderer or rick-burner of the period is produced before twelve gentlemen in the box, Mr. Briefless in wig and gown is not more favourably placed in the chamber of justice than our young gentleman of the press, who is the channel through which the first trustworthy intelligence of the prisoner's demeanour comes to the bar-parlours and tap-rooms of the neighbourhood. On the outbreak of fire he is suffered to pass the barrier of police stationed to keep off the crowd, and may enter the very premises in which "the devouring element," as he calls it, accomplishes the work of destruction. Yet more: besides enjoying right of entry into all kinds of highly interesting places within the limits of the borough, he is known to move about the surrounding country, attending political meetings, auctions, cattle-shows, volunteer reviews, horticultural fêtes, poultry-shows, concerts, racecourses and public dinners; and it is rumoured amongst his admirers that, where-soever professional duty takes him, he is invited by the generous and grateful public to partake freely and without charge of luxurious food and stimulating drinks. Under these misconceptions of the reporter's place and fortune, it is not wonderful that men whose only qualification for his apparently delightful vocation is a strong dislike of all pursuits of which they have had personal experience should wish to share his distinctions and privileges. "I have been applied to," says Mr. Reed, "by mechanics in fustian jackets, footmen arrayed in plush, and clerks out at elbow, for aid and counsel in the matter of a similar change of occupation, and have almost invariably recommended the applicants to 'rest and be thankful' in their familiar employment rather than run the risk



of inglorious failure in an untried sphere of labour. It would be absurd to say that a footman or a mechanic could never become a good reporter; but the chances are obviously against them."

Required to commit to paper the utterances of speakers upon every subject of general interest, the reporter encounters grave difficulties at every step who has not received a liberal education in boyhood, and subsequently rendered himself what may be fairly termed a well-read man. To do justice by turns to the theological preacher, the scientific lecturer and the political orator, he should be familiar with the Bible, the terminology of science, and such matters of history and politics as come within the ordinary range of platform-talkers on public affairs. When it devolves upon him to record the proceedings in a court of law, he is liable to misrepresent laughably the arguments of counsel and the decisions of the Bench if he has no knowledge of legal principles and practice. But though the attainments of the perfect reporter should be co-extensive with human knowledge—and several of our eminent lawyers and foremost men-of-letters have sprung from Mr. Reed's division of the literary class—reporters are often deplorably at fault through ignorance of the terms and allusions which their ears have caught. Like men of other callings, they fall short of the standard of ideal excellence; and though not a few of them are men of university culture and considerable learning, it often happens that they must have recourse to the 'Index Verborum' and 'Bohn's Dictionary of Classical Quotations' in order to give correctly the Latin sentences of orators who delight to garnish their English with scraps of classic literature; and even with the assistance of these serviceable hand-books, they sometimes fall into scrapes similar to that in which the American reporter mired himself, who, instead of crediting a Member of Congress with "Amicus Plato, Amicus Socrates, sed major veritas," represented the debater as having remarked, "I may cuss Plato, I may cuss Socrates, said Major Veritas."

How Mr. Reed made the first steps to stenographic proficiency he tells in the following manner:—

"I believe I wrote a few pages of phonography every day; and I was in the habit of setting myself some definite task to accomplish, and spreading the work over so many days or weeks. To this habit, perseveringly followed, I attribute some portion, at any rate, of the success I was able subsequently to achieve in facility of writing. One of my first labours was the writing of the Psalms from dictation. For this purpose I secured the services of a little boy who read fluently, and who (for a consideration) was willing to exercise his vocal powers for my behoof. It was dreary work at first, and two or three psalms a day was all that we accomplished. But we soon progressed, and by the time we had reached the last psalm my juvenile dictator would read in a deliberate, impressive manner without being stopped more than once or twice in a page. This task ended, I was a little puzzled what next to undertake. I thought of writing out the New Testament; but, to tell the truth, my reader was getting a little tired of theology, and was evidently anxious for a change. Wishing to interest him in the work, so that he would not be likely to shirk it, I resolved upon procuring as exciting a tale as I could find, and writing it from his dictation. I was fortunate in my selection: it was a three-volume novel, the main incidents of which were placed in the backwoods of America, and were highly seasoned with terrible conflicts, narrow escapes, murder, love, treachery, suicide, and the like. I never had the slightest occasion to seek the services of my reader, who, whenever a leisure hour presented itself, invariably came to my side, with the book opened at

the place where he had left off. We must have killed two or three Indian chiefs every day. We were constantly getting into most horrid complications from which there seemed no hope of escape, and had often to leave off at those tantalizing places where in our popular periodicals we are accustomed to read, 'To be continued in our next.' Nothing could have been more fortunate for myself than the adoption of this method. In a month or two we had actually got through the three volumes. It was difficult to get my assistant to read sufficiently slowly, especially when we got among tomahawks and scalps; and, not wishing to be perpetually checking him, I had many a hard chase after the words as they fell from his lips. I nevertheless wrote every word of the book in phonography, and now and then devoted an hour or two to the reading of my notes, and correcting whatever errors I discovered. Of so much value did I find this mode of practice that I have constantly recommended it to others. There is nothing so conducive to satisfactory progress as the undertaking a definite task which is likely to extend over some considerable time, and resolutely going through with it. Effort put forth in a fragmentary way will always be more or less wasted; while the methodical, persistent pursuit of a well-marked out course will never fail of success. I strongly advise, then, every beginner to choose some book likely to be interesting or useful to himself and the reader, and to write every syllable of it from dictation. It may be slow and wearisome work at first, but every day, or at any rate every week, will make a sensible difference, and a considerable increase of speed will ultimately reward the patient toil."

Unlike most authors of treatises on shorthand, Mr. Reed cautions young reporters against the danger they run of leaving out important words, when they act too boldly and consistently on the counsel of teachers who tell them to omit from their notes "more or less extensively and systematically all the short, unimportant words,"—a rule by which they are too frequently led to estimate the importance of words by their length rather than by their effect on the sentence in which they are placed. "Even telegrams," he observes, "are occasionally rendered ambiguous by the omission of little words. A medical man in London had been summoned to attend a patient in the country who was dangerously ill. The patient died before the doctor had received the message, and a second telegram was sent couched in these words,—"Don't come—too late! The physician read it without the break in the middle, 'Don't come too late'; and taking it to be a request to make all possible haste, he left town by the next train. This is an apt illustration of the danger attending the omission of little words, and I commend it to the consideration of reporters who think it beneath their dignity to write a 'the' or an 'of' when engaged in note-taking."

One of the most difficult duties of the reporter is to condense the language without misrepresenting the thought of loose and wordy speakers who, besides being given to tautology, are consistently wanting in conciseness of expression, and often neglect to conclude long sentences which they begin with an air which implies that they will contain matter especially deserving of attention. Rapidity of utterance seldom occasions him serious inconvenience; for the tongues of the quickest speakers amongst our best parliamentary debaters rarely outrun the pens of fairly competent recorders. "When a full report is required of speeches like those delivered by Mr. Gladstone or Lord Westbury, whose thoughts almost invariably and of necessity clothe themselves in clear and precise language, the reporter has absolutely nothing to do but accurately to record the words that fell on the ear." But the case is far otherwise when he has to catch the words, and—a far harder task—transmit the meaning of speakers

who, sustained and carried on by the applause of friendly hearers, speak to their own satisfaction, but are quite unaware how nearly unintelligible their utterances would be in print if the reporter produced them word for word as they were delivered.

On his advancement from provincial service, in which our best reporters have usually learnt their craft, to an engagement on a metropolitan paper, the reporter, on first entering "the gallery," where his best powers are required, "looks with something like dismay on the House below, and wonders how he is to catch the words of such distant speakers. This, indeed, is the chief difficulty of new comers. Few of the speakers whom it is necessary to report fully have a very rapid delivery; and no reporter who can write well 140 or 150 words a minute need feel any anxiety as to his stenographic powers. But to report a speaker without distinctly hearing him, *hic labor, hoc opus est.*" When we rebuild or enlarge our lower chamber for the due accommodation of its members, it will be well for us to make such arrangements for the press as shall leave our reporters without grounds for complaining that speakers are "inaudible in the gallery."

*The New England Tragedies in Prose.* By Rowland H. Allen.—I. *The Coming of the Quakers*; II. *The Witchcraft Delusion.* (Boston, Nichols & Noyes; London, Trübner & Co.)

Mr. Allen is, in this case, plaintiff against the poet Longfellow. The bard is, by implication, accused of misrepresenting the Puritan Fathers in his latest poetical work; and Mr. Allen, after politely expressing a curiosity to know "how much is fact and how much is fancy in the latest work of the Laureate of America," proceeds to show his view of the case. We may say at once that the book is interesting and well written. It should certainly be placed side by side with the poems.

Mr. Allen's case for the Puritans against the Quakers who sought refuge in the asylum where the former had sheltered themselves, amounts to this:—When New England was getting into order and prosperity, the head man in the Puritan Church there was one Norton, of Essex, who had sought in America the toleration denied him at home. "By nature he was a peacemaker," but it also appears that "his tenets surpassed in terror those of the celebrated Calvin," and one of them asserted that it was lawful to put down religious error "with the holy tactics of the civil sword." The early New Englanders had all comfortably settled down to the consequences of this state of things when the persecuted Quakers from the old country landed as refugees, and began very active work as missionaries. They found religion in as bad a way in America as in England, and they began to set the deluded Church right again. But the rulers of that Church and of the country where it was established were bent upon one thing—on enjoying their religious opinions quietly, by preventing any disturbance of them on the part of intruders. Now, when the Quakers appeared, they were as welcome as wasps in a beehive. They were ejected; but they returned. They were then despoiled, fined, imprisoned, again turned out; but again they came back. They were then whipped and tortured. The Quakeresses asserting the power of the Spirit, they were privately whipped, but the Spirit was not whipped out of them. So they were next publicly whipped. When this did not suffice (and the more they were persecuted the more did their audacity wax defiant), these women, young or old, were



flogged stark naked at the cart's tail. But the peace-loving Puritans failed to lash either the pride of womanhood or the spirit of Quakerism out of them. Neither could they subdue the courage and pertinacity of the male Quakers. The wrath of the authorities now boiled and foamed over all bounds. They had come to America to enjoy freedom of opinion and the peace and harmony resulting from never being opposed or contradicted; and here were those pestilent Quakers abusing their right of free soil—free to the Puritans,—and impudently protesting that the latter were running altogether out of the groove of salvation. It was not to be borne, and the Puritans proceeded to hang the Quakers, men and women—sometimes, it is said, even children—wherever they could lay hands on them.

The Quakers, no doubt, were unreasonable, but they were goaded into the wildest fanaticism by the cruelty of their oppressors. Their story is a terrible tragedy, full of incidents that shake the heart with indignation, melt it into sympathy, or move it to reverential admiration at the sight of men who became more calmly heroic the nearer they drew to the most ignoble of deaths. Longfellow has sent up a poetical wail of anguish at the crimes of the judges and the sufferings of their victims. Mr. Allen thinks the wail very gratuitous, but his own details justify that and more. His defence of the Puritans is, that they never thought of allowing toleration to any other sect of Christians, and why should they, since episcopal England had allowed none to them? It appears to have escaped the counsel for the old Anglo-American Puritans that, before leaving this country, they had loudly complained that they were denied freedom of religious opinion, asserted that it was the birthright of every one born into the world, and deemed it horrible tyranny that men should be made to suffer persecution or death at the hands of their fellow men, because of a diversity of opinion on the interpretation of a text or on the fashion of a garment. They demanded the right of worshipping God in happy tranquillity and without disturbance. Well! cries the Puritans' counsel, how could they enjoy that happy condition in America if the Quakers insisted on lodging among them and pretending to know more about the great Mystery than themselves? The lamentable fact is, that in those days no sect admitted toleration. Every religious body as it came uppermost, was cruel to all others that interrupted its otherwise calm condition of power and felicity. Mr. Allen's *tu quoque* sort of argument is worth nothing. When the Quakers were let alone, they proved that such a course was well pursued.

Mr. Allen next treats of the witch-scare at Salem towards the close of the seventeenth century. It is to be remembered that "saintly John Winthrop," who hung the Quakers, had hanged a witch too, long before they were tortured and hanged in half-dozens in the scare, or delusion, named above. It is unquestionable that good and wise men—Baxter, More, Chief Justice Hale, and others—believed in witchcraft. The supposed craft was execrable because its members were in alleged league with the Devil; and mankind was mercilessly hostile to those who were the ministers of mankind's great enemy. The desolation at Salem was not, however, caused by "witches," but by their accusers. These were, in the beginning, a company of girls and women who amused themselves in the long winter nights by practising tricks, which grew into a species of spiritualism, and then into a wild excitement attended by acts and utterances to account for which the blame was laid on innocent persons, who were said to have

"bewitched" the hysterical idiots, their accusers. We are no longer amazed at the fact that innocent people, thus charged, suffered cruel death, to the infinite satisfaction of the guilty. The history is too familiar to create more amazement than it has done already. No incident invented in 'The Amber Witch' is stranger than the realities in the histories of witchcraft. When once the impulse was started on the Devil's side, and to be accused of witchcraft was to be hanged by the neck, drowned, or burnt to death, people found safety in becoming accusers, and thus murdering their friends and neighbours that they might live in dishonourable tranquillity. More honest people went mad with fear, and in their madness confessed themselves to be in compact with the Devil. Others, not dreaming of harm, would let drop an idle word, which malice would take up to mortal issues. There were a few daring young spirits among the more audacious and curious girls who longed to know something of the matter; but terrible mischief came of it. They were not afraid to meet the Evil One in the dark, and yield themselves as required, soul and body, to the Destroyer, for privileges which he was to confer in return. Many of these dupes confessed the fact, and acknowledged the presence of Satan. The witch-finders could always catch these dupes in their snare; but as they never caught that mysterious gallant, the Devil, it is possible that the witch-finders played that part themselves. Doubtless this was the case in America as well as in England; and Cotton Mather had these over-bold lasses in his mind when he deprecated the universal use of halter and faggot on alleged witches. He thought a little wholesome whipping might take the Devil out of those who had been, as he says, "hooked into some degrees of witchcraft." It is a curious fact that the scare at Salem came to an end when the accusers charged the wife of a fierce witch-persecutor, the Rev. Mr. Hale, with dealing with the Devil. The reverend gentleman said that he "knew his wife was innocent. The accusers had perjured themselves." This cry destroyed witchcraft by scattering those who made it live by accusing innocent people of practising it.

#### OUR LIBRARY TABLE.

*The New Testament.* Translated from the Greek Text of Tischendorf (8vo. Lipsiæ, 1855) by the Rev. R. Ainslie. (Longmans & Co.)

HAD the author of this version consulted Prof. Tischendorf, he would have been counselled to wait for the eighth edition now in progress, or at least to have stated that he translated the Sinaitic text. The reader would naturally suppose that Mr. Ainslie takes Tischendorf's Greek text; whereas he selects one which does not represent the ripe judgment of the best textual critic now living, but a single MS. The translator's fairness and freedom from theological prejudice are apparent. Hence his volume is a welcome contribution to that most desirable work, a thorough revision of the authorized translation. He has a fair knowledge of Greek, and makes many changes which are decidedly good. It speaks well for his scholarship that he is right in rendering several difficult words and phrases, such as *ἀνωθεν*, from above, in the third chapter of John's Gospel; "believe in God, believe also in me" (John xiv. 1); "abstain from every kind of evil" (1 Thessal. v. 22). But, though the translator has some qualifications for the work, we doubt whether he has all. He is deficient in minute and accurate scholarship, and has not used all the helps he ought to have had. It does not appear that he is acquainted with German, for all evidence of employing De Wette's version, as well as his commentary and Meyer's, are wanting. This is a serious defect. In many instances the sense of the original is not properly given, as in that beautiful verse of John xi. 25, "He that believeth in me, though he

die, yet shall he live." In Hebrews vii. 19, the authorized version is followed, which is incorrect. In Romans xii. 18, "being led away with the lowly" is wrong. It ought to be "led away by lowly things." 1 Timothy vi. 7 is strangely rendered, "For we brought nothing into the world, seeing that we can carry nothing out," which the Greek does not allow. In James iii. 6, "setteth on fire the circle of our family" is decidedly wrong. The translator does not seem to know the proper use of the English article in relation to the Greek one. Hence he often renders the latter where it should not appear in English. Thus "the grace and the truth came through Jesus" (John i. 17) instead of "grace and truth." He also misses Hebraisms, rendering "every prophecy of Scripture is not of private interpretation" instead of "no prophecy is of private, &c." The Preface, addressed to the English reader, contains several things open to animadversion, and gives an unfavourable idea both of the author's judgment and knowledge. Thus "the Genevan version was printed, in 1557, by Rowland Harte. It was the work of English refugees, who had fled during the reign of Mary," conveys an incorrect impression. The New Testament alone, the work of one person, was issued in 1557; the whole Bible, on which several were engaged, in 1560. What is the meaning of "Pope Pius the Ninth has published the four Gospels of the Vatican text?" All the New Testament has been published, under the auspices of the Pope, by Vercellone and Cozza.

*Laboratory Teaching; or, Progressive Exercises in Practical Chemistry.* By Charles Loudon Bloxam. (Churchill.)

IT is long since we have seen so well intentioned a book as this of Prof. Bloxam's. It is not so complete as Faraday's 'Chemical Manipulation' was; but, so far as it goes, it is of the same general character, and it will fairly bear comparison with that more comprehensive volume. For those who are commencing the study of practical chemistry this little volume will prove most valuable. As the author remarks, the power of discovering the nature of unknown substances is the first, and often the only, requirement of the majority of learners; and, knowing this, the method of instruction adopted leads directly to this end. To the learner who has the advantage of a laboratory, Prof. Bloxam's volume will be a most valuable companion, and it will be still more useful to him who may be attempting to acquire a knowledge of chemistry without the aid of a master. The book supposes the pupil to start without any acquaintance with chemistry. It avoids all theoretical speculations, and it retains the nomenclature which is at once the most familiar and the most philosophical.

*An Introduction to Scientific Chemistry.* Designed for the Use of Schools and Candidates for University Matriculation Examinations. By F. S. Barff, M.A. (Groombridge & Sons.)

THIS little volume is, in many respects, an excellent introduction to the science of chemistry. The arrangement is satisfactory, the illustrative experiments are clearly described, and the explanations of chemical changes are lucid. The work is evidently the result of considerable practice in teaching the science of which the author writes, and but for one drawback it would be peculiarly well suited for "the use of schools," for which the author tells us he designed it. In what school, except it be that of University College, does Mr. Barff expect to find young students who are acquainted with *hydric sulphate*, *hydric oxide*, or *potassic hydrate*? Would he not have conveyed the knowledge which he desires to impart as exactly and much more readily if he had used the terms *sulphuric acid*, *water* and *potash*? We do not desire to discuss the question of the correctness or of the advantages of the nomenclature which had its rise in the laboratory of University College. We will admit, for the moment, that it may be more exact, more flexible, and more adaptable to the advances of the science than the nomenclature which was created by Lavoisier, and adopted, with such modifications as were demanded by new discoveries, by all chemists down to the present time. Our argument is, that by using terms which require special interpretation



we are placing difficulties in the path of the learner. That this is no idle objection we might show by examples from the pages of this very volume, where the author's usual clearness is strangely obscured by the difficulty which he finds in dealing with his own nomenclature. One example, however, will serve. At page 175, we find "hydric sulphate, called also sulphuric acid," and its composition—hydrogen, sulphur and oxygen—is given; then we are told "that, at the temperature at which its vapour-volume has been taken, hydric sulphate separates into sulphuric acid and water." Now we would ask, what young student can make out from this what really hydric sulphate is? If hydric sulphate is sulphuric acid, how can it separate into sulphuric acid and water? Many similar examples might be given to show how unfortunate it is that a really good book should be sacrificed to a nomenclature which is, to say the best of it, at least immature.

*Free Libraries and Newsrooms; their Formation and Management.* By J. D. Mullins. (Sotheman.) Mr. Mullins is the chief librarian of the free libraries in Birmingham, one of the towns which early adopted the Free Libraries Act, and carried it out with munificence. This little book gives a sketch of the means by which a free library may be worked and made most useful. The building, says Mr. Mullins, should be large and cheerful, situated in a good street, and containing handsome and well-furnished rooms. This is necessary in order to attract working men. For their retention, plenty of the best newspapers should be provided, and the stock of books should be of the amusing as well as of the instructive order. Mr. Mullins gives us one significant fact that has come within his own experience as to the working of free libraries. In Birmingham, during the year 1867, the number of books lent out was 262,000, and of these only 22 were lost. We should have been glad of some further details of the number of readers and the books most in demand. The towns which have not yet adopted the Act, among which we are sorry to find Edinburgh and Leeds, might have been more moved by such information than by Mr. Mullins's clear and sensible account of the process and the expense of putting the Act into operation.

*The City of London Court: a Handy-Book on its Practice and Procedure.* By G. Manley Wetherfield, Solicitor. (Tiver.)

THE City of London Court, which was formerly the Sheriffs' Small Debts Court, is now practically one of the County Courts. Mr. Wetherfield practises as a solicitor and advocate in that court, and has here given a very clear view of the mode of proceeding and the manner of proving a simple case. His instructions are applicable to all County Court proceedings, as well as to those in the City Court. As no professional costs are allowed where the claim is under 5*l.*, it is clear that many persons must act as their own lawyers, and others are so in the exercise of a somewhat doubtful economy. This work is, therefore, useful as a little book for little suitors.

*English Versification: a Complete Practical Guide to the Whole Subject.* By E. Wadham. (Longmans & Co.)

THE subject is certainly an interesting one. On our author's fitness for dealing with it we shall, perhaps, throw some light by means of a few lines from his Preface:—"This work claims to be an exhaustive treatise on English versification, giving a complete view of all measures, their nature, relative bearing, and application. . . . To the blind regard for precedent at the bottom of the false method prevalent is to be ascribed the present most backward and unsatisfactory state of the art both in practice and in theory, and its non-attainment of anything approaching what must be held as its due development. From time to time a very slight step in advance has been taken by some poet, in a slightly novel arrangement of rhymes; seldom more; but the progress has been slow and painful to the last degree, that to this hour much is unaccepted and tentative what to have been fully known and worked two centuries ago would not have been early. From this neglect and misconception that English versification has so long lain under, having had to delineate almost a new

science, it has been necessary, like for an explorer in an unknown country, to give appellations to every landmark pointed out; and here, be it said, care has been taken to render these as appropriate as possible." Though certain to incur Mr. E. Wadham's contempt, we cannot in conscience say that "the unsatisfactory state of the art," as exhibited by Shakespeare, Tennyson, and several intervening English poets, is likely in our opinion to derive much amelioration from the Complete Guide of which he at last puts us in possession.

We have on our table *The Open Secret: Sermons mostly with the Heart of Christ and Christianity*, by the late Rev. A. J. Morris (Miall).—*The Joint-Stock Companies' Directory for 1869* (Barker). New Editions of *A History of the Free Churches of England*, from A.D. 1688 to A.D. 1851, by Herbert S. Skeats (Miall).—*The Night Side of London*, by J. Ewing Ritchie (Tinsley).—*Compensation of Ecclesiastical Persons in the Irish Church: a Letter to His Grace the Lord Primate of All Ireland*, by the Rev. Charles Crossle, jun. (Collingridge).—*The Power of Christ's Resurrection: a Sermon preached in St. Paul's Cathedral, on Easter-Day, 1869*, by H. P. Liddon, M.A. (Rivingtons).—*The Evidence from Tradition and from the Fathers applied in Support of the Apostolic Origin of the Fourth Gospel*, by David Rowland (Longmans).—*Some Remarks on the Irish Church Bill, &c.*, by W. Maziere Brady, D.D. (Longmans).—*The Disendowment of the Irish Church: a Speech delivered in the House of Commons, on Monday, March 22, 1869*, by Sir Roundell Palmer, M.P., on the Second Reading of the Irish Church Bill (Macmillan).—*Observations on the Irish Church Bill*, by Charles H. Todd, LL.D. (Rivingtons).—*Primary Education Commission, Ireland: Evidence of the Irish National Teachers' Associations, in Reply to Queries addressed by the Commissioners to Vere Foster, Esq., and submitted by him for their Consideration* (Ward).—*National Education: Some Proposals*, the Essay to which the Prize offered by James Clay, M.P. was awarded (Hamilton & Adams).—*Fifth Report of the Manchester and Salford Education Aid Society* (Manchester, Cave & Sever).—*Address on National Education*, delivered in the City Hall, Glasgow, on April 6, 1869, by John Nichol, B.A. (Glasgow, Maclehose).—*A Dialogue on the Question of Higher Education in Ireland, considered chiefly in relation with Mr. Gladstone's Irish Policy*, between Gubernator, Hibernicus, Liberius, Academicus, and Crito (Dublin, Kelly).—*A Scheme for Proportional Representation*, by Walter Bailly (Ridgway).—*Upon Negative Votes: a Contribution towards the Discussion of the Means of perfecting the Electoral System*, by Clair J. Grece, LL.B. (Barrett).—*A Standing or a Popular Army?* (Bell & Daldy).—*London Water Supply: Outline of the Plan for the Proposed Supply of Water to London from the Sources of the River Wye, in South Wales*, by Hamilton H. Fulton (Stanford).—*Railway Travelling in the Nineteenth Century, with Plan of Proposed Improvements*, by George Lansdown (Pettit).—*Observations on the Lights and Pilotage Services as administered by Trinity House*, by Augustus Smith (Spon).—*Observations on Coinage and Our Present Monetary System*, by L. A. Nicholson, M.A. (Trübner).—*Proceedings of a Committee appointed by the Council of the Society of Arts to Report upon the Best Way of dealing with the Thames Embankment* (Trowce).—*and Joint Stock Companies and other Associations, their Functions and Rationale*; being an Inquiry into the Principle of Association, in its Moral and Religious Aspects, a Lecture by William Bennett (Wilson).

## LIST OF NEW BOOKS.

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[ADVERTISEMENT].—NOTICE.—Sixty-five Pictures from the celebrated Collection of Count Kescheloff-Besborodko will be Sold by Auction by Mr. DURAND-RUEL, 1, Rue de la Paix, Paris, at the end of May. Many of these Pictures were acquired by Prince Besborodko from the Collection of the Duke of Orleans, and some from the collection Perry during the French Revolution; at all events, a selection of excellent Pictures will be here offered to the Public, such as will rarely occur in a Public Sale. The gems of the Collection are:—A Chase in a Wood, by Van der Velde—A Landscape, by Van der Heyden, with figures by Van der Velde—A Coronation, with the Crown of Thorns, by Rembrandt—Three Teniers—Two Potters—Two Wouvermans—Three first-rate Dujardins—and Two Berghems. The other Schools will likewise be worthily represented by Cimma da Conegliano, Andrea del Sarto, Procaccini, three Murillos, and Greuze. Finally, there are some Historical Portraits of the highest interest, a Portrait of Madame de Sévigné by Netscher, and one of Madame Récamier by Trudhon.

## A REMINISCENCE OF RAMSEY, IN THE ISLE OF MAN.

(W. W. ob. April 23, 1850.)

WITH daily prospect of the Cumbrian Hills  
In mist or sunshine-lighted, o'er the sea,  
I paced the verge of Mona; and I said,  
"There dwells a Great Man: I shall one day walk  
Through landscapes that confess him suzerain,  
May see the prince, may haply hear his voice."  
And day by day new Spring upon the fields  
And waves grew brighter.

One day brought this word—  
"The wise old Poet of the lakes and hills  
Is gone away for ever. Wander now  
Through all the region, him you will not find  
Among the shadows of the folded hills,  
By lonely tarn, or dashing rivulet,  
Along the valley, up the windy fell,  
In wild-flower mead, or under forest boughs,  
Or floating on the broad translucent mere,  
Musing and murmuring song. You will but find  
His grave."

The vernal sun shone forth; I paced  
The strand, and clearer than before I saw  
A coast of mountains o'er a glittering tide.  
How mournful stood those faint-blue peaks and vales!  
Empty of all its joy the enchanted ground!  
Those mountains now were Wordsworth's monument.

W. A.

## ARTISTIC COPYRIGHT.

AMONGST a multitude of invaluable public services rendered by that energetic and most useful institution, the Society of Arts, Manufactures, and Commerce, should not be forgotten what it has done, and is doing, for the creation and protection of artistic copyright property. The defective state of our laws relating to such property having been brought before the Council of the Society, in 1856, a committee (chiefly composed of artists) was formed to inquire into the matter. After infinite trouble, and incurring considerable expense during several years, the Society succeeded in obtaining the attention of Lord Westbury (then Attorney General) to the subject. A Bill was prepared, which he brought into the House of Commons in 1861; but that Bill was not carried beyond the first reading, probably because he became satisfied that it did not sufficiently protect the interests of the employers of artists and the public. Those defects were, to some extent, afterwards supplied; and in 1862 (Lord Westbury then being Chancellor) a Bill was passed



"for amending the law relating to copyright in works of the fine arts, and for repressing the commission of fraud in the production and sale of such works." Amongst other things, this Act, for the first time, granted copyright in "paintings, drawings and photographs."

That important principle being established by Parliament, some years afterwards a considerable number of the most eminent British artists and publishers urgently pressed the Council of the Society of Arts to carry their good work still further, by endeavouring to obtain a consolidation and amendment of all the existing legislation affecting artistic copyrights, including that which relates to engravings and works of sculpture, as well as paintings, drawings and photographs. The applicants to the Council complained that such legislation is so confused and defective, that it exposes the proprietors of artistic copyright property to serious depredations and injury. After due examination of the matter, the Council were satisfied those complaints were well founded, and therefore caused a Bill to be prepared for the purpose of remedying the mischiefs in question.

At the solicitation of the Council, Lord Westbury undertook to bring in this Bill. We understand that his Lordship has taken the greatest pains to master the subject in all its details, and to render the Bill as complete and equitable a measure as possible, having regard not only to the interest of artists, but also to those of their employers, and the purchasers of their productions. This Bill having accordingly been brought in by Lord Westbury, during the last month, he presented two petitions to the House of Lords, one from the Society of Arts, and the other from "painters, sculptors, engravers, photographers, print and photograph publishers, and purchasers of works of Fine Art." The latter was signed by upwards of one hundred and eighty artists, &c., including the President and almost all the members of the Royal Academy as well as other artists of eminence in every department of the fine arts; also publishers of engravings, &c., and purchasers of works of fine art.

The petitioners very justly, as it seems to us, complain to the House that "there are no less than nine Acts of Parliament, and portions of Acts, relating to the subject of artistic copyright. These enactments range from 1734 to 1862, and form a voluminous, complex, and inefficient mass of legislation, upon a subject which your petitioners submit might and ought to be rendered simple and efficient. In fact, the legislation upon artistic copyright is so confused and defective, as regards the machinery it affords for enabling the proprietors of artistic copyrights to protect their property therein from piracy, that the intentions of Parliament in granting such copyrights are defeated to a very considerable extent.

"Your petitioners are also advised and believe that Her Majesty the Queen has entered into numerous copyright Conventions with France and several other foreign States upon the express basis of reciprocity, namely, that 'the authors of works of literature and of art to whom the laws of either of the two countries do now or may hereafter give the right of property or copyright, shall be entitled to exercise that right in the territories of the other of such countries for the same term and to the same extent as the authors of works of the same nature if first published in such other country would therein be entitled to exercise such right, so that the republication or piracy in either country of any work of literature or of art published in the other shall be dealt with in the same manner as the republication or piracy of a work of the same nature first published in such other country, so that such authors in the one country shall have the same remedies before the courts of justice in the other country, and shall enjoy in that other that same protection against piracy and unauthorized republication as the law now does or may hereafter grant to authors in that country.'

"In accordance with such international copyright Conventions, and in pursuance of the power expressly vested in the Crown under the International Copyright Act, Her Majesty the Queen has made and published various Orders in Council, whereby Her Majesty has ordered that the pro-

prietors of copyright works of literature and art first published in France and several other foreign States, shall have the privilege of British copyright therein for a period equal to the term which authors of the like works respectively first published in the United Kingdom are by law entitled, provided such books and works of art are duly registered at Stationers' Hall, as by law required. The French and other nations now interested in the British laws of artistic copyright, pursuant to the above Conventions and Orders in Council, amount to upwards of one hundred and thirteen millions.

"Your petitioners are also advised and believe that in France, and the several other foreign States with whom the Queen has entered into such International Copyright Conventions as before mentioned, the term of copyright allowed to authors of works of literature and of art is the same for all such works, and that such term is longer than that which exists in the British dominions; also that the machinery for protecting such property is simple and efficacious. The result is, that under the Conventions in question the proprietors of copyright works first published in the British dominions enjoy a larger and more efficacious protection from the piracy of their property in France and other foreign States than the laws of England afford.

"Your petitioners therefore humbly pray that the great injustice arising from the present defective state of the British laws of artistic copyright may receive your Lordships' best consideration, and that such remedies be enacted as your Lordships may deem expedient."

Now, assuming the statements in these petitions to be accurate,—and we see no reason to doubt their accuracy,—then it seems clear that the immediate reform of our laws of artistic copyright is not merely a municipal obligation, but that it has become an international duty, which England is bound forthwith to perform. Those who are familiar with the subject confidently affirm that the present state of the laws in question is a scandal to the country, and a gross injustice to the subjects of those foreign States with whom the Queen has entered into copyright Conventions. We therefore trust all possible success may attend Lord Westbury with his Bill for "consolidating and amending the Law of Copyright in Works of Fine Art," and earnestly hope that it may become law during the present session of Parliament.

#### CRY FOR COPYRIGHT.

60, Paternoster Row, May 4, 1869.

Mr. Hotten, "author and publisher," has in your columns again favoured the world with his meditations on copyright law. As these lucubrations of his have been disposed of by nearly all the leading organs of the literary press, we pass them by, and beg your permission to reply on the part of Mr. Leland, whose absence precludes his doing so, to other portions of Mr. Hotten's letter.

Mr. Hotten begins by saying, "It is not true I wrote to Mr. Leland." Mr. Hotten did write to Mr. Leland; but because Mr. Leland does not happen, we presume, to quote his exact words, Mr. Hotten begins a paragraph with this bold denial, in which, nevertheless, he winds up by admitting in effect that he did do what he denies. Mr. Leland says, "A bookseller in London wrote to me, offering to pay me to give him the publication of these ballads." Mr. Hotten says, "I offered some months ago to pay Mr. Leland if he would collect his ballads for me, and make an enlarged edition." Where is the difference?

Mr. Hotten follows by saying Mr. Leland claims that which the law denies. Mr. Leland simply makes his claim on moral grounds for those of his works which are open property, and on legal grounds for those that are protected. Is it reasonable that Mr. Leland would claim that which he knows in common with every bookseller's assistant in the two countries the law denies him? Mr. Hotten says that the author's supplying us with certain additions was a device to secure copyright for the whole. Nothing of the kind. Mr. Leland does not say they were made for that purpose; the emendations and additions are valuable, and would, doubtless, have come to us had the law existed. In this part of his letter Mr. Hotten throws him-

self into an attitude of injured innocence which is truly amusing. He endeavours to make out that Mr. Leland and ourselves are the aggressors in this case, and that we have conspired to defraud him of his rights in "good morals" as well as law.

When Mr. Leland was about to offer to the English public an edition of these ballads, it was natural he should avail himself of the occasion of making any emendations or additions that were necessary; and Mr. Hotten, as an "author," ought to know that such compositions as Mr. Leland's develop and elaborate in the author's mind after their first production; but in order to make a point, Mr. Hotten designates these improvements "shifts and contrivances for giving an appearance of English Copyright." In this opinion he stands alone.

Mr. Hotten says that he could easily have secured a preference for his edition by publishing it at a price that would defy competition. How could Mr. Leland and ourselves do this in competition where Mr. Hotten exists? The commercial obliquity which leads a man to offer to the public the third part of a ballad as a complete work would, we fear, under pressure of competition, tend still further to minimize the offering. No; we cannot advise Mr. Leland to compete with Mr. Hotten, nor have we ourselves any desire.

It is enough for us that the leading literary organs have established these points against the "unauthorized reprints." 1. That he produced an unauthorized edition of these ballads, in which he mutilated and garbled the author's text for reasons of his own. 2. That his edition was incomplete, and that knowing this he stamped it with the word complete, thereby misleading the public and spoiling the author's work. 3. That he has charged us with putting on a profit of 100 per cent., while he himself, by offering the third part of a poem for sixpence, which we give entire for one shilling, did attempt to get a profit of 150 per cent. 4. That he ignored arrangements, the recognition of which constitute as it were a moral copyright law, and thereby debarred the author from the just profit to which he was entitled. 5. That he has offered to the public the first portions or fragments of poems which he cannot legally complete, and has thereby sold editions to the public which are so far valueless.

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#### THE ONLY ENGLISH PROCLAMATION OF HENRY THE THIRD.

25, Argyl Road, Kensington, April 26, 1869.

I am greatly obliged to your Correspondent, "H. F.," for having called my attention to some errors in my edition of the above document, which I had laboriously, but, as it appears, vainly, endeavoured to make perfectly correct. It is gratifying to me that an eye accustomed to mediæval MSS. for five-and-twenty years has discovered no more. But even his eye did not see all; for, in verifying his corrections by the originals, I discovered another error which he had overlooked.

The only parts of my work which I had laboured to make absolutely correct were the copies of the French and English proclamations—pp. 18-23 of my book—and the interlinear comparison of eleven editions with the original—pp. 58-70. In the latter, "H. F." points out no error, most probably because he had not verified it. In the English version, he says (correctly) that Will' 9 (that is, line 9 of the original MS.) should have no dot over the *i*, and that Aldithel 10 should have the mark of contraction ('). To this I now add, that Warewik' 10 should not have the mark of contraction. With these exceptions, I believe my edition is absolutely correct.

In the French version, "H. F." rightly states that Tuz 1. should be *tuz*, with a small *t*; but perhaps it would be more correct to say, that I omitted to mention (as I should have done, because the tracing which I took ten years ago shows the fact distinctly), that *t* stands for a long *s*, with a *t* written over it. Again, "et" 6 and 9 should be *et*, to indicate an expanded contraction. Also, in *conseil* 1, *kil* 4 (twice), and *dreit* 5, the *i* should not be dotted, and in *ki* 2 (which "H. F." apparently considers should simply not be dotted), the *i* should be accented, *ki*, to show the flourish. The above errors are scarcely perceptible; but "fort 9" and



"Warrewyke 9," for *forz*, *Warrewyk*, are blunders, which occur in my tracing. In the first, the *z* had been added on afterwards over the upstroke of the *r*, and in the second, the cross-stroke of the *k* prolonged into the down-stroke of the contraction deceived me in tracing; but as I had correctly read Northfolk 9 (of English), which has precisely the same terminal form, I admit that these were positive blunders, which I am glad to have an opportunity of acknowledging and correcting.

The title to the patent roll of 43 Henry the Third, on p. 10, last line, contains the two misprints pointed out by "H. F.," which were correct in my tracing. The side title had *Comitss*, in accordance with my tracing; and I had accounted to myself for this curious form by supposing the *ss* to have been a mark of the plural. But I was wrong; and the correct form is certainly *Comitat*, as "H. F." has pointed out, though any one who consults the original will see how the mistake arose.

In reference to the flourish over the *i* in the second *onie* 6, of which I said, "the base is very faint, and further disguised by a crumple in the parchment, with an indentation in the middle of it," "H. F." asserts, "on no occasion have I found any part of it faint." When I re-examined the stroke last Saturday, I found the flourish absolutely interrupted; though I took the precaution of condensing light upon it, and viewing it through a strong glass. In confirmation of this, I may refer to Sir Henry James's photo-zincograph, in which, as I have observed, p. 129, note 1, the flourish is "resolved into a dot over *i*, and a horizontal line over *e*, thus *oniē*."

One observation of "H. F." is, I think, likely to convey a false impression. He says—"Mr. Ellis remarks (page 51) that his edition of 1861 contained 'the errors *enionions*, *Gineons*, *seelces*, *secl*.' In the present edition he repeats the first, third and fourth of these errors in p. 84, pp. 93 and 94, and p. 93 respectively; while instead of '*Gineons*' we have (p. 93) an entirely new form, '*eneuous*,' where *u* takes the place of the last *n*." In the edition of the French version itself, pp. 18, 20, 22; in the passage, p. 12, where I explain the origin of the extraordinary error *Gineons*, made by the Record Commissioners and repeated by Pauli, and in p. 51, where I pointed out the errors I had committed in 1861—that is, in every important place—the words are all printed correctly, *enionions*, *eneuous*, *seelces*, *secl*. The latter part of my book had been written before I discovered these errors (I may mention that on the 24th of January, 1863, the Patent Roll of 42 Henry the Third could not be found, so that I was unable then to verify the French version), and those of the roman for italic *et* already named, and though I endeavoured to correct them in the MS., I apparently failed to do so in all places or to detect the error in type. Of course *eneuous* for *eneuous* was a misprint of *u* for *n* of the commonest kind, which a reference to the critical passages named immediately corrects.

With regard to the proclamation of the 4th of August, 1258, I professed to reprint it from the Royal Letters (Vol. 1., a misprint for Vol. 2, p. 129), after comparing it with the original, and hence I took the extensions of the contractions, together with *jurer*, *is*, *meomes*, *Goulehaust*, as there printed, though after re-examination of the original, I think "H. F." is right in saying they ought to have been *jurrer* or rather *wurrer*, *as*, *meemes*, *goule haust*, though the two last are doubtful.

The misprints "H. F." has pointed out are, I am sorry to say, not the only ones in my book. Thus, I have allowed the printer to add a new saint to the calendar and canonize the worthy antiquary Sir Harris Nicolas as *St. Harris Nicholas* (p. 8, note, last line). But I think your readers will go away with a wrong impression of my work if they suppose that it turns upon such "microscopically minute" errors as those left in my English version of the Proclamation. I have corrected grievous errors made by preceding editors who professed to print from the original. Pauli's conjectural text would have been good, but for the accidental omission of the words: *corl on Aubem Joh of Plesseiz*, 9, 10, which was corrected by

Regel, who has given us the best text. I have been also able to correct Pauli on a point of history, and show that the Proclamation proceeded neither from the Twenty-Four, nor from the Fifteen, but from the Westminster Parliament of the 6th of October, 1258 (p. 16). I have shown that the intention of the proclamation was to bind every one by an oath to obey the Twenty-Four, and that it contained the words of the oath to be taken. I have also illustrated every phrase from contemporary documents, and explained the precise value of every word and construction. As "H. F." does not criticize these parts, I hope that I have not blundered over them, and trust that my paper has been a contribution to history as well as philology.

ALEXANDER J. ELLIS.

#### THE MOTHER OF TWO POETS.

Cranbrook, April 26, 1869.

I deem it to be my duty to take some notice of the *Miscellanea* in your impression of the 24th of April, under the heading "The Mother of Two Poets." The discovery having been made by me, from the Cranbrook registers, who the mother was that gave birth to those two eminent poets, Phineas and Giles Fletcher, I think before we go on pilgrimage to a certain house situate on the slope of a hill, about five miles from Cranbrook and one and a half from Marden Thorn, and recognize it as being the spot from whence so much fame proceeded—and which "J. F." is pleased to call "Hu-Sheafe House"—we had better consider if it rests on any better authority than his ingenuity.

I have not the slightest wish to detract from the ancient and interesting character of this particular house. Its age and style of building may be a subject worthy of investigation, but I think it will be almost, if not quite, impossible to get a connecting link between it and Joan Sheafe. First, negatively: If a stranger passes that way, and inquires of those who dwell in the neighbourhood by what name this house is called, they will be told "Hush Heath." This, as the house is ancient, would lead a stranger to conclude that it was once occupied by a person whose name bore some resemblance in sound to "Hush," and that the district in ancient times grew a great deal of heath and furze, which was a fact, and it continued to abound until the land was brought into modern cultivation. However, if it is any advantage to "J. F.'s" theory, I will inform him that three or four years ago, in transacting business with the occupier of this particular property, I asked him what he considered to be the proper name of this house. He replied, "I believe it is 'Heart-Sheafe'"—but no explanation was offered why he thought so. There is an election to choose from Heart-Sheafe and Hush Heath, and I choose the latter; and "J. F." assists me in doing so, because he says "Heart-Sheaf" or heath is a house at the foot of the hill. A speculation might be ventured on the first syllable "Hush" that it was *Huss*, and that it was anciently occupied by a Bohemian refugee. So much by way of speculation.

"J. F." argues with some point what difficulties existed respecting the boundary of parishes, but having paid some attention to this subject, as far as relates to Cranbrook parish, I do not think that Hush Heath was ever thought to be within our parish until "J. F." ventured this idea. I do not believe that either the name of the house or its situation will yield any archaeological evidence to connect it with "the mother of the two poets." If I cannot point to the identical house where this fair damsel was brought up, I think I can to the locality, having very carefully examined every ancient record to be found in the parish of Cranbrook. I can state that we have a record of the first levy made for poor-rates, and it was made upon the voluntary principle, as it should seem, and was a rate of ability; and for the best mode of making this house to house collection the parish was divided into districts and called by names now well known. This rate was first made in 1608, truly twenty-eight years after Joan Sheafe was married to Giles Fletcher. But we meet with the establishment of the Sheafes in more than one district, and the families appear to have some settled residences there; but the most considerable

of these families, by the rate that was collected, was in the town, within three minutes' walk of the vicarage house, where Giles Fletcher, the father of the two poets, was brought up. I therefore think it far more likely that Giles Fletcher wooed and won Joan Sheafe from this establishment than from so "wild and romantic" a spot as "Hush Heath" or "Hu-Sheafe" or "Heart-Sheafe," or whatever is its proper name, which had no other approach from Cranbrook in those days than a series of green lanes in summer, but which were almost impassable in winter from mud and mire.

W. TARBUTT.

#### 'THE TESTAMENT OF LOVE' AND CHAUCER'S CLAIM TO THE AUTHORSHIP OF IT.

Maidenhead, May 1, 1869.

HAVING been an earnest labourer in the field of our ancient literature during more than thirty years, and admiring, as I heartily do, the zeal of Mr. Furnivall in the same cause, I am not at all disposed to find fault with the hasty and disparaging expressions in his letter in the last *Athenæum*. If he thinks lightly of me as a critic, it makes no difference in my estimate of him as an industrious and capable explorer.

I never in my life put myself forward as a competent judge on any question regarding Chaucer's language; but, about two years ago, I did venture an opinion that the author of 'The Canterbury Tales' and 'Troilus and Criseida' could not have been the author also of 'The Testament of Love.' Every bird can build a nest after the wren has shown the way; and it now turns out that various writers have for some time been of my mind, though they never printed a single word upon the point. It was asserted, in the Report of the English Text Society, that "prior critics" had been of my opinion; but when I asked that those "prior critics" should be named, it only appeared that, in 1863, certain gentlemen, and among them Mr. Bradshaw and Mr. Furnivall, had verbally arrived at the same conclusion that I had put in print in August, 1867. If, as I did, they had published anything upon the question, Mr. Furnivall would, no doubt, have so stated; and I therefore readily suppose that the mention of "prior critics," when, in fact, none existed, was merely the *lapsus penæ* of a rapid writer, and was not intended as any disparagement of my little discovery.

Sir Harris Nicolas and Mr. Bell are again referred to by Mr. Furnivall as having taken up my view of the subject; but I defy his ingenuity to establish that they ever doubted the authenticity of 'The Testament of Love' as the work of Chaucer. In 1866 Mr. Morris, in his edition of that poet's works, 6 vols. 8vo., actually quotes a long passage from it as Chaucer's own testimony on a curious point of philology. I only allude to it as a singularity that, if Mr. Furnivall in 1863 disbelieved that Chaucer was the writer of 'The Testament of Love,' he did not induce Mr. Morris, in 1866, even to express a doubt upon the question.

I only claim to be, what it is now admitted I am, the first writer who in print deprived Chaucer of a production attributed to him without dispute for about the last three centuries and a half. If called upon to show how long this notion has possessed my mind, I might go back, not, like Mr. Furnivall, to 1863, but to 1855, when I first obtained Godfrey's impression of Chaucer's Works, printed in 1532, where 'The Testament of Love' originally appeared. I then read it with all attention; and I may here, perhaps, be allowed to quote my own memorandum upon the title-page, made as I proceeded with the perusal. It runs precisely thus:—"It may be remarked how late in the sentence Chaucer often places the verb in this prose work: see folio ccxxx., &c. Query, Was it by Chaucer?—Certainly not. 20th Oct., 1855." In the course of the performance itself I marked at least fifty places that seemed to me to militate against the notion that 'The Testament of Love' was by Chaucer; and when I reached the folio preceding ccxli. I was necessarily thoroughly convinced that it was not by him.

These marks and the above note are now nearly fourteen years old, eight years before Mr. Furnivall



entertained the notion which he now claims to have expressed, but, unluckily, never promulgated. I at once so far admit his claim; and so satisfied was I, in 1867, that all the later part of Godfray's handsome volume was spurious, as regards Chaucer, that when I wrote my Essay, in August of the year last named, I actually called it "our earliest English Poetical Miscellany," and treated it accordingly, knowing that several of the poems there found were by Gower, Lidgate, Scogan, Heywood, &c., and some of them actually bearing date after the death of Chaucer.

Be it borne in mind, however, that my sole claim is, to have printed in August, 1867, an introduction to the early poetical miscellanies in our language, in which I asserted that Chaucer was not the author of 'The Testament of Love.' I readily allow, with Mr. Furnivall, that the discovery (so to call it) is not "worth a straw," excepting as it relates to the events of Chaucer's career. In that view, its importance can hardly be overrated; and having stated thus much, I freely make him, or anybody else who may want it, a present of the now admitted conclusion.

J. PAYNE COLLIER.

#### THE FRENCH SALON.

May 4, 1869.

THE figure at which last Saturday's throng at the Salon has been set must be grossly exaggerated. The crowd was great, and the *Palais de l'Industrie* is a vast building—with roomy aisles and broad parterres within its iron ribs; but seventy thousand people make a solid appearance even at Sydenham. The crowd on the first public day of the Salon is always great, for the artists and their friends go in a body, swelling the tide of outside visitors considerably; and last Saturday, a day contrived for an exhibition head-ache, Genius in the company of Madame; Genius radiant by the picture on the line, sullen under the canvas in a corner, or with stormy brow poring over a catalogue, filled the room. It is a day of heart-aches as well as head-aches; a day well over, like the private view of the first free Sunday.

Monday, in fine, was the first day on which a comfortable view of the pictures could be had, and the splendid guardians of public order could settle to the day-dreams under their cocked hats, which they are destined to enjoy into the dog-days. The artists who are not in the *Salon Carré* protest that it is no longer the Saloon of Honour; but it stands where it did, with noble tapestries at the entrance, and displaying at any rate a selection from the pictures of the year. The selection includes the leading works. The select few are not great, if we except Bounat's 'Assumption of the Virgin,' which, beyond possibility of question, is the capital and crown of the Salon of 1869. It is a noble work; lofty in conception, and grand in treatment. The drawing is rich and free, as well as correct, and the colour is solid and luminous. It hangs between the tapestried doors, and fronts Bognereau's immense scene of 'Apollo and the Muses before the Gods,' in a cardboard, nay, a rocky cloudland.

We are an eccentric race, it may be *bizarre*, and our Art may be, as Théophile Gautier described it in 1855, "*toujours aristocratique et gentleman*"; but it has never reached that vehemence in the grotesque which is embodied in M. Courbet's Hunting Scene in the Snow. There is some fine drawing; indeed, in every corner of this spasm upon canvas there is tutored power; the horse and the hounds are treated with a masterly hand, but the effect of the whole upon the crowds who pass is a start and a shrug of the shoulders. M. Courbet is surpassed by M. Manet in a green balcony scene.

Desgoffe has two exquisite passages of the richest and rarest colour. A Persian carpet, a sixteenth century sword-handle, an enamelled vase, a bronze statuette—are subjects enough for the living pencil of this patient and brilliant artist. At his elbow Protais hangs, this year, one of his gems of military life. To those who remember Protais's 'Bivouac' of last year, it will be only necessary to observe that his picture of soldiers cutting a road through a forest is worthy to be the companion of last year's scene. His figures have the freedom of sketches. I cannot remember an artist who contrives so

happily and thoroughly freedom and finish and breadth within frames not broader than the stretch of a hand.

'The Orchard,' by D'Aubigny, is an excellent, conscientious, harmonious picture, with a blooming tree daintily touched for delightful central object. Rousseau commands his two places in the Saloon of Honour, with 'Summer' and 'Autumn,' rendered with his customary truth and sympathetic regard for the atmospheres of the seasons. François's 'Mont Blanc,' and Doré's finished scene of the Alps, seen through a glade, are contrasts in the treatment of kindred subjects. In Doré's picture the plays of light and shade, and the ever-changing tints and phantasies of sparkle and shadow, which a mountain stream brings laughingly out of the distance, under the trees to the beholder's feet, make up a study of rare and patient force worth a score of more pretentious efforts.

A stern, hard-headed, keen man, heel planted upon knee, and, in brief, to use a vulgarism, "all there" (close by Lanoy's charming 'View of Pierrefonds'), is the 'President of the United States,' by Mr. Healy. The portrait is powerfully wrought, and the severity of treatment becomes the sitter, whose attitude proclaims his disdain of the graces. There are portraits in the exhibition by the score; but few, save Mlle. Jacquemart's picture of 'The Minister of Public Instruction,' and Dubufe's, that deserve to be under the same roof with Mr. Healy's work. The Americans have some notable work in the Salon, as Bridgman's 'Breton Carnival.'

I am offering you merely a peep at the Salon, hoping for permission to return to it shortly. For such a collection as this cannot be even skimmed in a morning, and I have not come to Isabe's 'Temptation of St. Anthony,' nor to Gérôme's 'Saunter in the Harem,' nor Madame Browne, nor the great inundation picture, nor the Malmesbury scene, with little Louis Napoleon playing about, nor the 'Green-Room of the Odéon' (about which a perpetual crowd is stationed), nor Frère's two delightful pictures of boys and girls coming out of school, lively and confused "as troutlets in a pool." I may just add that everybody asks, "Have you seen Clésinger's 'Cleopatra'?"

B. J.

#### OUR WEEKLY GOSSIP.

Dr. W. H. Russell, who accompanied the Prince and Princess of Wales on their visit to Egypt, Turkey, Greece, and the Crimea, is preparing for immediate publication a narrative of his tour.

Nearly six thousand visitors paid their shilling at the Exhibition of the Royal Academy on the opening day, and catalogues were sold to the amount of about 150*l*. Add the free list to the number, and it will not be surprising that the galleries, spacious as they are, were at some part of the day somewhat over-crowded. Much inconvenience would be avoided were a notice that the place of payment is within the galleries, at the very top of the stairs, set up in some conspicuous place; and we hope that the wearisome choke in the umbrella and parasol department will not be allowed to continue. For some months past the tradesmen of Piccadilly have complained of the detriment they have to endure by reason of the carriages waiting to take up at St. James's or the Egyptian Hall: what will they say now that the thoroughfare is blocked twenty times a day by the carriages and cabs thronging to the Academy?

At the last meeting of the Committee of the Newspaper Press Fund, Lord Houghton in the chair, some applications for aid were made and cases relieved. It is, however, much to be regretted that, from neglect to become members of the Fund, many sufferers cannot be relieved. There is an example now of a very afflicting character, where a hardworking man has died of consumption, leaving a widow and children, for whom a subscription is being raised by the reporters in the Houses of Parliament.

At their meeting last week, the Royal Society filled up the three vacancies in their list of Foreign Members, by electing Alphonse De Candolle (of Geneva), Charles Eugène Delaunay (of Paris), and

Louis Pasteur (of Paris): the first being eminent as a botanist, the second as a mathematician and physical astronomer, and the third as a chemist. The number of Foreign Members is limited to fifty; by this election the list is, therefore, once more complete.

Among the curiosities exhibited at General Sabine's Conversazione was a specimen of a peculiar kind of clay, named "turba," brought from Brazil. The name can hardly be accepted as descriptive, for the substance does not resemble turf, but has the appearance of an ochreous clay, yet unlike clay it is remarkably light. This turba—so to call it—is rich in oil, and specimens of the oil in various stages of preparation were shown. Hence its value as an article of commerce is considerable; and as there are prodigious deposits of turba on the coast about thirty miles from Bahia, it can be as readily shipped as guano. Taken in connexion with our prospective exhaustion of coal, and increasing necessity for burning concentrated liquid fuel in sea-going steamers, this discovery is the more important. We hear that a company is forming to make it available. Turba takes fire readily at an ordinary flame. It is, perhaps, one of the kinds of fat earth eaten by the natives of South America.

A Correspondent suggests that in the new Catalogue of the National Gallery it may be as well to give some notes as to the old picture-frames. These are matters of interest as to style and execution, which should be pointed out in a general heading of "Picture-frames."

A parliamentary paper has been published by way of return to an order of the House of Commons containing copies of correspondence relating to the proposed improvements in Park Lane and Hamilton Place, Piccadilly. The parties to this correspondence are the representatives of the Office of Works, the Metropolitan Board of Works, and the Office of Woods. The letters, which are too numerous and complicated to permit us to attempt an abstract of their purport in detail, illustrate the repeated efforts of the two former-named bodies to procure the long-desired and delayed enlargement of the means for access to and from Piccadilly and Park Lane. Also, what cannot be otherwise described than as the persistent obstructiveness of the Office of Woods, under Mr. Charles Gore, in behalf of his clients, the inhabitants of Hamilton Place, who are Crown tenants. In moving for these papers Mr. Ayrton was, doubtless, actuated by a desire to bring the matter before Parliament, so as to insure an authoritative decision on the vexing subject.

In connexion with the announcement of Mr. Edward Viles's proposal to reprint the chapter from Holinshed on which the story of Shakespeare's 'Macbeth' is based, Mr. W. S. Dalglish draws our attention to a copy of 'Macbeth,' annotated and published by himself, in which the passages from Holinshed are prefixed. A second edition of Mr. Dalglish's work was issued, in 1866, in the series called "Nelson's English Classics."

The project for establishing a large Aquarium at Brighton is taking shape. The old company, which proposed to start with a capital of 10,000*l*., has been broken up, and a new company, which proposes to raise 40,000*l*., as a beginning, has been formed. A Bill to carry out the work is now before the House of Commons. It is hoped that the Government will grant a large slice of foreshore, and that the corporation of Brighton will aid the undertaking by a gift of 7,000*l*. By the Bill before Parliament, the company take powers to borrow 10,000*l*. in addition to their capital. All this looks like being in earnest, and we wish the project every success. Mr. Lloyd, now of the Zoological Society of Hamburg, has been consulted on the scientific details throughout, and it is probable that this gentleman may be induced to return to England, and take charge of the Aquarium.

The Rev. C. D. Ginsburg presided over a meeting last week, in Liverpool, which was called to consider a project for improving the common method of English spelling. The subject was introduced by Mr. E. Jones, head master of the Hibernian Schools in that town. Mr. Jones con-



tended that the tendency of our language is to throw off redundant letters, and his proposal is to quicken this tendency. For example, he derives the words "ruffle" and "ruffian" from *rough*, and if his derivation be right (which we doubt), he asks why we cannot spell "rough" with three letters, *ruf*? He proposes to spell laugh, *laf*; tough, *tuf*; though, *tho*; and so on to the end. He cited the case of Walter Savage Landor, and another speaker referred to the spelling reform introduced in America, where the newspapers spell theatre, *theater*; centre, *center*; mitre, *miter*. The general opinion at Liverpool seemed to be that a change is desirable and could be easily made, "if the editors of periodicals would only lead the way." This may be the case, but these orthographic reformers ought to be quite sure that editors of periodicals will *not* lead the way. The public eye is sensitive and conservative; and no editor likes to offend the public eye by placing before it forms which are either uncouth or strange. Every reform demands a martyr. Walter Savage Landor made himself a martyr in this cause to a very slight extent, by writing sovereign *sovrán*, Pole *Polander*, and a few other words in an unusual manner. The public objected to these changes, and to the extent of that objection Landor suffered loss.

The Rev. D. Silvan Evans, Rector of Llany-mawddwy, Merionethshire, is preparing 'A Dictionary of the Welsh Language, from Original Sources.'

The Chaucer Society's issue of Texts for 1868 will be delivered to members next week. It comprises, in the First Series (of Chaucer's works), the 'General Prologue' and 'Knight's Tale,' in a six-text royal 4to. parallel-column edition, with a separate issue of each Text, from the following MSS.: Ellesmere, Hengwrt, Cambridge Univ. Gg. 4, 27, Corpus (Oxford), Petworth, Lansdowne, 851, the Cambridge and Lansdowne prints having marks showing the extent of Chaucer's translations and imitations from Boccaccio's 'Teseide.' The six-text edition also contains a sketch of the order of the Tales in thirty-eight MSS. and four old-printed editions of the 'Canterbury Tales,' with specimens of the two best known 'Movable Prologues,' the Shipman's, when mistakenly used as the 'Squire's Prologue,' or without purpose, from twenty-two MSS.; and the Franklin's, when mistakenly used for the 'Merchant's Prologue,' or otherwise, from thirteen MSS. Specimens have likewise been given of the substitutes for these Movable Prologues when they are moved. In the Society's Second Series (of illustrations of Chaucer), the 1868 issue is—1. Mr. Alex. J. Ellis's important 'English Pronunciation, with special Reference to Chaucer and Shakspeare,' Part I., which contains an amalgamation of Prof. Child's most valuable, but little accessible, papers on the use of the final *e* by Chaucer (in Mr. T. Wright's edition of the Harl. MS. 7,334 of the 'Canterbury Tales'), and Gower (in Dr. Pauli's edition of the 'Confessio Amantis'). 2. A translation of Prof. Ebert's review of the well-known 'Étude sur Chaucer, considéré comme imitateur des Trouvères,' by M. Sandras, which makes the poet little more than the French tag to his name describes; and a thirteenth-century Latin treatise on the *Chilindre* of the 'Shipman's Tale,' showing that it was a kind of portable sun-dial, and not a man's stomach, as one MS. glosses it. 3. A 'Temporary Preface to the Six-Text Edition of the Tales,' Part I., by Mr. F. J. Furnivall, of which the Report says, that "it has in all probability settled, for the first time since Chaucer's death, the true order of his Tales, and rescued his memory from the reproach of having muddled his greatest work."

Great schemes of emigration are talked of or are being carried out. Among them is a case of involuntary exile which is worth a passing notice. The city of Brotherly Love—as Philadelphia is called—in common with other American cities, has rows of leafy trees along all the principal streets. Very refreshing is the shade of these trees in the scorching months of summer, but they harbour caterpillars and creeping things, and insects of kinds which, in the phraseology of the country, are classed as "bugs." All these creatures mar the

pleasure derivable from the trees, and many a wish for their extirpation has been expressed. The corporation of the city considered the question, and in their desire for an effectual remedy, did not hesitate to have recourse to the "old country." They sent a collector to Liverpool with orders to bring back a thousand English sparrows. The birds were captured in Lancashire last winter, were safely conveyed to Philadelphia, and fed till spring had fairly set in, when they were let loose, and very soon did they make themselves at home in their new quarters. A few weeks more and they will have scope enough to exercise their extirpating capabilities.

Locusts having put in an early appearance at Ilijah, the baths of Agamemnon, the Turkish authorities adopted what appears to us the strange expedient of sending the Chief of Police to apprehend them. Locust-catching is a primary duty of a well-ordered Turkish government, and in this case the Chief of Police is one of the most energetic functionaries. A man who can catch brigands ought to be able to catch locusts. We presume from the early period of the year these locusts were in the wingless state. The way is to bury or burn them alive.

Some amusing illustrations of the little incidents that affect trade and manufacture were afforded at the Indian Conference of the Society of Arts on Fibres. That beautiful material, China grass, has tempted and deceived the manufacturers. If treated in one way, it becomes brittle; if in another way, it takes no good dye. The manufacturers got an admirable combination with silk for ladies' skirts; but as the China grass has no spring in it, and the silk has, it was found when a lady sat down the crease did not come out; and there was an end of this application. The merchant in China is equally bothered. If he ships at one season, the loss in weight of a costly material will be 8 per cent.; at other periods only 3 per cent. As the material is so light, the shipowner charges him by measurement and not by weight, and he pays for 2½ tons for one ton by weight. The stuff, too, is so durable that Chinamen compete for it, and run up the price.

An important and interesting Collection of Autograph Letters and Historical Documents, the property of a well-known collector, has been dispersed during the past week, by Messrs. Sotheby, Wilkinson & Hodge, at unusually high prices. The following are among the most interesting specimens:—Baxter (R.), the Nonconformist divine, Letter on the Subject of Marriage with a Deceased Wife's Sister, 10l. 10s. (Holloway); Another, by the same, 9l. 15s. (Holloway);—Five Lines in the Autograph of Michael Angelo, 15l. (Holloway);—John Calvin, dated May 15th, 1560, 11l. (Addington);—Charles the First to the Marquis of Ormond, an eloquent letter, written by the King, under great distress, in consequence of the Rebellion in Ireland, 80l. (Addington);—Charles Edward Stuart, the Pretender, to Lady Webb, 12l. 12s. (Holloway);—Oliver Cromwell to his son Richard, dated April 2nd, 1650, very characteristic, 40l. (Addington);—John Dryden to Sir Robert Long, empowering him to receive his annuity, 26l. (Holloway);—Queen Elizabeth to King Henry the Fourth of France, assuring him of good faith, written in French, 65l. (Addington);—General Fairfax to Lord Fairfax, 9l. 10s. (Addington);—Foot to Garrick, 5l. 12s. 6d. (Jackson);—Lady Hamilton to Thomas Lewis, in which she speaks of the dear lamented chief, 13l. (Addington);—Hogarth's receipt for a set of the 'Harlot's Progress,' 5l. 17s. 6d. (Labussiere);—Sir Godfrey Kneller, List of pictures, in his autograph, 9l. (Anderson);—Dudley, Earl of Leicester, to the Lord Treasurer, requiring 5,000l., 17l. 17s. (Addington);—John Locke to A. Collins respecting "My Lady's picture," 9l. 9s. (Addington);—Martin Luther, in German, dated 1524, 12l. 12s. (Addington);—Sarah, Duchess of Marlborough, to the Duke of Newcastle, 6l. 6s. (Addington);—Andrew Marvell to E. Thompson, 15l. (Addington);—Duke of Monmouth to the Earl of Rochester, praying for an interview with the King, dated 1685, 15l. 15s. (Holloway);—Sir Isaac Newton to Earl Townshend, 22l. 1s. (Addington);—Cardinal Poleto the Cardinal Morone, 18l. (Addington);—A.

Pope to W. Oliver, of Bath, 12l. (Jackson);—John Pym to General Waller, 1642, 30l. (Addington);—Francis Rabelais to Budeus, in Latin and Greek, 50l. (Jackson);—Sir Walter Raleigh, a remarkable letter of touching and painful interest, written while a prisoner in the Tower, 90l. (Addington);—Peter Paul Rubens, in Italian, 16l. 16s. (Holloway);—John Selden to the Earl of Devonshire, 10l. 5s. (Holloway);—Sir Philip Sidney to Lord Burghley, 16l. 16s. (Addington);—Westworth, Earl of Strafford, to his aunt, 24l. 10s. (Addington);—Dean Swift to Ambrose Phillips, a characteristic letter, containing much relating to Addison, 31l. (Addington);—Letter signed "Voltaire," 10l. (Holloway);—Edmund Waller, the poet, to John Evelyn, 14l. 14s. (Holloway);—John Wesley to Mr. Collins respecting his interview with Lord George Gordon, 15l. 16s. (Addington);—Total of the sale, 2,317l. 16s. 6d.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.—THE SIXTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East, close to the National Gallery, from Nine till Seven.—Admittance, 1s.; Catalogue, 6d.

WILLIAM CALLOW, Secretary.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 63, Pall Mall.

JAMES FAHEY, Secretary.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—THE EXHIBITION IS OPEN DAILY, from Ten till Six.—Admission, 1s.; Catalogue, 6d.

GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 190, Pall Mall.—THE SIXTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

HOLMAN HUNT'S GREAT PICTURE, 'The Finding of the Saviour in the Temple,' previous to its withdrawal from Public Exhibition, is NOW ON VIEW at E. GAMBART & CO.'S NEW GALLERY, 11, King Street, St. James's Square.—Admission, 1s. Hours, Ten to Five.

The late GEORGE H. THOMAS.—PAINTINGS, WATER-COLOUR DRAWINGS, and SKETCHES, including those lent by Her Majesty, ON VIEW, 168, New Bond Street, over the German Gallery.—Admission, 1s.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1s.

WATER-COLOUR DRAWINGS, by J. M. W. Turner, R.A., Rosa Bonheur, Birket Foster, C. Stanfield, R.A., George Barrett, E. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, T. S. Cooper, R.A., Louis Haghe, Copley Fielding, J. F. Lewis, R.A., John Sherrin, De Wint, Dobson, A. R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters, ON VIEW, from Ten till Four, at JOHN J. WIGZELL'S Fine-Art Gallery, 45, Maddox Street, Bond Street, W.

SNAI, EGYPT, THE ALPS, including a large new Picture of MONT BLANC.—AN EXHIBITION OF WORKS by ELIJAH WALTON, Pall Mall Gallery, 48, Pall Mall (Mr. W. M. Thompson's), from Ten till Six.—Admission (with Catalogue), 1s.

THE ROYAL FAMILY.—This interesting PICTURE (the property of H.R.H. the Princess of Wales) is ON VIEW, for a short time only, at Dickinson's Gallery, 114, New Bond Street, from Ten till Six.—Admission by card.

THE COURT.—The important series of PICTURES and DRAWINGS, representing the Beauty of Her Majesty's Court, and including Portraits of the Queen, H.R.H. the Princess of Wales, H.R.H. the Princess Mary of Teck, H.R.H. the Princess Beatrice, the Countess of Dudley, Lady Mary Craven, Mrs. Keith Fraser, Lady Alice Kenlis, &c., ON VIEW at Dickinson's Gallery, 114, New Bond Street, from Ten till Six.—Admission by card.

Will Open on Monday, the 10th.

GERMAN GALLERY, 168, New Bond Street.—EXHIBITION OF PAINTINGS.—A series of large Pictures, the Seven Churches of Asia (most wonderfully illustrating the fulfilment of the Revelation of St. John), and other Eastern subjects, painted by A. Svoboda during his recent Travels in Asia.—Admission, 1s.

ROYAL POLYTECHNIC is open from Twelve to Five and Seven to Ten.—The "Great Lightning Inductorium," in Professor Pepper's Lecture.—Musical Entertainment by George Buckland.—Admission, 1s.

## SCIENCE

### SOCIETIES.

ROYAL.—April 29.—General Sabine, President, in the chair.—The following papers were read: 'On a certain Excretion of Carbonic Acid by Living Plants,' by Mr. J. Broughton;—'Spectroscopic Observations of the Sun, No. 4,' by Mr. J. N. Lockyer, and 'On the Causes of the Loss of the Iron-built Sailing Ship Glenorchy,' by Mr. A. Smith.

GEOLOGICAL.—April 28.—Prof. T. H. Huxley, LL.D., President, in chair.—Messrs. D. Jones and T. H. G. Wyndham were elected Fellows.—The following communications were read:—'On the Geology and Mineralogy of Hastings County, Canada West,' by Mr. T. C. Wallbridge;—'On the



Distribution of Flint Implements in the Drift, with reference to some recent Discoveries in Norfolk and Suffolk,' by Mr. J. W. Flower.

ASIATIC.—May 3.—Sir E. Colebrooke, Bart., M.P., President, in the chair.—A paper was read by Mr. N. B. E. Baillie 'On the Mohammedan Law of Evidence in Connexion with the Administration of Justice to Foreigners.'

ZOOLOGICAL.—April 22.—Viscount Walden, President, in the chair.—Mr. G. D. Rowley exhibited a series of British-killed specimens of Rock-Pipits (*Anthus aquaticus* and *A. obscurus*), and made remarks on the differences between these two species.—Prof. Huxley read a paper on the representative of the *malleus* and *incus* of the Mammalia in other Vertebrata. He reviewed the views put forward by former anatomists on this subject, and particularly alluded to the papers recently written by Prof. Peters on this question, in which was advocated the doctrine of the homology of the *ossicula auditus* and the tympanic bone of Mammals, with the *columella auris* and the quadrate bone respectively of other Vertebrates. Prof. Huxley entered at length into the reasons which induced him to believe that this doctrine was untenable, it being obvious to him, after a considerable study of the subject, that the *malleus* belongs essentially to the mandibular arch, and the *incus* to the hyoidean arch; and finally came to the conclusion that the *os quadratum* of the Sauropsida corresponds to the *malleus* of the Mammalia, while the *incus* of the latter is represented in the Sauropsida by a "supra-stapedial" cartilage or ligament.—A communication was read from Mr. G. Gulliver, on the muscular sheath of the cardiac end of the oesophagus of the Aye-Aye (*Cheiromys Madagascarensis*), in which he pointed out that the structure of this organ in the Aye-Aye corresponds with that which prevails in the order Quadrumana, and thus constitutes an additional reason for referring *Cheiromys* to that order.—Mr. H. Adams communicated descriptions of a new genus and fourteen new species of marine shells from Mauritius, the Canary Islands, and other localities.—A communication was read from Messrs. Slater and Salvin on a third collection of Venezuelan Birds received from Mr. Göering. The present collection had been formed principally in the vicinity of the Lake of Valencia, and contained a remarkable new species of Jacamar, proposed to be called *Brachygalba Göeringi*.—A paper was read by Mr. T. G. Ponton, on the shells of the genus *Mangelia*. Mr. St. George Mivart read a paper on the myology of the *Menopoma Alleghaniense*, founded on a specimen placed at his disposal by the authorities of the Royal College of Surgeons.

ENTOMOLOGICAL.—May 3.—Mr. H. Walter Bates, President, in the chair.—Mr. C. O. Waterhouse was elected a Member.—Mr. S. Stevens exhibited a large collection of coleoptera from China.—Mr. A. G. Butler mentioned that the locust exhibited by him on the 15th of February was still alive, but had not eaten any food.—Prof. Westwood exhibited three species of epyris and some other remarkable hymenoptera, including a calyco from Port Natal, identical with one of the forms described by him many years ago, which were found in gum copal.—Mr. F. Smith exhibited both sexes of *Cynips*, the male having been recently detected by Mr. Walsh in America.—Mr. Horne stated the result of his observations in India as to the various insects which he had noticed to be free from or subject to the attacks of animals, birds, lizards, &c.—Mr. M'Lachland exhibited specimens of a white ant, brought by Mr. Mellis from St. Helena, where great damage has been done by them. It was doubtless imported into the island, and had the appearance of a West Indian or Brazilian species, resembling the *Termes tenuis* of Dr. Hagen. He also exhibited a number of black poduræ, probably the *Anura tuberculata* of Templeton; and mentioned that he had recently found in his house at Lewisham, on the surface of water standing in the saucer of a flower-pot, a large quantity of small white poduræ.—The following papers were read: 'Notes on Eastern Butterflies

(continuation on the Genus *Diadema*),' by Mr. A. R. Wallace, and 'Descriptions of New or Little-known Forms of Diurnal Lepidoptera,' by Mr. A. G. Butler.

INSTITUTION OF CIVIL ENGINEERS.—April 27.—C. H. Gregory, Esq., President, in the chair.—The paper read was 'On the Outfall of the Humber,' by Mr. W. Shelford.

May 4.—T. Hawksley, Esq., V.P., in the chair.—The following candidates were elected, including nine Members, viz.:—Messrs. V. G. Bell, Mr. V. Browne, B. S. Brundell, J. B. Eads, C. C. Fiske, G. Fisher, F. W. W. Lüders, R. Moreland, jun., and B. Samuelson, M.P. Eleven gentlemen were elected Associates, viz., Messrs. J. C. Bunten, J. Collinson, E. G. Davenport, A. C. Jenour, H. de la Poire Murphy, J. Noble, F. B. Passmore, T. C. Rayner, A. Terry, A. A. Wickenden, and J. S. Winbolt.—The Council have recently admitted Messrs. A. S. Busk, J. Doull, and C. P. Gibbons, as Students of the Institution.

ROYAL INSTITUTION.—April 9.—Sir H. Holland, Bart., President, in the chair.—'On the Temperature and Animal Life of the Deep Sea,' by B. Carpenter, M.D.

May 1.—Annual Meeting.—Sir H. Holland, Bart., President, in the chair.—The Annual Report of the Committee of Visitors for the year 1868 was read and adopted. The following gentlemen were elected as Officers for the ensuing year:—President, Sir H. Holland, Bart.; Treasurer, W. Spottiswoode, Esq.; Secretary, H. B. Jones, M.A.; Managers, G. Berkley, W. Bowman, C. Brooke, G. Busk, Admiral Sir H. J. Codrington, Warren De La Rue, J. P. Gassiot, J. H. Gladstone, W. R. Grove, G. Macilwain, the Duke of Northumberland, W. F. Pollock, R. P. Roupell, the Hon. J. W. Strutt, Col. P. J. Yorke; Visitors, A. W. Barclay, M.D., C. Beevor, J. C. Burgoyne, Sir C. Wentworth Dilke, Bart., A. G. Henriques, Sir T. Henry, T. H. Hills, T. Lee, W. Longman, E. H. Moscrop, Rev. C. W. Page, E. Pepps, Lord Joceline W. Percy, A. G. Puller, R. B. Woodd.

May 3.—Sir H. Holland, Bart., President, in the chair.—The following Vice-Presidents were nominated for the ensuing year:—The Duke of Northumberland, W. Spottiswoode, Esq., (the Treasurer), J. P. Gassiot, Esq., and G. Busk, Esq.—Lieut.-Col. A. C. Campbell, Sir W. D. Clay, Bart., W. W. Ford, J. B. Marsden, H. Schloss, were elected Members.—J. Tyndall, Esq. was re-elected Professor of Natural Philosophy.—The Managers announced that, in conformity with the Deed of Endowment, they had appointed M. Foster, M.D. Fullerton Professor of Physiology.

SOCIETY OF ARTS.—April 26.—'On Applied Mechanics,' by Mr. J. Anderson (Cantor Lecture).—Lecture III. 'Applied Mechanics in relation to Natural Laws in Processes.'

April 28.—Sir Digby Wyatt in the chair.—The paper read was, 'On the Duties of an Architect with reference to the Arrangement and Construction of a Building,' by Mr. T. R. Smith.

#### MEETINGS FOR THE ENSUING WEEK.

MON.	Geographical, 8½.—'Gulf-Stream in High Latitudes,' Admiral Irmingier; 'Surface Temperature of the North Atlantic,' Mr. Whitley.
TUES.	Royal Institution, 8.—'Stellar Astronomy,' Prof. Grant. — Ethnological, 8.—'Ethnology of New Zealand, &c.,' Prof. Huxley; 'Social Life of Ancient Inhabitants of New Zealand,' Sir G. Grey; 'New Zealanders,' Bishop of Wellington; 'Exploration of Easter Isle,' Mr. Palmer. — Engineers, 8.—'Low-water Basin, Birkenhead,' Mr. Elliott.
WED.	Geological, 8.—'Granite East of Dartmoor,' Mr. Ormerod; 'Lithodromous Perforations in Lancashire Hills,' Mr. Mackintosh; 'Parallel Beds, Glenroy,' Mr. Nicol; 'Supposed <i>Kottlegende</i> Beds near Knaresborough,' Mr. Ward.
THURS.	Society of Arts, 8.—'Ventilation of Drains,' Mr. Lovegrove. — Microscopical, 8.—'Rectal Papillæ of Blowfly,' Mr. Lowne. — Royal Institution, 8.—'Light,' Prof. Tyndall. — Mathematical, 8.—'A Geometrical Proposition,' Mr. Merrifield; 'Envelope in Cubic Correspondence of Points,' Mr. Cotterill; 'Singularities of Curve-Envelopes,' Dr. Henrici; 'Quadratic Transformation,' Prof. Hirst.
	Royal, 8½. — Antiquaries, 8½.
FRI.	Zoological, 8½.—'Classification of Urodele Batrachians,' Mr. St. G. Mivart.
SAT.	Royal Institution, 8.—'Newest Artificial Colouring Matters,' Mr. Perkin. — Royal Institution, 8.—'Roman History,' Prof. Seeley.

#### FINE ARTS

##### ROYAL ACADEMY.

THE splendour and capaciousness of the new galleries here have taken the public by surprise, and secured for the Exhibition an attendance which is full even to overflowing. Applause is not more due to these dispositions than to the systematic mode of hanging the pictures which has been now, for the first time, adopted to its fullest extent, and by means of which Gallery III.—that equivalent to the former Great or West Room—has become a saloon for the reception of paintings which claim attention by their merits or the popularity of their producers; so that nearly all the first-rate contributors to this gathering are represented there by a single work each. If they have sent more than one, the others supply ornaments to other galleries.

The first noticeable picture in this Gallery is Mr. Armitage's large *Hero lighting the Beacon* (No. 108)—a tall, nude, finely-drawn figure of the damsel standing on the top of the tower, with the beacon in her hands, as if about to place it on its tripod. This work is masterly, careful, dignified by a large style, and its governing idea is fine; but she is the coldest of Heros, and the lack of colour throughout the picture makes it antithetical to the subject. *The Sick Chameleon* (272)—an Egyptian lady seen in profile, holding a chameleon in her hands, and looking at its dimmed eyes. Notwithstanding the academical manner of this picture, its dryness and extreme quietness of expression, there is a vast deal that is fine about it, and of a graver kind than common. In many respects, it is a model in painting. Saying this is saying much in a country where no ruling theory of technical art exists and pictorial pagans abound. *Christ calling the Apostles James and John* (365)—He on the lake side, they in their boat—is an unfortunate picture, despite its gravity and sound leading idea. No. 368 is an admirably-handled, vigorously-painted portrait of an elderly lady; it is full of character, and has a charming expression. Dry as this work is, that quality—which we hold to be a defect in oil-painting when united, as in No. 365, with opacity—does not excessively prevail here. In all the other pictures by Mr. Armitage, the advantages of oil painting seem neglected.—Mr. E. J. Poynter is another painter with fine aims, which seem directed more than of yore to refinement and delicacy of execution. Thus the artist is developing. Nowhere is this more evident than in *The Prodigal's Return* (110)—the father embracing his son. The face of the latter has the truest expression. In the background is very good free-painting; the design does not interest us—a rare defect with this very able artist. This shortcoming, to our minds, is more than supplied by the design of the lovely little picture of *Proserpine*, ripe for Pluto's ravishment and gathering lush daffodils in the woods of Enna (396)—a single figure that is full of grace, original, and completely conceived. She is aptly clad in a smoke-grey dress, the variable effects of light direct upon and transmitted through which are worthy of study. The landscape is enjoyable.—Mr. C. W. Cope's *The Domestic Chaplain* (115)—a boy reading to his sick mother—pleases us deeply by the pathetic expression of the lady's face; yet her eyes are too large, and other features are by no means perfect; but for the very little baby, which a very badly-painted nurse bears on the further side of the couch, we should doubt whether the invalid be the mother or sister of the lad. The attitude of the last, as he twists about in his chair, is well invented. The painting throughout is in Mr. Cope's heavy manner, but brightly coloured. *The Price of Victory* (46), comprising a demoniacal likeness of the late Duke of Wellington, is one of Mr. Cope's errors. *Home Dreams* (290) is, on the other hand, very good indeed—a seamstress recalling in sleep the old home; the flushed yet pallid face is covered by a gentle smile.

As a piece of design, the finest work of a long-famous artist, and begun long ago, nothing here surpasses the largest picture of Sir E. Landseer, *The Swannery invaded by Sea-Eagles* (120), a gathering



of swans' nests near the mouth of a river which flows from mountains that are not far off. From the hills that overlook the ocean, the fierce brown birds have descended upon the white brood, and with beak and claw assail them at a terrible advantage. One has a big wader by the throat, and just below the bill which vainly bites his thigh, while with a yellow dreadful claw he tears the downy breast of the victim, so that red blood streams over it, dashing the plumage of snow to the black foot-webs themselves, which vainly quiver on the ground. Yet the swan fights well, and delivers smashing blows with his wings at the tyrant. The effect of this mode of defence is seen on the body of another eagle which, with the ravenous yelp of his kind, returns to the attack on a second swan, and will certainly get the best of it. Already dead, between his still fighting fellows, a third swan lies prone, with a grey cygnet beside her. In the air, above the nest, other swans flutter away, but in vain; for eagles are there also, to destroy the last of those who foolishly built near the eyries of the robbers. The design of this picture may be thus explained; but it would be hard to illustrate the painting of the plumage or the largeness of style which prevails throughout this, which is the best coloured of Sir Edwin's works. Nos. 30 and 32 are *Studies of Lions*. These are not such grim beasts as other painters have loved and Snyders drew, or the fierce, huge cats or true lions of James Ward; still less are they like the ideals of Rubens; but they are very fine studies of caged valetudinary brutes. *The Ptarmigan Hill* (224), dogs and game on a mountain top, interests us not at all: it is a comparative failure.—Another so far unfortunate picture, by a most able painter, has but one production between it and Sir Edwin's great picture. The first is by Mr. Hook, and styled *Cottagers making Cider* (124). In this is much fine colour and ample lighting; the latter is shown under a rude shed in a farmyard of the Farnham apple-country. An old man works the press, a girl brings a basket of apples and shoots its contents to the trough; on the left, a man bears another load of ruddy fruit, and matches an apple with the ruddier cheek of the girl; a fair damsel ladles cider to a tub with a bowl. The figures are but indifferently drawn, neither are they, individually or as a whole, well put together. The best part of the picture is the background of whitewashed and thatched cottages, trees, &c.—the finest quality, the vigorous colour throughout. *Caught by the Tide* (332) is Mr. Hook's best picture here, and altogether worthy of him in design. Some children have, after a fishing excursion has been out short by the advancing sea, taken refuge among the dark rocks of a fallen cliff, and climbed to the highest point in their reach. The tide yet threatens them, and moves in huge waves of steel-grey water that swing and boil backwards and forwards not far below the feet of the children, one of whom clings, affrighted, to an elder girl, who, bolder, holds to the rock and her basket with steadiness. The eldest of the party, a lad of twelve years old, shouts, stands on tip-toe, and looks over the sea, waves his crab-hook with a rag at its end, and thus strives to catch the attention of the folks in a smack that must soon pass behind intervening rocks and out of sight. *The Boat* (217) represents one of those incidents of fishing-life which Mr. Hook and we enjoy so heartily. A breakfast is about to be prepared in an open boat and at sea: a man sits in front, deftly gutting a mackerel. His companions are diversely engaged. The sea here is capital. We feel dissatisfied by the arranging of the boat in this picture, so that it is cut in half by the frame—a fact which is rarely happy in practice, and least so, to our knowledge, here.

The next picture in our order is by Mr. Watts. *Una and the Red Cross Knight* (125), a Spenserian subject, shows the virgin on the "lowly ass" and the soldier of the Faith on his great steed as they pass through a glade. She is dressed in silvery white, and has the sweetest demeanour; he is stalwart, and clad in bright armour. The design is full of pathos, and the colour, a sober, delicate grey, is thoroughly apt to the theme, of which it is the most suitable illustration we know. A noble Portrait of a Lady (327), with her hair twisted in a band at the back of her head,

her face, with a fine, clear look, is one of those admirable works in producing which no one has surpassed Mr. Watts. His appearance as a marine painter calls for special mention. *The Return of the Dove to the Ark* (45) has grandeur, such as consummate designers obtain from the broadest and simplest elements in nature. This work is of a very long and narrow shape; the horizon, half merged in hazy gold, extends across the canvas, and bears, just dimly seen upon the verge of water and sky, the ark, towards which, with wide, unflagging, quick-beating wings, the dove takes her course, and over the long green plain of ocean which rolls in slow, foamless ridges, one beyond the other, from front to rear. A very grand expression is attained by these simple lines of the sea, the colour of which is in keeping with that of the golden promise of the sky. The picture is instinct with a noble thought. We covet a painted poem which is here more than any by Mr. Watts. This we have already described: it is No. 700, *Orpheus and Eurydice*.

One of the most charming pictures in the whole exhibition is Mr. G. D. Leslie's "*Celia's Arbour*" (133). The white-robed damsel of the old story, standing in a shaded bower over-arched with greenery on trelliswork; tall, buxom and beautiful, of the healthy, English, homely sort,—ripe, honest, tender and fair,—here she is, without her hat, and wearing a carcanet of huge red roses, which sets off the rich contour and delicate wealth of her features, the chaste simplicity of her dress, and suits well the soft ingenuousness of her expression. Beyond all comparison, this is Mr. Leslie's best painting. It is to be preferred to the companion, here called "*Cupid's Curse*" (281), which illustrates George Peele's song, in 'The Arraignment of Paris,' which begins

Faire, and faire, and twice as faire,  
and continues to

Cupid's curse;  
They that do change old love for newe,  
Pray gods they change for worse!

A forsaken cotter's daughter stands in a garden at twilight with her mother, who is seated on a bench and seems to be consoling the girl, who holds a miniature of the false one in her hand; behind flows, scarcely over-brimming the lilies' leaves, a dull Lethean stream, on the further bank of which are gathered willows. Although the damsel's expression is very sweetly rendered, we confess the picture does not move us; the elder woman is rather commonplace; we question the truth of the twilight effect as rendered here, but, apart from twilight, the distant bank and sky are surely very finely treated.

Mr. J. Pettie's artistic reputation will not be benefited by the theatrical representation of *The Disgrace of Cardinal Wolsey* (130), which gives just such a scene as one observes on the modern English stage, with all the lower characteristics of inferior actors. Its flimsiness of execution and abused dexterity, with bright colours and stage properties, are wholly undesirable. A dramatic subject should be free of the vices of the theatre. With somewhat sounder painting, *The Gambler's Victim* (444) is equally vicious in style and feeling.—There is dramatic treatment of the finest sort in Mr. Millais's glimpse at the home life of a Bohemian household in *The Gambler's Wife* (104), a lean, haggard, finely-dressed woman standing by a green-covered table and speculatively matching card to card for a future trial, or retrospectively of a lost game. The power of painting which is displayed in this superb example of chiaroscuro and its rich colouring would exhaust our terms of praise. The relieving of the figure from the background and its accessories is worthy of the artist's best time,—a time which seems now returning for our delight. We have already noticed Mr. Millais's most important picture. He has besides those named a pretty water-colour drawing in *A Dream at Dawn* (597)—a fair young maid in a balcony. Also *The End of the Chapter* (595).—Mr. V. Prinsep sends *Bacchus and Ariadne* (131), with a rather poor design with fine purposes in colour. Far better than this are two pictures—1. *Hetty* (24)—a charming figure of a lady dairy-maid in the act of churning—the draw-

ing and modelling of which are a little unsatisfactory about the lower part of the body; its face is not irreproachable in drawing, and the action lacking in force of expression; but about the bust, in colour, and in other respects, a delightful study. 2. *An Amateur Dairy-maid* (287), superior to its companion. A young lady is pouring milk from pan to pan in a blue-tiled and red-floored chamber. Here the forms, chiaroscuro and colour are complete. Besides these the artist sends *The Siesta* (91)—an Eastern lady reclining by the side of a fountain in a room. Having described this some time ago, it will suffice now to commend highly its rich and original colouring, solidity and fine lighting. *The Last Rays of Sunlight* (780) should be studied for its colour and pathetic gravity.

The poetry of Mr. Poole's picture of *The Prodigal Son* (140) is richly displayed in the bright, soft moonlight effect upon a half-desert place among mountains, where the repentant man turns his face to the earth in grief. This is a very powerful work, and preferable to the more effective *Lorenzo and Jessica at Belmont* (257). Moonlight at its brightest upon a lake and mountains is the effect employed here; that effect has been wrought out by what may be called non-natural means; for the moonlight—see the colour of the sky—will not bear comparison with Nature. The lovers are seated upon the bank of the lake, their figures being opposed to the sheen, which is reflected from its waters. The expressive suggestiveness of this work is undeniable; also its brilliance and wealth of colouring. In handling, the figures are clumsy. The best painted part of the whole appears on the right, in the foliage, and the shadows which are cast on the path near the figures.—A landscape of totally different sort from the last appears in Mr. Gill's large work, which is called *The Waters dividing from the Dry Land* (141), and represents a phase of the Creation. The waters pour downwards from the mountain-sides that rise among them, and do so in tumults of the flux and reflux of tremendous waves. Here are depicted with very great knowledge the forms and colours of water in violent motion; but the effect seems needlessly watery, the tones are rather dull; and surely there is an anti-climax in the idea of obtrusively showing lumps of rock falling from the hill, and in front of the picture. Mr. Gill is a careful and learned painter, from whom we expect much that may be good: see his other pictures here.

*The Fugitive Jacobite* (148) is one of Mr. Yeames's best pictures. Such a person is about to hide in a chimney of a bed-room of an ancient house; the family of his host—too many to be trusted with a secret, we think—are gathered in the chamber; a lady looks from the high window for those who may be expected to pursue the fugitive. The work suggests profitable study of De Hooche and the Dutch chiaroscurists of his school; is richly, if not very elaborately painted, and evidently owes much to Nature. The best part of its generally good colour is about the figure of the kneeling lady in a blue dress. Mr. Yeames is clever in inventing incidental matters for his pictures, as here, in the figure of the servant, who has removed the gridiron and fuel from the fire-place, and with finer success in another work, which is more complete as a picture, and nearer to the Dutchmen in question. Now, two lovers linger at a window, and are startled by the *Alarming Footsteps* (432) of a little boy who approaches in a corridor, and jumps, boy-like, from stair to stair; the little white dog sniffs the well-known corner. The lover is rather babyish in appearance. The work is pretty and effective, its lighting broad, natural and bright; the colour has been studied with care, but the dress of the lady is rather crudely blue, and her figure deserves more attention to its drawing. The getting together of the whole is superficially perfect; but the details will not bear so much looking into as a first glance would declare for them.

We come next upon Mr. Mason's *Only a Shower* (153). This represents—which is the best term we have—a rustic party of young travellers in a wood, taking refuge from the onslaught of a sudden storm of rain and wind which rushes shrilly among the old boughs of the oaks that spring has hardly covered with leaves. Two girls take refuge in and



press close to a hollow tree on the left. A young girl, who is more in the centre—a charming figure for action and grace—with her bonnet off, shakes the tangled masses of her hair which the wind has tossed loose and now buffets about her figure, as it buffets her dress. If one tried in a paragraph to describe a piece of music, what could one do? Not more than for this *sonata* in tints, lines, and tones. *A Study from Nature* (331), showing wind-torn pines in a rocky place, is admirable for its refinement of tone and thorough expressiveness; and shows how countless storms have wrought their will. No. 288, *Study from Nature*, and 289, its companion with the same title, are true thoughts expressed in Art. Both are rich in colour and tone, with exquisite natural effects. In the former, materials for Art have been found in a barren, rushy moor, which trends to an horizon of burnt-looking hills and a lowering sky. In the latter, the effect is brighter, but still delicately graded in tender tones of grey. A group of small houses clusters on the ridge of a little hill, and stands solid and broad against the sunlit side of a further hill. The sky here should be studied with care, as it is painted with rare skill. See also a fourth *Study from Nature* (438). Last week we noted the appearance of several foreign paintings of high reputation in this gallery: of these we described the works of Mdlle. R. Bonheur and M. Alma-Tadema. We have now to deal with another French painter of high rank in M. Corot, whose *Les Nymphes* (152) succeeds in order here. It is a noble but indescribable study of chiaroscuro in grey and low-toned colours, to which words are hardly apt except in terms of high applause. So much of a "subject" as this work displays is as follows: Two girls are placed, after bathing, on the banks of a pool, which is barely shaded by an imperfect screen of sparsely-standing trees. No. 422, by the same, *Figures with Landscape*, is more within the scope of the pen, and more effective if not quite so fine as the last. The subject is the vista of a wood, now gloomy with deep shadows, and looking towards a gleam of pale orange-coloured fire which is seen "low down in the dead West" of the far-off horizon; above is a sky of silver and pearly grey, as calm as the trees stand in the sober evening, and near the front a pool of calm water. The richness of inexhaustible tones, the mysteries of colour-wealthy gloom gather about the trees. One of the most solemn of pictures comes next from our notes. It is by an even better-known artist than M. Corot, the famous M. G. F. Daubigny. *Un Passage sur les Bords de l'Oise, Soleil couchant* (158)—evening, on woodland and water, with a last flush on the edges of the cumuli and lighter cirri which almost cover the firmament from sight, yet leave gaps in thin masses to reveal the still illumined depths of blue. Shades of profound tones cover the darkening sides of the trees while their front retains the day. These trees descend to the waters on the far side of the Oise, and are reflected in marvellous wealth of colour and tone from its placid surface, which, nearer to us, still gleams, but does not glow. At the treeless bank on our left a pale flash of light displays the forms of cattle drinking and their guardians. Deep as the shades are, they are warm with summer; grey as the sky is, it glows with evening fires not yet burnt out. Like earth-plumes, taller trees overlook the wood.

#### SOCIETY OF PAINTERS IN WATER COLOURS.

We continue our account of the current exhibition by this Society. We will commence by considering Mr. J. Holland's pathetically named *Study of Roses in my Garden at Blackheath, 1839* (No. 279). The blooms of thirty summers ago were gathered and stand imperishably in a bottle of water to form a picture that is as broad as it is delicate, beautiful in colour and perfect in texture; this is one of the most exquisite paintings here. *Genova, looking South-East* (126), by the same, is a delicious dream of colour, but a little loose in handling. We may next turn to the works of Mr. Boyce. First of these is, *On the Skirts of Smithfield, looking West, Midsummer, 1867* (117), a strange, but very original subject, being a picture of the rubbish-heaps of the place while under transformation, and

the backs of miserable houses of red brick of the deepest hues, and shabby, tumble-down hoardings of wood blanched in the sun; a temporary wreck of the old in course of changing for the new. Huge lying posters in red, green, white and yellow, each coarser and falsier than its neighbour, overlook the dust-heaps of two centuries. Calmly in the glare of smoky summer sunlight rises the dingy stone church tower of Wren's building,—a pathetic picture for those who can read, and for artists who can enjoy, its exquisite tones and admirable atmospheric grading; a puzzle for those who judge by the common tests of opinion. For the comfort of several of the latter who strongly resented the introduction of two gambolling cats in a similar picture by this painter—as if London cats were not frequent in the wastes of the City—we add, that there are no cats to puzzle them here. *Bridewell Precincts at Nightfall in 1867* (224), in its general appearance, recalls the last, by the same; but its effect is totally different. On the scurfy waste site of an old place of misery, surrounded by quaint houses that were built tall and close together, the light thickens on the mounds, on the dismal herbage of a few months' growth, most in the trench-like street, least of all where the spire of St. Bride's Church rises in warm tints above the steep red roofs. This study is almost magical in its grave and fine colour, solidity, and in drawing of details nearly perfect. *At Arissaig, Coast of Invernesshire* (238), is a beautiful study of mountain scenery, with an admirable mid-distance. We think Mr. Boyce would do well to suppress the cottage which uncouthly stands by the side of the road here, and to study more variety in skies: his low-toned skies are becoming tiresome by repetition, and are not invariably perfectly studied from Nature. Other and scarcely inferior pictures by this artist may be grouped here: these are *Dorchester, Oxon* (262), a landscape which is solemn in its simplicity of composition and broad, bright colour. *Pensosa d'altrui* (280), a study of a girl's head, with a very nicely-rendered expression of thoughtfulness, deals much in manifold tints of blue. Delicate in character and modelling as this is, the face is not solid enough, nor irreproachable in drawing; the latter defect is observable also in the lap of the sitter; the background is obtrusive.

Mr. T. Danby's *Home among the Hills, North Wales* (136) (*Hafod Lwyfog*) is a lucid, soft, broad study in chiaroscuro of a fine landscape. Unfortunately, the pool looks nearly upright, because its perspective is imperfectly rendered.

Mr. Brittan Willis's landscapes surpass many by him in softness. His pictures of cattle are always admirable, as we have often gladly testified. He is in great strength now: see *Evening—a Scene at Charmouth* (168), and compare it with *A Summer Morning on the Thames* (216), where the light slants on the trees that are full of foliage; cattle drink in the calm river, and ponderous-looking cumuli tardily vanish from the sky—a delicious picture. *Early Morning on the "Snowdon Range"* (112)—one of the artist's most important works, treated with felicity in the absence of hardness, and remarkable for atmospheric breadth. A herd is gathered at a river pool: notice the capital composition of the cattle, their diverse characters. Behind are ranges of hills with vast fields of vapour pouring against their sides and over the lower ridges to the valleys beyond. Mr. Willis's drawing was never better shown than in *A Summer Day on the Traeth Mawr, near Port Madoc, North Wales*, (254). Cattle have gathered to drink at the sandy bar of a river. Much as we enjoy those productions, we demur to the absence of the cattle studies of former years; and have in our eyes certain sketches of goats and the nobly-painted head of a cow.

Mr. A. D. Fripp's *A Saturday Half-Holiday* (239)—boys fishing on a hot afternoon—is as broadly and carefully studied for effect as usual with him, and more like a complete picture than many more pretending works by others here. *"Old Harry," Swanage*, (267)—an isolated peak of chalk standing in the sea before a cliff—charms us by breadth, softness, luminousness and fidelity to Nature. From the cliff edge we look over the hazy sea, with its horizon lost in those vapours

which, nearer to us, soften all outlines. The colour of the sea and peculiar effect of light on the sward are delicious.

The remaining contents of this Gallery call for less elaborate examination.—Mr. E. K. Johnson's *Burnt Letter* (300)—a girl lingering over a fire-place and wrecked fancies—is capably painted as to lighting. The face is good; the background, despite its hardness, is excellent; but the figure of the girl looks very like a roll of white paper.—The drawings of Mr. Pinwell, the latest elected Member of the Society, show the injurious results of large practice in drawing in the modern mode for book-illustrations and upon wood. They are almost without depth or clearness, and two of them defective in respect to a certain scratchy manner, which, although popular and customary in "illustrations," is not desirable in pictures. The pair (260 and 282) derive their subjects from 'The Pied Piper of Hamelin,' and exhibit character, humour, tact in drawing and apt composition, but no more of the many elements which make pictures. A third drawing is pictorially more successful, but still so flimsy that, without the artist's sternest care in studies, his very dexterity will betray him. This work is called *A Seat in St. James's Park* (297), and represents a young nurse flirting with a soldier, a moody gentleman who is out at elbows, a poor woman-violinist, and her son, a tambourine-player.—Mr. B. Foster's *River Scene* (291) is one of his happier pictures—less spotty than has been frequent with him—and with a sky which, notwithstanding its shallowness of effect, treatment and feeling, is pleasant to look at. In all qualities it is superior to the larger landscape which is styled *The Meet* (75), and differs only in bigness from scores which the painter has exhibited for many years.—Mr. J. Jenkins never did so well as with *Scared* (286)—sheep scampering over a rustic bridge, and somewhat opaque in tones.

Mr. G. A. Fripp's *Carting Hay on the Meadows, near Shiplake*, (290) is broad and soft, with silvery greys which none paint better than he.—Mr. F. Powell's *Foundering* (271)—a ship in distress—disappoints us. Several other drawings by the same should not be overlooked. On one of the screens is the most attractive picture here, being Mr. J. D. Watson's vigorously-painted conception of *The Family Pew* (243)—a young, mourning daughter of a wealthy house standing in earnest prayer within that apartment of a parish church which her ancestors cut off and furnished for private use. The sentiment of this design is rather too much in accord with Mr. Millais's most "clever" vein to satisfy us that the idea did not spring from an opportunity to paint a richly-decorated pew rather than from the heart of the artist. Be it pew or lady, or lady and pew, the brightness and vigour of the picture are unchallengeable; yet its pathos will be soon exhausted.—The large representation of a dead swan, by Mr. G. Rosenberg, "*The Anglers' Vengeance*" (210), shows a sense of size and largeness of style, but it is coldly coloured, and has little diversity of textures and light, reflected, direct, or obscured. We are sure the artist could do it better if he did it again. His *Banks of the Avon* (204)—calm water under trees—is capital; but such subjects have been painted too often in one fashion by this gentleman.

Mr. B. Bradley deserves credit for his pictures of cattle and dogs. *The Wild Cattle of Chillingham Park* (182) is his best work, and shows great advance in completeness and soundness of style, no less than in the getting rid of a slovenly mode of execution. These pictures are more solid and richer than before, with as much vigour, originality and character. There are good colouring and drawing in the 'Wild Cattle,' as also in *Oxen Ploughing on the Sussex Downs* (196), where the red-hided creatures strongly pull and slowly turn at the head of the furrows.—*Shades of Evening* (189), by Mr. A. P. Newton, rising up a crenelated hillside from the cooler valley, is very telling; and *A Bit of the Cheshire Coast* (186), veiled sunlight on the sands and sea,—is better than former hosts of "moonlights" or reflected mountains on calm waters, in the apparently illimitable production of which Mr. Newton rivalled Mr. Rosenberg with still lakes and foliage.—*Car-*



rying in the Peacock (161), by Mr. J. D. Watson, —ladies bearing that ancient triumph of culinary art,—is a picture of vigour and force, marred by the commonplace, not to say vulgar, character of the faces, and lack of concentration in design.—Mr. C. Haag's dashing head of a hideous Arab, which is styled *My Dragoman* (78), may be interesting to the painter as a portrait, but lacks the saving sense of fine Art to make it tolerable by others. Who but himself would like to have it in a room?—Mr. S. P. Jackson's *Moonrise—Off the Longships Light* (31), shows, with singular good fortune and expressiveness, the moon swimming, so to say, over the edge of the sea, and lighting up the waves and foam; the vast trough of a billow in front and other elements have unfrequent grandeur. The picture is softer and broader than others which it was Mr. Jackson's wont to produce, and marks great improvement.

## FINE-ART GOSSIP.

LAST week we gave a sketch of the history of the Royal Academy in its first quarters and original position. As completing the account, and because of the comparison it indicates, the following will be acceptable. We left the Academy schools and exhibitions housed in what were primarily Lamb's auction-rooms, and afterward's Dalton's print-rooms, adjoining Carlton House, in Pall Mall, where the United Service Clubhouse now stands. In 1771 the Academy proper, *i. e.* the schools, were removed to the King's apartments in old Somerset Place—to use the ancient style—where they continued in Chambers's new building, on the same site, George the Third having reserved for himself the power of apportioning to the Society part of the new works when he gave up to national use his hereditary right in the old structure. The Exhibitions continued to be held in Pall Mall until 1780, when Chambers's Somerset House, as the less ancient style is, was finished, and the gatherings were made in that large room and its neighbours at the top of the western staircase in the north front of the "House"—where the School of Design was accommodated in our own time. There is more than one drawing of the old Academy Exhibitions as they were held in this handsome chief room. These have been engraved, show many well-known pictures on the walls, and scores of now dead and buried belles and beaux looking at them and each other. Some one will surely make a picture of this year's gathering, with costumes which a century hence will be as strange as those of our great-grandfathers and great-grandmothers who attended the long-past shows. The number of pictures exhibited did not exceed 310 in 1772, when the receipts decreased; nor was the roll of forty Academicians filled until 1773. The Academy schools and exhibitions remained at Somerset House until 1837, when its quarters were shifted to Trafalgar Square. Now the galleries of the national collection are occupied by national pictures, and the Royal Academy lives at last under its own roof, in a very different position, either as to the necessities of its policy for the future or socially, from that of a hundred years ago. Instead of receiving aid from the royal purse, and by the exercise of royal rights on the hereditary estate of the Crown, it stands its own master, in its own house, and with almost too much money at its bankers'. There was probably taken at the doors on Monday last more money than the whole receipts of the first gathering amounted to. The number of works exhibited now is about seven times as large as of yore. The change which has taken place in the position of the Royal Academy dates from about the time of the present Secretary's accession to office, in 1847, and is prodigious. The alteration in the character of the institution is still greater than this, and vastly for the better. Of late a radical improvement has been effected by the admission of Associates to vote at elections. This has worked wonders in bringing to the body men of finer aims than those of *genre* painters, whose dexterity has since failed them, the popular attractions of whose pictures are already on the wane. The effect of introducing this superior element in the persons of seven

members acts with the incessant and unerring force of gravitation; so that, in unison with their formerly-elected fellows of the like order, they will outweigh their less educated or able colleagues.

The Flaxman Gallery, University College, London (Gower Street), which contains so many noble specimens of the art of the great sculptor, will be opened to the public on Saturdays during the summer months. Tickets are obtainable at the lodge, gratis, and, we presume, for immediate presentation.

Messrs. Christie, Manson & Woods sold, on the 29th ult., the following water-colour drawings: Bonington, Approach to Venice, 33*l.* (Pendleton); The Rialto, 33*l.* (same); Cattermole, A Young Knight keeping Vigil, 52*l.* (Vokins);—Mr. E. W. Cooke, View on the Seine, Paris, 31*l.* (Gambart);—De Wint, Stacking Hay, 26*l.* (Vokins);—Decamps, Arabs, 27*l.* (Gambart); Figures in a Cornfield, 33*l.* (same); A Shepherd, with Sheep, 49*l.* (Agnew);—W. Hunt, A Peasant Girl in a Shed, 51*l.* (Gambart); Poppies and a Basket of Fruit, 37*l.* (Pendleton); Iris in a Bottle, and other Flowers, 32*l.*; A Blacksmith's Forge, 37*l.* (Vokins);—F. Nicholson, Stirling Castle, 101*l.* (Agnew);—Mr. P. F. Poole, Gipsy Toilet, 47*l.* (Tooth); A Girl with a Milk-pail, 73*l.* (Agnew); Children at a Stile, 189*l.* (same); An Italian Girl decorating her Hair with Flowers at a Fountain, 38*l.* (Grundy); A Girl with a Water-Pitcher on her Head and a Child at her Feet, beside a Well, 30*l.* (same); Stanfield, Isola Bella, Lago Maggiore, 177*l.* (Vokins); Temple of Jupiter and Acropolis, Athens, 48*l.* (Wilkinson); Cologne, 120*l.* (Vokins); On the Scheldt, 112*l.* (Gambart); On the Moselle, 123*l.* (Vokins);—Mr. F. Taylor, The Vicar of Wakefield and his Wife, 60*l.* (same);—Turner, A Scene in Cumberland, with a Rainbow, 81*l.* (Agnew); Whalley Abbey, 42*l.* (same); An Italian Convent, 35*l.* (same); Interior of Evesby Priory, 106*l.* (same); Beeston Castle, Cheshire, 133*l.* (same); The Rhone at Geneva, 147*l.* (same); A River Scene, 31*l.* (Levy); The Val d'Aosta, 147*l.* (Agnew); Aldborough, Suffolk, engraved for, but not published in, the 'England and Wales' series, 106*l.* (same); Whitby, same, 210*l.* (same); A Harbour Scene, not engraved, 210*l.* (same); Folkestone, 'England and Wales' series, 269*l.* (Tooth); Warkworth Castle, 110*l.* (same); A Landscape, with a female Peasant, and Sheep on a Road, 740*l.* (Agnew); Warkworth Castle, 110*l.* (same); Engraved Illustrations to Sir W. Scott, Abbotsford, 204*l.* (same); Dunstaffnage, 157*l.* (same); Placentia, 194*l.* (Maclean); Chateau d'Arc, 162*l.* (Vokins); Brienne, 147*l.* (same); The Field of Waterloo, 152*l.* (Agnew); Jerusalem, 220*l.* (same); engraved in Hake-will's work, 5½ inches by 3¼ inches, Rome, from Monte Mario, 110*l.* (Vokins); The Forum Romanum, 233*l.* (same); The Roman Forum, from the Tower of the Capitol, 126*l.* (same); Tomb of Cecilia Metella, 267*l.* (same); Florence, from Fiesole, 236*l.* (same); Florence, from the Ponte Alla Corraia, 351*l.* (Agnew).

The same auctioneers sold on Saturday last the following pictures:—M. E. Frère, The Prayer, 199*l.* (Wardell); The Cradle, 168*l.* (Gambart);—Mr. F. D. Hardy, Baby's Birthday, 320*l.* (Wilson);—Mr. M. Stone, From Waterloo to Paris, 162*l.* (Maclean); Seeking Shelter, 117*l.* (Anon.);—Mr. T. S. Cooper, Canterbury Meadows, 163*l.* (Tooth);—Mr. T. Faed, The Lady of Shalot, 191*l.* (Hayward);—Mr. J. C. Horsley, Burning the Books, 430*l.* (Wilson); Going to a Party, 166*l.* (Holland);—Mr. Ansell, The Shooting Pony, 117*l.* (Graves);—Mr. T. Webster, The Soldier's Return, 173*l.* (Herbert);—Mr. W. Q. Orchardson, The Story of a Life, 367*l.* (Holland);—Mr. J. Pettie, The Arrest for Witchcraft, 378*l.* (Whitworth);—Mr. P. F. Poole, The Mountain Stream, 127*l.* (Pendleton);—Stanfield, Tenby Bay, 357*l.* (Maclean);—Mr. T. Faed, The Last of the Clan, 787*l.* (Maclean);—Messrs. F. W. Hulme and H. B. Willis, River Scenery in North Wales, with Cattle, 194*l.* (Anon.);—W. Duffield, A Dead Stag in the Snow, 194*l.* (Radcliffe); Dead Swan, Game and Fruit, 325*l.* (Fores);—Mr. L. Haghe, An Artist in his Studio, 134*l.* (Holland);—Mr. E. W. Cooke, The Goodwin Sands, R.A. 1857, 588*l.* (Agnew).

## MUSIC AND THE DRAMA

MUSICAL UNION.—RUBINSTEIN, first time this Season, and VIEUXTEMPS, last time, with Demuick, Ries, Bernhardt, &c.—TUESDAY, May 18.

THE ORATORIO CONCERTS.—WEDNESDAY, May 12, at Eight.—Rossini's STABAT MATER and Mendelssohn's HYMN OF PRAISE.—St. James's Hall.—Madame Rudersdorf, Mrs. Sidney Smith, Mdlle. Drasdil, Mr. Sims Reeves, Mr. Montem Smith, and Herr Carl Stepan. Band and Chorus of 350 Performers. Conducted by Mr. Barry.—Sofa Stalls, 10*s.* 6*d.*; Reserved Area, 5*s.*; Reserved Balcony, 5*s.*; Balcony, 3*s.*; Area, 2*s.*; Admission, 1*s.*—Tickets at Novello, Ewer & Co.'s; Chappell & Co.'s; Lamborn Cook & Co.'s; and Austin's Ticket-office, St. James's Hall. Handel's JEPHTHA will be repeated on TUESDAY EVENING, June 15.

THE LONDON GLEE AND MADRIGAL UNION CONCERTS, St. James's Hall, every THURSDAY AFTERNOON, at Three, for a limited period. (Established 1859.) Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, and Mr. Lawler. Director. Mr. Land.—Tickets, 5*s.*, 3*s.*, 2*s.*, 1*s.*; at Mr. Mitchell's, 33, Old Bond Street; and Mr. Austin's, St. James's Hall.

ROYAL ITALIAN OPERA.—'Guillaume Tell' has never been so imperfectly presented at Covent Garden as this season. The chorus singers who, in the mere matter of voice, have the advantage over their predecessors, are not so familiar with the opera, and much of the music suffers grievously on this account. In the great scene of the assembling of the cantons the orchestra was altogether at fault on the first night, and the opinion we have already several times expressed of Signor Li Calsi's inefficiency was quite confirmed. It is manifest that whatever may be his musical attainments, he is destitute of the special qualifications of a competent conductor. *Guillaume Tell* is an ill-chosen part for Signor Graziani. His voice, once so "luscious sweet," has of late been gradually losing much of its beauty and charm, and as he was never able to sing anything more ambitious than an Italian cantilena, there is no style in the manner of delivery to console the hearer for a falling off in the material. Of the deep significance of Rossini's music Signor Graziani seems to have no notion. Signor Baggiolo was a far better *Walter* than we have had for many years past. The fisherman, on the other hand, whose privilege it is to sing one of the loveliest melodies in the opera, was the worst in our recollection. After the long succession of incapable *Mathildes* that we have had we ought to be, in some sort, grateful to Madame Sinico for undertaking the part. But, in truth, the clever Italian singer has, it would seem, no sympathy with her rôle. Can no great artist ever be induced to sacrifice herself for Rossini's sake, if it be only to teach her comrades what a world of poetry and passion lies hidden in the 'Sombres Forêts,' apostrophized by Mathilde? Mdlle. Nilsson, by-the-bye, was announced for the part, but she, like all the others, we presume, disdained it. By far the most effective performance was that of Signor Mongini, who played *Arnold* for the first time. The over-anxiety on which we have often remarked led him into many an anti-climax; but, nevertheless, the splendour of his voice and his intense earnestness enabled him to outdo, not only himself, but almost every *Arnold* of our generation. Many have been found who could shout out the "ut de poitrine" in the "Sûvez-moi," and many who could even reach the *c sharp* in the duet, but we do not remember any recent tenor whose singing in the famous trio has been marked by deeper pathos. On the second night's performance Signor Mongini was compelled, by indisposition, to omit much of his music, so that on this occasion the mediocrity was unrelieved.

Mdlle. Nilsson has gained in power, since last season, without losing aught of finish. We observe, too, less of affectation in her singing than formerly; she has not unlearned how to *filer le son* to any extent; but she has ceased to indulge in the trick on every occasion. Her voice takes a somewhat hard quality when heard in a large theatre, and it is not by nature susceptible of much "colour." But the young lady has called in consummate art to her aid, and has taught her well-tutored voice to assume every indication of a passion which, did it really exist, would soon wear out so delicate a frame. These remarks must be read in full recognition of the lady's cleverness and perseverance rather than in depreciation of her gifts. Her intonation is perfect, and her execution of the wildest *tours de force* impeccable. Remarkable, too, is the



skill with which she keeps her voice in reserve until the exact moment when it is sure to "tell" best. Then the appearance of Mdle. Nilsson is a great point in her favour, and who shall say how many opera-goers are attracted through the eye rather than through the ear? The lady appears at her best in *Lucia di Lammermoor*—her poetical conception of Scott's heroine being carried out with rare tact and charm. Mr. Santley's *Henry Ashton* is the ablest in our recollection. Accidents and illnesses have been rife at Covent Garden. Mdle. Tietjens is still disabled; Mdle. Boze, the dancer, hurt her foot, and so the Tyrolienne was omitted from 'Guillaume Tell'; and Signor Bulterini had to do duty for Signor Mongini as *Edgar*. Lastly, Madame Patti has been detained in Paris by a slight wound in the head. In her stead, Mdle. Nilsson was announced to sing *Marta* on Thursday.

NEW ITALIAN OPERA.—Our misgivings about the Lyceum speculation have been thus far verified by the result. 'Rigoletto' was announced for the opening night, but 'L'Elisir d'Amore' was at the last moment substituted. The heroine was enacted by Miss Rose Hersee, who sings with considerable facility, but whose thin, weak voice utterly unfits her for parts *di primo cartello*, even in a small theatre. Signor Gardoni, who sang all Nemorino's music—comprising the loveliest song ever written by Donizetti—with rejuvenescent fire, was far too good for his *entourage*. Signor Gassier, the *Belcore*, paid little heed to the indications of the conductor's stick; Mdle. Marina, the *Giannetta*, sang terribly out of tune; and an unknown buffo, Signor Nemici, who attempted the capital part of *Dulcamara*, has a bad voice and no humour to supply its place.

The operas announced for Tuesday and Wednesday were 'Il Barbiere' and 'Rigoletto,' but on neither evening were the doors of the theatre opened. The manager writes that some of his singers were ill, but the singers themselves deny the soft impeachment. Such speculations make us regret that the law which obtains on the Continent, compelling managers to deposit a certain sum of money before they can open a theatre, is not in action in England.

CONCERTS.—*Crystal Palace*.—The scoffers at Rossini's 'Stabat Mater,' on the ground that this noblest setting of a grand old hymn is theatrical, must surely have found reason in the monster performance at the Crystal Palace to recant. No severer test could be imagined than the rendering by three thousand performers of a work intended, like Handel's oratorios, for a small choir. But the result amply justified those who had faith in Rossini's mastery and power. That the composer would have written anything so intricate as the 'Eia Mater' expressly for a monster choir is out of the question. But then he probably never conceived the possibility of so gigantic a body of singers attaining such precision as was exhibited this day week. The different voice parts were discreetly prepared and supported by the organ, but the credit is chiefly the due of Sir Michael Costa, who directed his mighty host with sympathetic tact and unflinching decision. He had risen from a bed of sickness to perform the duty for which he was advertized, and, although evidently still suffering, he held his players and singers from the first note to the last in an iron grasp. The solo singing was necessarily unequal, Mr. Vernon Rigby, for instance, making no effect, and Mr. Santley's voice, on the other hand, sounding bright and resonant throughout the transept. The ladies were Madame Rudersdorff and Madame Sainton. The scene of the "Benediction of the banners," from 'Le Siège de Corinthe,' being unfamiliar to a large majority of the audience, passed almost unnoticed, but the prayer from 'Mosé,' being known by heart to all present, was clamorously applauded. To an English audience, music cannot have a greater drawback than to be strange. The three overtures chosen, although the finest that Rossini wrote, made no effect commensurate with the power employed in their performance. All instrumental music is thrown away beneath

the great dome of the Crystal Palace Transept. The only blot in the programme was the March from Sir Michael Costa's 'Naaman,' which should have had no place in a celebration of Rossini.

*Philharmonic Society*.—It was a graceful thought to revive a symphony by Mr. Cipriani Potter, whose musician-like compositions do credit to the English school. There is much Haydnesque grace in every movement of his Symphony in D, the fourth of nine, and the finale is conducted with a vigour that speaks the master's hand. Rode's Concerto in B minor was not worth Mr. Henry Holmes's excellent playing. Mendelssohn's Serenade, admirably rendered by Mr. Halle, Beethoven's 'Pastoral Symphony,' and Schubert's fanciful 'Rosamunde' Overture were the remaining instrumental pieces,—Miss Edith Wynne and Mr. Sims Reeves being the vocalists.

The concert season is already beginning in good earnest. Of Mr. Halle's Recitals, announced to commence yesterday (Friday), and of some other concerts of special interest, we shall report next week.

QUEEN'S.—M. Sardou's comedy of 'Seraphine' has suffered the usual fate of French plays when adapted to English taste and produced in English theatres. Its plot has been overturned, its meaning obscured, its dialogue emasculated, and its satire destroyed. Like many of the works of M. Sardou, 'Seraphine' is not a profoundly original play. More than one of its leading ideas and situations may be traced to previous works. But the construction of the whole is ingenious, and the stolen parts fit admirably in their places. The idea that crime may be vicariously expiated has always been a favourite with a certain class of minds. In a world, moreover, in which a large measure of the consequences of wrong-doing falls on the shoulders of the innocent, the idea of utilizing and economizing for purposes of atonement such unmerited suffering has, at least, the advantage of being in keeping with the spirit of the age. On this idea M. Sardou's comedy is based. A wife who has committed a breach of the marriage vow, and has subsequently turned pious, determines to expiate her crime by condemning to a convent the daughter whose birth is its result. This sacrifice, in spite of tears and intercessions, would be consummated but for the interference of the victim's father. A duel between the parents follows, in which the man triumphs—first carrying off his daughter, and next threatening, in case the design is persisted in, to make use of letters he possesses by which the mother's reputation is compromised. The means employed are cowardly, no doubt, but the victory they gain is complete; and when the fight is so grim and the result so important, a man cannot be blamed for not being nice in the choice of the weapon he seizes. Around this central interest some subordinate interests are grouped. A husband strives to win back the love which his wife has been taught to withdraw as too worldly a gift; and a young scamp of a servant is seen bestowing the contents of the missionary-box of which he has charge, not upon the inhabitants of Polynesian seas, but upon the hardly more cultivated or more decently clad occupants of the *coulisses* of the Opera. The whole constitutes a satire upon the Parisian *femme dévote*, and upon the class of people she is sure to collect around her. In the translation and in the transference to English boards, all that is most characteristic in it is lost. Seraphine is represented as the sport of circumstances rather than the victim of ill-regulated appetites; her fault is reduced from a crime to something which is scarcely more than an indiscretion. Believing her husband to be dead, she marries hurriedly a man she has always loved. But the news, too readily accepted, of her husband's death proves false, and she finds her marriage bigamous. She hides it from her husband, and conceals also, it is to be supposed, the real age of her daughter. Her action in this matter, though culpable, supplies, however, no motive adequate to account for the attitude she assumes towards her child. Her excessive humiliation remains without justifying cause, and the principal situations in the drama become forced and unnatural.

Miss Herbert gave as much life to the character of *Seraphine* as it was capable of receiving. Her acting was very impressive in the scene in which the mother ventures to the house of De Montignac, her former lover, to demand the child she knew he had taken. During the course of the duel which followed, the conflict of indignation, apprehension, and the sense of defeat was strikingly depicted. Mr. Vezin presented *De Montignac* with cleverness and tact, but the part afforded little scope for acting. *Chapelard*, the director of *Seraphine*, was played by Mr. Emery, who gave one side, the hypocritical, of the character cleverly enough, but left the other, the worldly, out of sight. *Chapelard* is not a modern *Tartuffe*. He is a clever, unctuous, and agreeable priest, lenient to the sins of his flock, ready to piece out religious advice with worldly counsel, profoundly self-enamoured and fond of his ease. His admirers have taught him to consult his own comfort, and the lesson has not been difficult. He justifies by casuistry worthy of Panurge in one of his fits of penitence his self-indulgence:—"Mais je ne veux pas avoir à m'occuper de mon corps! C'est humiliant! Alors il n'y a qu'à le terrasser par la satiété! Ah! tu as froid, misérable guenille? Eh bien, chauffe-toi! Ah! tu as faim? Eh bien, gorge-toi! Quand tu seras bien repu, au moins tu me laisseras tranquille." Mr. Emery gave the priest too much sanctimoniousness and too little ease of manner. We are thankful, however, to him for avoiding the whine of the conventicle into which an inferior actor was not unlikely to fall. *Yvonne*, the daughter designed for the convent, was played by Miss Patti Josephs, and *De Faverolles*, her lover, by Miss Henrietta Hodson. Though an unsatisfactory exponent of the impetuous young Frenchman, Miss Hodson was probably the best that could be obtained. Other characters were supported by Miss Larkin, Miss Henderson, Mr. Wyndham, and Mr. Vincent. Neither the piece nor the performance impressed very strongly the audience, though the applause was loud enough to secure all signs of a first night's success.

ST. JAMES'S.—The first performance of the French company at the St. James's has proved the most interesting that has yet been given. 'Le Marquis de Villemer' has never been played in England, and has, accordingly, the advantage of novelty in addition to the merit of delicacy of execution and grace of style. 'Le Roman d'un Jeune Homme Pauvre' is, on the contrary, familiar to the English public in a version superior to the original, and has been acted by an English company stronger as a whole than that by which it is now presented; while 'Les Filles de Marbre' of MM. Barrière and Thiboust, though a powerful drama, has been produced under circumstances which detract greatly from its claims upon the attention of the public. The management has not only been unwise enough to omit the prologue, which is its most characteristic and noteworthy feature, but has shown very little tact in the cast of the piece. 'Les Filles de Marbre' was originally produced at the Vaudeville in 1853, the year following the performance at the same house of the 'Dame aux Camélias' of M. Dumas Fils, to which it was intended as an answer. M. Jules Janin, in his 'Histoire de l'Art Dramatique,' has left a curious picture of some circumstances attending its production. A rumour of its story had got abroad, and had attracted to the first performance a large crowd of the women against whom its satire is directed. So powerful was the effect of the play upon the audience that these women became the object of a demonstration of antipathy, before which they were compelled to retire. The prologue to the play takes place in Athens, the principal characters being Alcibiades, Phidias, Diogenes, Gorgias, Aspasia, Phryne and Laïs. The plot of the remainder is excessively simple, consisting only of the story of a youth of genius, who ruins himself utterly for the love of a courtesan. By the omission of the prologue the ingenious idea of exhibiting in modern Paris the same types and conditions of human nature which existed in Greece two thousand years ago is entirely lost. Raphael, the young painter whose life is cast away, is a reproduction



of Phidias. Diogenes, quitting his tub, becomes a Parisian journalist. Aspasia reappears as Marco, and Gorgias lives again as a modern banker. Whatever merit the play possesses apart from the strength of one or two scenes in the later acts depends upon the contrasts thus presented, and the omission of the prologue is a literal accomplishment of the old joke of playing 'Hamlet' with the part of *Hamlet* left out. M. Lemaître was *Raphael*, a character of which Mr. Fechter was the original exponent. In the later scenes he showed great command of pathos. M. Brindeau was excellent as *Desgenais* the journalist. Other parts which were creditably supported were *Josephine* or *Lais*, by Mlle. Desmonts, *Marie*, by Mlle. Léonide Leblanc, and *Madame Didier*, mother of *Raphael*, by Madame Masson. The *Comte de Fresnes* or *Alcibiades*, in the hands of M. Daubray, was a curious caricature of aristocratic manners. *Marco*, the heroine of the play, was presented by Madame Brindeau, than whom a less suitable exponent could scarcely have been found. Madame Brindeau looked so little the part she played that the infatuation of *Raphael* appeared incomprehensible and worthy of no better fate than awaited it. On Thursday 'Les Inutiles' of M. Cadol was produced.

HOLBORN.—Mr. Barry Sullivan's management of the Holborn Theatre commenced on Saturday evening. The opening entertainment consisted of a performance of Lord Lytton's play of 'Money,' with Mrs. Hermann Vezin as *Clara*, Mr. Sullivan as *Evelyn*, Mr. Cowper as *Dudley Smooth*, Mr. Honey as *Graves*, and Mr. Coghlan as *Blount*. A large audience assembled and received Mr. Sullivan with marked favour.

#### MUSICAL AND DRAMATIC GOSSIP.

THE first performance in England of Rossini's *Mass* is announced for Wednesday, the 19th inst., at three o'clock. Mr. Benedict is to conduct. —Madame Alboni has been engaged, for two months, in the late autumn, expressly to take part in performances of the *Mass*, to be given in France, Belgium and Holland. For the fifty representations *Madame Alboni* is to receive 150,000 francs.—The work has just been published for pianoforte solo, and it is the first *Mass* which has ever been brought out in this form.

Music "crops up" in London in the strangest places. Promenade Concerts are about to be tried in the Holborn Amphitheatre, hitherto devoted to horse-riding. Oratorios are to be given once a fortnight, and classical programmes, each to include two symphonies and a concerto, are to be provided for morning performances, to take place twice a week. The list of singers is headed by Madame Lemmens-Sherrington, and the instrumentalists announced include Madame Arabella Goddard, Mlle. Zimmermann, Herr Pauer, MM. Vieuxtemps, Straus, Lazarus, &c.

A drama by Mr. Boucicault at the Princess's, a drama at the Olympic, a comedy at the Strand, and a burlesque at the Gaiety, are among immediately forthcoming novelties.

Mr. Toole is still playing at the Standard. He will shortly be succeeded by Mr. Phelps, who will make his appearance in Lord Byron's 'Manfred.'

On Friday in last week Miss Neilson, on the occasion of her benefit, made her first appearance as *Rosalind*, in 'As You Like It.' Her acting had much tenderness, suggestiveness and grace, and revealed a power in the highest walks of comedy which the actress had not previously exhibited.

Miss Susan Denin, an American actress, has appeared at the Surrey as 'Leah,' in a version of Dr. Mosenthal's often-adapted drama.

'Le Petit Faust' is the title of an opéra-bouffe just produced at the Folies Dramatiques with full success. It is, as its name implies, a parody of Göthe and Gounod, and for it M. Hervé, known by his 'Cil Crevé' and 'Chilperic,' has furnished music of a somewhat more ambitious kind than it is his habit to produce.

M. Léo Delibes has been equally successful in 'La Cour du Roi Pétaud,' a similar piece brought out at the Variétés. The title has been suggested by an allusion in Molière's 'Tartuffe,' but the fun

of the operetta, such as it is, is made up by the pranks of just such a monarch and of just such courtiers as M. Offenbach has been in the habit of holding up for our amusement. The subject should surely be looked upon as "used up" by this time.

In spite of the ill success of 'Rienzi,' at the Théâtre Lyrique, M. Padeloup intends, it is said, to bring out Herr Wagner's 'Fliegender Holländer' next season. M. Boulanger's 'Don Quichotte' is to come out in a few days.

The Académie des Beaux Arts has appointed the 15th of May for the election of a successor to the late Hector Berlioz.

In Marseilles a new opera entitled 'Wilfride' has just been brought out, which, on one account at least, merits record. The authors, MM. Matabon and Gyraud, and the composer, M. Ginouvès, are all natives of the "Grand Ville."

The Comédie Française has performed a one-act comédietta, by M. Émile Augier, entitled 'Le Post Scriptum,' of which Bressant and Madame Plessy were the exponents.

Mariyvaux's elegant comedy, 'Le Jeu de l'Amour et du Hasard,' has been performed at the Odéon. It has not been played in Paris for many years.—At the same house, the 'Lucrèce' of Ponsard, which at its first production gave the author a reputation he afterwards found a little inconvenient, has been revived. 'Lucrèce' was written in opposition to the romantic school of which M. Hugo was the head. Its success was great. It was crowned by the Académie; and its author, an obscure country lawyer, found himself famous. From the adherents of the old school he received the nick-name, Chef de l'École du Bon Sens.

'La Bataille de Toulouse' of M. Méry has been dragged from its obscurity and produced at the Menus Plaisirs, on account of the resemblance borne by a portion of its plot to the 'Patrie' of M. Sardou. There is not similarity enough, however, in the two pieces to support a charge of plagiarism.

MM. d'Haussonville, Barbier and De Champagny have been elected to the stools in the Académie formerly occupied by Viennet, Berruyer and Empis. Among the defeated candidates are M. Théophile Gautier, M. Léon Laya, M. Marmier and M. Halévy.

The commission upon the system of accepting plays at the Théâtre Français and the Odéon, the formation of which was announced in the *Athenæum*, has delivered its report to the Minister "des Beaux Arts," by whom it has been sanctioned. Henceforth, accordingly, at the Comédie, in place of the full body of male "sociétaires," a comité de lecture of six members, presided over by the "Administrateur Général," will pronounce upon the merits of each play. An author dissatisfied with the opinion of this body, has, however, a right to appeal to the old tribunal. Secret voting will no longer be permitted, and each member of the comité will give the reasons for his judgment. A definite decision must in all cases be announced within a period of six weeks. Some other important changes are decreed. At the Odéon the committee is to be composed of four members, with the administrator. These arrangements—that portion of them especially imposing limits within which a judgment must be pronounced—will be sufficiently tantalizing to English dramatists accustomed to the dilatoriness of busy and practically irresponsible managers.

The French *diapason normal* has just been adopted in the military bands of Italy. This step must necessarily lead to its universal use in all the theatres of the Peninsula.

The Teatro Pagliano of Florence has just been re-christened. For the future it is to be known as the Cherubini. The manager wished to name it after Signor Verdi, but the composer declined the compliment.

Correspondents speak well of a Mlle. Poch, who has been singing at the Scala in 'Fieschi,' a new opera by Signor Montuoro, as well as in Signor Marchetti's 'Ruy Blas.'

Herr Eduard Devrient, whose book on Mendelssohn contains much interesting matter, has just been appointed Intendant of the Stuttgart Theatre.

#### MISCELLANEA

*Estimates.*—The Estimates for Public Works and Buildings for this year include demands for royal palaces in the personal occupation of Her Majesty, 30,553*l.*; increase 1,861*l.* This sum is to be appropriated in part to Windsor Castle, works, &c., two sums, 4,687*l.* and 2,156*l.*—Windsor Home Park, 1,131*l.*—Gardens at Windsor, 1,491*l.*—Drainage, re-vote, 8,000*l.*—Palaces, &c. partly-so occupied, 3,416*l.*—ditto, not so occupied, 20,267*l.*, of which Hampton Court will take 6,835*l.*—A re-vote for drainage of the same, 4,500*l.*—Kew Palace, 1,052*l.*—Bushy Park, 1,167*l.*—Royal Parks and Pleasure Grounds take 128,877*l.*, decrease 8,647*l.* Of the former sum 66,641*l.* is for maintenance, 30,047*l.* for works, 20,482*l.* for Kew Botanic and Pleasure Gardens, 11,922*l.* for Regent's Park and Primrose Hill, 49,831*l.* for St. James's, Green and Hyde Parks, 7,690*l.* for Victoria Park.—Public buildings demand 122,479*l.*, including 38,329*l.* for works and repairs, 31,189*l.* for rents of premises hired, 10,402*l.* for rates, taxes and insurance, 20,220*l.* for fuel and light. 18,791*l.* for the erecting and maintaining of buildings, &c. in Scotland.—Furniture of Public Offices will cost 14,000*l.*, decrease 1,000*l.*—New Palace of Westminster, 25,000*l.*, for the purchase of property between the Victoria Tower and Dorset Wharf, decrease 4,400*l.* Houses of Parliament, 50,026*l.*, decrease 4,910*l.*: the former sum includes, 1,450*l.* for works of Art, decrease 1,550*l.* Of the charge for works of Art Mr. Herbert's 'Judgment of Daniel' stands for 1,000*l.*, the original estimate for this picture being 4,000*l.*; the gross amount of votes and re-votes to the 31st of March, 1869, for the same being 5,000*l.*—For the Royal Gallery a statue will cost 800*l.*—The Public Offices Site (Downing Street) heading embraces charges of 48,000*l.* for the purchase of property in Charles Street, Gardiner's Lane, Parliament Street, and King Street, Westminster: the original estimate was 104,000*l.*, raised to 147,000*l.*, votes and re-votes to the 31st of March last, 166,760*l.*—The new Home and Colonial Offices demand 32,000*l.*—The Public Record Depository, east wing, 30,000*l.*—Chapter House, Westminster, 3,635*l.*, original estimate, 25,000*l.*, expended to the 31st March last, 27,000*l.*—Probate Court and Registries, 8,264*l.*—Sheriff Court Houses, Scotland, 29,048*l.*, of which 10,000*l.* is for Aberdeen.—National Gallery Enlargement, 55,000*l.*, for acquisition of land and premises on the north side of the present Gallery: of this sum 31,295*l.* is a re-vote.—University of London, Buildings, 30,000*l.*—Glasgow University Buildings, 20,000*l.*—Industrial Museum, Edinburgh, 10,000*l.*—Burlington House, 64,834*l.*, including 58,640*l.* for the erection of a new building on the site of the wings and on a portion of the courtyard, for the Learned Societies, and 6,194*l.* for the purchase of chambers in the Albany.—Post-Office and Inland Revenue Buildings, 135,045*l.*—Harbours under the Board of Trade, 69,475*l.*, of which 28,000*l.* is for Dover, 22,000*l.* for Alderney, 13,538*l.* for Holyhead.—Portland Harbour, 5,300*l.*—Metropolitan Fire Brigade, 10,000*l.*—Rates on Government Property, 29,839*l.*—Wellington Monument, 2,800*l.*—Palmerston Monument, Westminster Abbey, 667*l.*—Public Buildings, Ireland, 145,455*l.*—Ulster Canal, 3,362*l.*—Lighthouses, Abroad, 81,801*l.*—British Embassy Houses, Paris and Madrid, 1,887*l.*—British Consulate Houses, various, 62,685*l.* The total of these vast estimates for works and buildings during one year is 1,223,806*l.* (decrease, 52,726*l.*)

*The Schoolmaster Abroad.*—A Correspondent sends us a copy of the following circular, which has been sent to several scientific men in this country:—"One of the richest speculations. To give intelligence to the capitalists speculators. Machine to bring up constantly the water to all the altitudes, same the most considérables, without no one making and no one expense only those necessary for the first founding of the machine itself (founding little expensive relatively to profitable product effect). Inventor's rights to be sold. To write post-paid to Doctor Bouron, physician, to héberville, départmt of Seine-Inférieure, France. Remark.—The function of that machine is settled on a natural and im-



muable principle of whom is daily the no methodical application.—That machine permit to create a continual running water outside the ground every where is extant, as deeply as it will be, an head-waters.—It is destined to be substituted to all the pump's systems, its construction don't being more expensive and besides no one expense being necessary for its constant and profitable work; whilst every pump's known to-day system; especially when the water must be brought up to great altitudes; are necessitating enormous expenses comparatively to the profitable product, and that during all their work.—It don't must to be forgotten; that machine produce a running water but no a water-spout; its could very well to maintain of water some fire-pumps, for instance, but not to be substituted to themselves.—That machine can to furnish just same quantity of water than that produced by the head-waters to which it is adapted.—It can be removed if it wants, but it's not a real mobile machine."

*A-Begging we will go.*—Our query in *Athenæum*, No. 2161, page 447, col. 2, has resulted in raising the date of this song by thirty years; for a Correspondent has identified the verse quoted by Cotgrave in 1611 with the last verse but one of 'A-begging we will go' in the Bagford Collection, in Mr. Dixon's 'Songs of the Peasantry,' page 251, and in Mr. Chappell's 'Popular Music,' i. 345. The earliest prior date for the song was 1641, the date of Richard Brome's 'Jovial Crew,' in which this 'A-begging we will go,' or 'The Jovial Beggars,' was interpolated.

*The Name of Liverpool.*—The correspondence on this subject embraces a very wide field.—1. Leith, a town on Leith-water, in Scotland, anciently Inverleith, is Gaelic: root *leathann*=broad. We have the same word also for an eminence in Surrey, called Leith-hill; from the Gaelic *leathad*=slope or declivity. 2. Leatherhead, also in Surrey, was anciently called Leadridge; it is situated at one of the places where the river Mole shows itself above ground. I think the etymology is Welsh: we have *lled, llyd, llydan*=broad; and *lledid*=making broad. 3. Liverpool is, I think, unquestionably Welsh; in addition to the above, we have *llyddod, llyddiad, helaethu*=broaden; so Liverpool might be the pool where the wide, or broad, river expands or spreads out. But its Welsh name is *Llynlleifiad*, i.e. *llyn*=pool, and *lleifiad* from the root *llif*=to flow—a name that, I think, is very closely connected with the Irish river-name Liffey. 4. Such words as Lambeth, Leamington, should not be confounded with the above. A. HALL.

*Misapplied Celtic Names.*—An old Celtic name is often found to have changed its original locality to a place in the vicinity, for which its meaning is inapplicable—seemingly from the newer inhabitants of the place not understanding its meaning. Thus, very often, hills are called by names that signify some sort of valley; a few valleys are called by the names of hills; and in other places a name in some way notable will be applied to a place or thing for which it was not originally intended. *Combe* is of Celtic origin. There are two very similar common Irish words, *cum* or *come*, and *cúim*. The first means simply the waist, or the small part of the body, and from that it has been applied to the skirt of clothing, signifying in both cases something that is *braced* or may be *braced* round the waist. The second is more common than the other, and is sometimes written *cíom*. It is very common in names of Irish origin, Anglified into *kim* and *keem*. It simply means any large grassy hollow (not a valley) used as a buala or boley for cattle: The *kim* is generally a good place for feeding cattle, and is always enclosed by heights; but it never means the heights themselves, but only the hollow or dell. The difference between a buala and a *kim* is, that the former is a place enclosed by man in which to put cattle in the spring and summer months while on the mountain pastures—a place that ensures safety; while *kim* has a larger and wider range, and although also meaning an enclosed place, yet it is one made by Nature, not by man. *Ros* has two meanings. First, any projecting point, but it does not signify whether it is into water or not. Generally, the name is applied to projections

of land into the sea or lakes, but it is often applied to other projections, such as a tongue of land extending into a bog, or a spit of good land running into crags, &c. Secondly, it means a close brushwood or coppice, but not a wood. Points of land such as those just mentioned are often covered with brushwood; and this secondary meaning for this word seems thus derived, and finally came to signify any narrow jutting-out place covered with brushwood or low timber. In a similar way *doon* has come to signify an isolated hill, as they were favourite sites on which to build forts; and *derreen* to be the name for a small drift patch or hill surrounded by bog, as in ancient times such places were oak-woods or Derrys. Of *doon*, O'Flahertie says—"It hath nothing to do with the sense of hill or height as Camden and Sir J. Ware thought; only that such as were so called were usually situated on heights." In Yar, or West Connaught (better known to English readers by the misnomer of Connemara), the names of the promontories are usually compounds of *ros*, as O'Flahertie writes—"Many lands here environed for the most part by the sea are called *Irros*, with an adjective to distinguish them one from another." Colgan translates *ros* by *promontorium*, O'Sullivan by *nemus*; and of this word O'Donovan says—"In a note from Ware's MSS. in Nomenclat. Hib. MS., by Archdall, it is translated *boscus*, and in Cormac's 'Glossary' it is interpreted as a wood." Not only in England and Scotland, but also in Ireland, the misapplication of the old Celtic names is common. A few may be given as examples, out of the many in West Galway. Oughterard is the *lower height or hill*, and this name is now given to a village on the flat, half a mile east of the hill. Maumturk, the *Wild Boars' Pass*, is the name the hills on the west of the Maum valley are generally known by: *Maum*, or *maam*, is a mountain-pass or connecting gap in a mountain ridge, derived from "*Mām*," the inside part or hollow of the hand, and the name Maumturk originally was only used to designate one of the passes through which was the great road into the north part of Connemara. The Irish-speaking inhabitants still use the name only for the pass, and they call the hills *Shieve-maumturk* or *Cnoc-maumturk*—the mountains or hills of the Wild Boars' Pass. Two hills east of the Maum valley are respectively called Lugmore and Lugnabrick. Now *lug* is a gloomy depression or valley in the mountains. The dictionary gives the explanation "*pit*," but this seems to be incorrect, for both in ancient and modern times the word is more often applied to natural hollows or cavities. In the present instances the inhabitants apply these general names to valleys in the vicinity of the hills; and when speaking of the hills themselves, they add *ben* or *cnoc*. *Derryclare*, the oak-wood on the plain or table, is the name given to the south-east hill in the group called *Bennabeola*; while the wood to which the name belongs is on the adjoining flat. Glendalough, the *glen of the two lakes*, is the name by which the lake at Reccs is now known; while the *glen* with the two lakes, to which the name originally belonged, lies immediately to the southward. Numerous other examples might be given both in Yar-connaught and the other parts of Ireland; but one more will be sufficient, namely, Dublin, or *black pool*. This, it need scarcely be mentioned, is now the name of the capital of Ireland. Can it be possible that in memory of the origin of the name its Corporation keep this city in a pool of black filth? Wrong translations of the Celtic also cause curious names to be now given to places. A volume might be filled with these mis-translations; therefore, only two will be referred to. The old name for Phoenix Park, near Dublin, was *Finiska*, the *clear spring of water*. Lord Richmond built a monument with a Phoenix on the top of it, and thereby the name *Finiska* was changed to Phoenix. Common names now met with in Ireland are Boys-hill and Boys-road. Originally these were Knockboy and Boherboy—the *yellow hill* and the *yellow road*.

G. HENRY KINAHAN,  
Geological Survey of Ireland.

TO CORRESPONDENTS.—H. J.—J. A. F.—*Australiensis*  
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5. REPORT of the LIVINGSTONE SEARCH EXPEDITION. E. D. Young.
6. GEOGRAPHY and MOUNTAIN PASSES of BRITISH COLUMBIA, in connexion with an Overland Route. A. Waddington. (Map.)
7. ROUTE-SURVEY of a PUNDIT from NEPAUL to LHASA, and along the Upper Valley of the Brahmaputra. Capt. T. G. Montgomerie, R.E. (Map.)
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LONDON, SATURDAY, MAY 15, 1869.

## LITERATURE

*Rome and Venice, with other Wanderings in Italy, in 1866-7.* By George Augustus Sala. (Tinsley Brothers.)

Mr. Sala has a numerous army of admirers, and, like most men with many friends, he is not without a few detractors who deplore his success and decry his merits. Disliked by certain over-nice critics, he is especially offensive to some social censors who resent eccentricity as a kind of immorality, and who are so bent on endowing our national life with uniformity of sentiment and character that they would like to see all classes of our countrymen educated in one fashion and drilled by the same schoolmaster. By the intellectual dandies, who are to our profounder and more robust thinkers precisely what the story-tellers of the Rosa-Matilda and silver-fork schools were, the best romantic artists of Scott's period, he is denounced with bitterness and blindness as a writer altogether deficient in luminousness and sugary gratefulness. That he should be worried by such assailants is not wonderful; for if he is obnoxious to the fops, the fops are no less odious to the combative humorist, who has a remarkably heavy foot and a particularly unpleasant way of putting it down. Nor are we disposed to regret the existence or to mitigate the rancour of Mr. Sala's foes; for his altercations with them are extremely diverting, and give prominence to certain pungent and wholesome qualities of his wit, which but for their irritations might be less apparent and active than we could desire. Just as the raven of which Mr. Dickens was in past time the proud possessor never "came out strong" unless put face to face with a drunken man, Mr. Sala never displays his choicest and raciest powers except at times when he is moved to break a dandy's head and clouded cane with a vigorous use of his stout quarter-staff. It is well that Mr. Matthew Arnold should sneer at him as a Philistine, in order that we may have the retort, more harsh than courteous,—“As to being a Philistine, I scarcely know what the term, intellectually used, means, or how it applies. The shallow and conceited sciolist who devised the sneer, in order to insult writers whose minds and views are broader than his, may plume himself mightily on his device; but twenty years hence, I fancy, we shall trouble ourselves no more about what a literary Philistine may have been than we trouble ourselves now about ‘Della Crusca’ or ‘Rosa Matilda,’ or that ‘Satanic’ school about which poor Southey made such a pother.” But though we have no intention to interpose between a writer and the assailants against whom he is well able to hold his own, and though we have no strong desire to see them either fewer or less malignant, we do not hesitate to express mistrust of the light and sweetness of angry gentlemen who have not light enough to see the value of Mr. Sala's natural endowments and literary achievements, and whose sweetness turns to gall as soon as they venture to sit in judgment on one of the manliest and most distinctive of living humorists.

The difference between Mr. Sala's letters from foreign lands and the epistles of our other foreign correspondents is indicated by the fact that, whilst the latter lose their interest for ordinary readers as soon as the events narrated in them cease to be affairs of immediate and urgent concern, the former are found no less bright and entertaining after a lapse of years than they were on their first publication. Of

the score of English journalists who plied their pens in Italy three years since, to the perfect satisfaction of their thousands of readers in this country, who but Mr. Sala produced letters that would find any large circle of readers at the present date,—that could find a London publisher ready to risk money on reproducing them in a handsome volume? And for this enduring readableness, Mr. Sala's foreign letters are not more indebted to the humour which is the most predominant of his intellectual endowments than to the honesty which makes him refrain from having recourse to the harmless artifices by which correspondents in a dearth of news are wont to swell out their reports to the requisite number of columns with wordy reproductions of gossip gleaned from foreign journals, and fictitious communications derived from special personages with whom they imagine themselves to have had confidential interviews. A spirited narrator of events, so long as there are events for his pen to work upon, he ceases to discharge the part of a reporter when he has nothing to report, and, in an absence of political occurrences, instead of drawing upon his imagination for facts, fills up his vacant slips with fantastic digressions and humorous portraiture. Sometimes these pieces of by-play are not more remarkable for their impudent drollery than for their total want of connexion with the special subjects on which we looked for information from his official pen. How he fared at an inn or on a nocturnal journey in an express train; how he lost a coat under peculiarly trying circumstances, and found it again marked with stains and rents that justify an elaborate recital of all the adventures which the garment must have undergone to receive such disfigurements; how in a dream he was poisoned by an Italian duke, and barely escaped the fatal consequences of the lethal draught by the timely intervention of the duchess,—he has had the hardihood to tell with elaborate minuteness, in letters which simple readers purchased at railway stalls for the sake of their latest intelligence from a field of battle or a scene of revolution. And frivolous though they appeared at the first glance to men hungry for “facts,” and utterly impertinent though they were to the main objects of his mission in foreign lands, the interest of these frolicsome essays and egotistic diversions is found to have survived the interest of the more sedate and decorous columns which gave the news which the writer was specially appointed to collect. From the present volume—made up, with the exception of two chapters, of letters that appeared for the first time in the *Daily Telegraph*—Mr. Sala has omitted “three-fourths of the primary mass of matter,” and given us only that fourth part of the original contributions which alternately startled and delighted the readers of a morning paper by their humorous extravagances and brilliant exhibitions of Italian life and manners.

Of the art by which the Foreign Correspondent made us realize the scenery through which he travelled to the wide field of his labour the following passage is a specimen:—

“On goes our train through enchanting mountain scenery, now stern and sublime, now soft and smiling. You shall be carried by towering viaducts over such valleys as you have never seen before—valleys such as you thought had no existence off the stage of the opera. Here is one with a babbling brook, and a tiny flossy skein of a waterfall, and a pretty church half hidden among chestnut-trees, and a hoar old donjon keep at the top of a high hill, and dozens of pretty white cottages, nestling amid trellised vines—the vines are grown here à l'Italienne, and not in the hard-hearted, spiky, hop-pole, French fashion—and everything, down to the painted effigy of the Virgin in its little

penthouse in the foreground, brings back to my mind the happy valley in the second act of the *Night Dancer*. Ah! here is another valley, with such *châteaux*, such a village inn, and a real water-wheel. \* \* When your train stops at some station you find the same picturesque diversity—real notaries in black gowns and snowy falling bands—the very notaries who sit at rickety little tables in the *Sonnambula* and the *Elisire d'Amore*, and draw up the marriage contracts; real monks, with shaven crowns and sandalled feet and hempen girdles—and I am glad to admit that the Austrian friars are the cleanest I have seen for a long period; Tyrolese sharpshooters and jägers, Uhlans and Pandours in all manner of wildly martial garb—for the Government of the Kaiser seems to have as many nationalities in its military pay as the Government of India; to crown all, a ‘bold peasantry their country's pride,’ very comely and contented in appearance, with an abundance of gold and silver ornaments quite surprising in a country where a specie-currency is unknown; working men wearing shaggy jackets with half dollars for buttons, parti-coloured gaiters and hats with streaming ribbons; their wives and daughters in the most coquetish of bodices, the brightest and briefest of petticoats, stockings of gay hues, and variegated cloaks. Alas that there should be a reverse to this rosy picture; but the interest of truth compels me to state that it was only on the platforms that the pretty villagers in their coquetish costume were visible, and that by the roadside in all the cultivated tracts they were to be seen in the fields bent double, ragged, with foul clouts tied about their heads, hoeing and weeding, digging and delving, and bending under baskets of manure like beasts of burden. When I saw, as the train stopped for a moment at the station, a young girl about fifteen experiencing some difficulty in drawing a bucket from a well—and when I observed a grim, gaunt man, presumably her father, aiding her by the administration of a thwack across her shoulders with a cudgel that looked big enough to fell a bullock—I confess that my operatic reminiscences began to fade away in a despondent haze, and the sad conviction followed, that the condition of the female agricultural population is much the same all over continental Europe—and insular Europe too, for that matter.”

No Englishman who has been an idler in Italy, with eyes in his head and a disposition to study the ways of the humbler people, will fail to see justice as well as smart satire in the equally droll and unflattering account of the cheap coffee-shops of the Italian cities, which, though not chargeable with fostering drunkenness, are scarcely less unfavourable to morals and health than the gin-palaces and tavern-gardens of England.

Of Venice, Mr. Sala says something that no writer has dared to say before him. It is a dull and wearisome place to the ordinary excursionist, worse than Cologne for stinks, and, notwithstanding its historic reminiscences and architecture, qualified to send most of its visitors on their way suffering from dejection and tooth-ache. “It is not to be denied,” our author insists, “that Venice is damp, and that the brighter the weather the more abominable is the stench emitted by its narrow canals. At low-water the stones of Venice—that is to say, the sea-stones—remind Brown, Jones, and Robinson unpleasantly of the Fleet Ditch. Sanitary regulations notwithstanding, the canal-lazzo rolls a very large tribute of dead dogs to the Adriatic. At the best of times, the back streets of Venice are not much superior to a succession of Cranbourn Alleys.” As for the gondola as a means of locomotion and enjoyment we are assured, “You would not like to pass your honeymoon looking out of one of those cheap undertakers' omnibuses, which are half mourning-coach and half hearse, and which carry the body in the boot. A gondola, when the picturesqueness of the thing has worn off, is not



much better. Brown, Jones, and Robinson can scarcely divest themselves of the idea that the contractor-general for the Venetian gondolas is Mr. Shillibeer. . . . When they have seen the pigeons fed in St. Mark's Place, and admired the equitation of the solitary horseman at the Giardino Pubblico, and have been rowed about in a gondola till they have caught the toothache,—they are apt to find Venice slow."

Rome, also, Mr. Sala regards from his own point of view, admitting that it has many aspects and invites almost as many judgments. An English hostler, of whom he speaks with the approval due to an independent observer, remarked to the author, "There's heverything you can wish for in Rome—Hemperors and Popes, and temples and churches, and the Colosseum and the Watican; and, bless yer, there ain't a 'ossier place out." Neither differing from the hostler, nor omitting to notice the condition and prospects of "sport" in the sacred city, Mr. Sala maintains that Rome, apart from its historic associations, is chiefly noticeable as the city of religious masquerade and "shaves," i.e. "palpable lies most plausibly related." The tone in which he speaks of the festal doings of her ecclesiastics is by no means reverential, and will cause many a connoisseur in ritualism to regret that so powerful a delineator should be so signally deficient in light and sweetness; but to Englishmen, who have not yet learnt to think of Rome as the ever-living fountain of truth or to deem the Reformation the grand blunder of our history, the writer's playful manner of dealing with a Roman festival will be more amusing than offensive.

From first to last, Mr. Sala's volume of selections from his foreign letters is entertaining; and, amidst those of its pages that stir the reader to boisterous merriment, we have come upon touches of pleasantry and humour alike subtle and beneficial.

*Shakspeareana Genealogica.* Compiled by George Russell French. (Macmillan & Co.)

Or all the idle books about Shakspeare this *Shakspeareana Genealogica* appears to us about the idlest. For what class of readers it can be intended we are at a loss to conceive. It is divided into two parts, of some 300 pages each. The first part is concerned with the characters in Shakspeare's historical plays, and offers to the reader such novel information as that King John is King John, Henry the Fifth is Henry the Fifth, and Cardinal Wolsey is Cardinal Wolsey. This sort of information fills, as we have said, 300 pages. The second part is devoted to a wide and wonderful excursus on the families of Shakspeare and Arden. A great deal of this is of course pure waste. When we remind the reader that the name of Shakspeare's grandfather has not been discovered, and that the poet's family ended with his grandchildren, it will be evident enough, without further proof, that these interminable speculations are hardly worth the paper on which they are printed. The only thing that lends importance to the volume is the fact that it is "presented to W. G. Clark and William A. Wright," editors of the Cambridge edition of Shakspeare, and is apparently published with their assent. This fact alone induces us to look into the volume at all.

In the Introduction Mr. French tells his reader that the plan "of placing a list of characters at the head of each play is of much later date than the time of the great dramatist." Surely this assertion is too sweeping. If it is the rule observed in the Shakspeare folio, it is not the rule observed in the Ben Jonson folio. The Jonson folio was published in 1616,

in which year Shakspeare was still alive; and in this folio the names of the characters *are* prefixed to each play; and not only the names of the characters, but in some cases the names of the actors also. The same applies to the works of John Ford and other contemporary writers. Without making a special reference to the first edition of the Shakspearean dramatists, we undertake to say, from memory, that the rule is just the contrary to that which Mr. French lays down.

To pass to the substantive text. The first "note" is on King John; though we see no reason why King Lear should not have been included in Mr. French's list, Lear being, at least, as much an historical character as Pistol or Falstaff. Of John we are told that he was born in 1166; that he was the youngest of the five sons of Henry the Second, and that he was surnamed Sans-terre, or Lackland. The note goes on to say that on the death of Richard John "usurped the royal throne of England and the ducal crown of Normandy, to the prejudice of his nephew Arthur, son of Geoffrey Plantagenet, the next brother in age to King Richard, who had publicly declared Arthur to be his heir to both realms, although it was said that on his death-bed he had named his brother John for his successor." There are two long pages of this elementary information, and the case of John is like that of the many historical personages mentioned in Shakspeare's plays. Occasionally, we admit, there is room for historical illustration in these old Chronicle Plays; but whenever the text demands this illustration, Mr. French is so unhappy as to miss his opportunity altogether. Take the example of Sir John Falstaff, to whom we have already referred. The following remarks are offered on this famous character:—

"Shakspeare has imparted so much vitality to this wonderful creation of his genius, that he appears to belong to real history. Some curious association between this character and Sir John Fastolfe must have existed in the poet's mind. The name of the latter is spelt 'Falstaff' in the folio of 1623, exactly like that of the humorous knight, who is spoken of by Justice Shallow, as having been 'page to Thomas Mowbray, Duke of Norfolk.' The Fastolfe of history really served in that capacity in the duke's household. The tavern wherein the knight of Shakspeare's fancy takes his ease has the same name as one in Southwark, which was built on the property of the historical Fastolfe, and to this association of person and tavern we are probably indebted for the selection by the poet of the knight's name, afterwards slightly altered, and by commentators for that of the celebrated hostelry. In the Epilogue to Part II. the poet hints that he may continue the character of Falstaff, 'unless already a' be killed with your hard opinions; for Oldcastle died a martyr, and this is not the man.' We are therefore bound to accept this disclaimer, though Fuller, alluding to the notion that had obtained to the contrary, remarks that—'Stage poets have themselves been very bold with, and others very merry at, the memory of Sir John Oldcastle, whom they have fancied a boon companion, a jovial roysterer, and a coward to boot. The best is Sir John Falstaff hath relieved the memory of Sir John Oldcastle, and of late is substituted buffoon in his place.'—*Church History.* In the *Famous Victories*, Oldcastle is one of Prince Hal's riotous companions, but there is not a particle of wit in his character, whereas of Shakspeare's Falstaff it has been aptly said, 'the dramatic world cannot furnish his equal.' Well does Washington Irving, in his charming *Sketch-Book*, exclaim,—'I would not give up fat Jack for half the great men of ancient chronicle.'"

In this note all the important facts are omitted. Mr. French appears to be unaware that "Fat Jack" was originally called by Shakspeare Sir John Oldcastle, and that the poet subsequently changed this name to Falstaff. Why was

this alteration made? If Mr. French could have thrown any light upon this question, he would have rendered a valuable service to Shakspearean illustration. The subject forced itself upon his attention; but he would not see it. In the words which he quotes from Shakspeare's epilogue, the poet, speaking in his own person, declares that "Oldcastle died a martyr." Even this quotation does not provoke his curiosity. Mr. French adds, "we are bound to accept this disclaimer." But he says nothing whatever about the thing disclaimed. What does he fancy Shakspeare is disclaiming? "Though Fuller remarks," he says; *though* what? The passage as it stands is absolutely without meaning. Mr. French should spend an hour in studying Mr. Halliwell's essay on Falstaff.

Of the light which Mr. French has been able to throw upon the story of Shakspeare's family life, we may judge by a single passage. "The marriage of the poet's second daughter," says Mr. French, "is thus recorded":—

"1616. Feb. 10, Tho. Queeney tow Judith Shakspeare." In his will, which bears date March 25, 1616, Shakspeare always speaks of his eldest child as 'my daughter Susanna Hall,' but of her sister as 'my daughter Judith,' not less than five times, and does not allude to her marrying, except in prospect; from the omission of her marital name, and from the wording of the will, it may be surmised that Judith became a wife without her father's knowledge."

This exceedingly unpleasant suggestion is not the whole of Mr. French's contribution to our knowledge of Shakspeare's family life. He declares that Judith "was four years older than Thomas Quiney, and she might apprehend that her father would object to this difference in their ages." Then he adds, to complete the melancholy story, "ten weeks after his second daughter's marriage William Shakspeare breathed his last." Thus we have a picture of the poet's last days on earth, full of misery and gloom; a dying scene disturbed by the clandestine marriage of a disobedient child. Yet the whole of this fantastic exhibition of parental severity and filial rebellion is the creation of Mr. French's own mind. The fact is, that Shakspeare's will was prepared before, and not after, his daughter's marriage. The will originally bore the date of January 25th; at which time his daughter Judith was Judith Shakspeare, and not Judith Quiney. Between the making of the will and its final signature and attestation in March Judith was married; so that in place of a household divided against itself, we have, when the dates are truly given, a pleasant picture of the poet living to see his only unmarried daughter united to the son of his old friend and neighbour. Mr. French severely handles Mr. Bellew for speaking of the poet as giving his daughter away; but that Shakspeare was present at Judith's wedding there is every reason to believe; and, the date of the first draft of the will being remembered, Mr. Bellew will have very good reason to triumph over Mr. French.

*Les Associations Ouvrières en Angleterre.* (Paris, Baillière.)

This work is by the Comte de Paris; a fact which gives it a certain importance.

The fondness of the members of the Orleans family for literary hard work is likely to be continued in the younger generation; for before sitting down to write the work that is before us, the Comte de Paris appears to have read the whole of the evidence taken by the Trades Union Commission. That he has digested it, is more than we can say. We have heard it asserted that dukes and princes are all very well while they confine themselves to their personal experiences, but that their political



economy is apt to be weak; and the Comte de Paris's book is just such a work as must be written by any one who has read the answers to the 19,979 questions asked by the Commission without ever having thought for five minutes about the subject. The aim of the writer, to judge from his preface, has been to lay down with strict impartiality a general view of the economical position of trades unions on a similar plan to that lately followed by Mr. Thornton; but, to judge by the body of the book, the Prince has lost himself in detail; and when we discuss his generalities, it must be borne in mind that these occupy but four chapters out of ten, and that the remainder of the work is a mere abstract of the evidence before the Commission.

The Count's view of the origin of trades unions colours the whole of his opinions upon their present position and their future. He appears to connect them, in some mysterious manner, with the secret societies of the Middle Ages, with which we hold they have no more connexion than they have with the Taping Rebellion. In another place, the author seems to assume, however, that the Luddites and the machine-breakers of the early part of the present century were the fathers of unionism; and he says that, "born in the midst of those terrible struggles which are called strikes, unions retain the character of instruments of war." We believe this opinion to be entirely the opposite of correct. The greatest of the trade societies were not the offspring of a war against employers, and they date from extremely recent times. The society of Amalgamated Engineers was founded in 1851, and the Amalgamated Carpenters and Joiners in 1860, and neither of these great Unions are to be looked upon as fighting bodies. Primarily, they, together with the Operative Masons, are gigantic friendly societies, and their action has invariably been directed towards the prevention rather than towards the organization of strikes. This mistaken view of the Count's as to the origin of trades unions must be taken along with the admitted fact that the Sheffield outrages first called his attention, as they first called the attention of the stupider portion of the public, to unionism, with which they were only remotely connected. The founding an inquiry into unionism upon the deeds of Crookes and Broadhead shows that the Prince's impartiality was, to a great extent, an afterthought, and his capacity for judging of the scope of the inquiry by the Commission will be seen when we say that he speaks of Lord Elcho as "a Liberal," of Mr. Roebuck as "a Radical," and of Mr. Hughes as "a Democrat." That the saw-grinders of Sheffield, working all day in an infernal whirl of wheels, which certainly prevents both thought and conversation, and in a mineral dust which destroys life at an early age, must, of necessity, be brutalized by their occupation, does not seem to have struck him; that the London Trades Council sent down representatives to Sheffield who conducted a local inquiry, and published a Report upon what they styled "these diabolical acts" before the Commission was heard of, he does not seem to be aware. The same injustice in consequence done to unions in the book before us as was done to them in the action of the Crown. The Sheffield outrages have been in each case allowed to form, as it were, the motive for a general inquiry into the organization of trades societies. The Prince seems as totally unaware as the Commissioners themselves that the societies had anything to complain of in the constitution of the body by which they were to be tried. Their case, however, is strong enough:—it was an invidious thing to issue a commission of inquiry into the

conduct of one class of Her Majesty's subjects; it was an unfair thing to base that inquiry upon an outrage which had excited vulgar passions against the class into whose doings inquiry was to be made; it was improper that the doings of the masters should not be inquired into at the same time as the doings of the men; and it was grossly unjust that the men should have had no representatives upon the Commission of inquiry. Out of eleven Commissioners nine were enemies to unionism, and only one—Mr. Harrison—was an avowed friend; but the Comte de Paris appears to believe that, inasmuch as there were as many so-called Liberals as so-called Tories upon the Commission, Mr. Roebuck and Lord Elcho being at that time counted with the former, the composition of the Commission was all that could be wished, and his study of the doings of the tribunal does not seem to have shown him that the two gentlemen that we have named are the most violent of all the opponents of unionism.

It is to the manner in which the Prince has made use of the Sheffield outrages as the keynote to his work that our criticisms must be chiefly limited, and it is in this that the harm of his book consists. Those of his readers who have the patience to wade through all the details which he gives as to the constitution of the various societies will find that in a chapter called 'Remedies for Strikes' he absolves unionism from complicity in outrage, that he blames the timidity of Parliament, and that he strongly supports the Trades Council Bill; he looks forward, not to the extinction of unionism in England, but to the extension of its principles immediately to France, and ultimately to the whole world; he very justly points out that unions and secret societies can never exist together, and that the extinction of the latter will be a gain to society; but the whole of the concluding chapters read like means towards an end—a demonstration of the necessity to France of liberal institutions. Were not the Comte de Paris a member of so staid a family as that of Orleans, he might have been suspected of bidding for the support of the workmen of Lyons and Marseilles, in view of a future candidature for the French throne, after the example set him in the writings of Prince Louis Napoleon Bonaparte, published in Switzerland thirty years ago. His book will not be read in England, and we doubt its popularity in France; but in Belgium it may probably have the large circulation which works in the French language upon economic subjects have always found in that country of free thought.

#### NEW POETRY.

*Poems.* By George Howard, Earl of Carlisle. Selected by his Sisters. (Moxon & Co.)

THE amiable nobleman, with a taste for *belles lettres* and a turn for polite oratory, who did the honours of Dublin Castle so well, must be content with a different sort of position in the spiritual "Republic" from that which he occupied in the external world of kings, viceroys, and earls. Among other amusements, he wrote verses in the taste of the last century; the modern school of English poetry, from Wordsworth down, having no charm for him whatever. There is something rather pathetic in looking over this little volume, as in turning the leaves of an old album; and a brief extract or two will, perhaps, be the best kind of criticism. Here is a short effusion:—

ON A TREE IN THE ISOLA BELLA,

Where Buonaparte had Carved some Letters before the Battle of Marengo.—1823.

Perchance as here, beside the crystal flood,  
In pleas'd repose, the hero-despot stood,

Where Art and Nature emulously smile  
With all their claims on each enchanted isle,  
The scene's own soft contagion gently stole  
O'er each stern purpose of his toil-worn soul:  
Perchance e'en here he grieved awhile to mar  
Such climes of beauty with the waste of war;  
Wish'd that the tumult of his days might cease  
In some bright vale, in some blest home of peace;  
Sigh'd for the rest he ne'er was doom'd to gain;  
Then, rush'd to conquer on Marengo's plain.

Of his lyrical mood, the best specimen is this address

TO A JESSAMINE TREE.

My slight and slender Jessamine tree,  
That bloomest on my border tower,  
Thou art more dearly lov'd by me  
Than all the wreaths of fairy bower.  
I ask not, while I near thee dwell,  
Arabia's spice or Syria's rose,  
Thy light festoons more freshly smell,  
Thy virgin white more purely glows.

My wild and winsome Jessamine tree,  
That climbest up the dark grey wall,  
Thy tiny flowrets seem in glee,  
Like silver spray-drops, down to fall:  
Say, did they from their leaves thus peep,  
When mail'd moss-troopers rode the hill,  
When helmeted warders pac'd the keep,  
And bugles blew for "Belted Will."

My free and feathery Jessamine tree,  
Within the fragrance of thy breath,  
Yon dungeon grated to its key,  
And the chain'd captive sigh'd for death;  
On border fray or feudal crime,  
I dream not while I gaze on thee,  
The chieftains of that stern old time  
Could ne'er have loved a Jessamine tree.

The lines entitled 'The Lady and the Novel,' enumerating the favourite novel-writers of some forty years ago, have more share of originality, trivial as they are, than any of the other pieces. One thing noticeable as matter of curiosity in Lord Carlisle's versifying, and which goes far to explain his adherence to the safe "heroic couplet," is that his ear had no real sense of metre, as is clearly proved by such stanzas as this:—

May thy God be thy shield in the battle's hot hour,  
When the manhood of England is for combat array'd,  
If the blood of her heroes be her pathway to power,  
It flows in thy veins, but the debt has been paid.

Or these, from 'The Nuptials of the Doge':—

DOGE.

I pledge to thee my vow,  
Long as my ruling star  
Binds commerce to my prow,  
And conquest to my ear,  
Each accurs'd Moslem slave  
From thy waters shall flee;  
None may tread on thy wave  
But the faithful and free.

ADRIATIC.

Thy fleets, where'er they sail,  
For glory or for gain,  
Through sunshine and through gale,  
I'll speed across the main;  
The thunder of my deep  
Shall rescue thee from harm;  
I'll shed, too, round thy sleep  
The music of my calm.

The only interest of the present volume is derived from the very distinguished position which its author lately held in public life.

*Fugitive Poems connected with Natural History and Physical Science.* Collected by the late C. G. B. Daubeny, M.D. (Parker & Co.)

THIS volume is, in fact, a verse scrap-book of the late Professor of Chemistry and of Botany at Oxford, containing a few original effusions by the Professor and his friends, some selections of occasional and semi-private pieces, and some (too many) extracts from no very recondite sources, such as Cowley, Akenside, Parnell, the 'Rejected Addresses,' *Blackwood's Magazine*, and *Punch*. The comic element predominates; and though its quality seldom rises above smartness, we carry away, on the whole, a pleasant impression of the scientific mind in its moods of relaxation and festivity, and enjoy the good-humoured badinage in which grave professors at such moments not seldom indulge.

Prof. Buckland was a favourite mark for philosophic "chaff," and Dr. Whately's clever 'Elegy' upon him is here reprinted; but we



shall extract, as less known, the 'Specimen of a Geological Lecture,' attributed to Dr. Shuttleworth, late Bishop of Chichester:—

In days of yore  
One dreary face Earth's infant planet bore;  
Nor land was there, nor ocean's lucid fold,  
But mixed of both, one dark abyss of mud,  
'Till each repelled, repelling, by degrees,  
This shrunk to rock, that filtered into seas,  
Then slow upheaved by subterranean fires,  
Earth's ponderous crystals shot their prismy spires,  
Then granite rose from out the trackless sea,  
And slate, for boys to scrawl, when boys should be.  
But earth, as yet, lay desolate and bare,  
Man was not then,—but Paramouras were.  
'Twas silence all, and solitude; the sun,  
If sun there were, yet rose and set to none,  
Till fiercer grown the elemental strife,  
Astonished tadpoles wriggled into life;  
Young encrini their quivering tendrils spread,  
And tails of lizards felt the sprouting head.  
(The specimen I hand about is rare,  
And very brittle; bless me, sir, take care.)  
And high upraised from ocean's inmost caves,  
Protruded corals broke the indignant waves.  
These tribes extinct, a nobler race succeeds;  
Now sea-fowl scream amid the plashing reeds;  
Now mammoths range, where yet in silence deep  
Unborn Ohio's hoarded waters sleep.  
Now ponderous whales . . . .

[Here, by the way, a tale  
I'll tell of something, very like a whale.  
An odd experiment of late I tried,  
Placing a snake and hedgehog side by side;  
A while the snake his neighbour tried 't' assail,  
When the shy hedgehog caught him by the tail,  
And gravely munched him upwards joint by joint,—  
The story's somewhat shocking, but in point.]  
Now to proceed.  
The earth, what is it? mark its scanty bound,  
'Tis but a larger football's narrow round;  
Its mightiest tracts of ocean—what are these,  
At best but breakfast tea-cups, full of seas.  
O'er these a thousand deluges have burst,  
And quasi-deluges have done their worst.

It being the intention of the versifier to produce at present only a specimen of his intended work, he has omitted the following fifty lines, exclusively geological, concluding with—

These bones I brought from Germany myself;  
You'll find fresh specimens on yonder shelf.

As also a digression of 2,300, of which the concluding couplet is—

So curl the tails of puppies and of hogs;  
From right to left the pigs, from left to right the dogs.

And also for the same reason the subsequent still more digressive digression, which is terminated by the following admirable reflection. The whole passage consists of 5,700 lines:—

Not wild but tame cats only, tease their prey.

The concluding couplet, which is given without any addition from the mouth of the learned lecturer, is here subjoined solely because it serves as an additional proof, if such were wanted, of the close connexion between geological speculation, and (not the ideas only, but) the language of complete poetry. It will be observed, that though intended as a common sentence of adjournment, it has all the fluency and grace of the most perfect rhythm, and of its own accord slides into verse, and hitches in a rhyme:—

Of this enough. On Secondary Rock,  
To-morrow, Gentlemen, at two o'clock.

'The Valley of the Somme' is smart, beginning thus—

Air—'Guy Fawkes, Guy.'

The tale of Man's antiquity is told by Sir Charles Lyell, Of something pertinent thereto to sing I'll make a trial, And give of what occurred last year, o'er sea, a plain narration,  
When geologists from England met savans of the French nation

In the valley of the Somme,  
At the Moulin-Quignon section,  
In the valley of the Somme.

So is 'The Battle of Glen Tilt,' recounting the Duke of Athol's attempt, in 1847, to exclude a party of naturalists from that locality. Several of Dr. Whewell's scientific *jeux-d'esprit* are given, which are clever rather than very amusing. In their graver efforts to combine song and science, the *savants* show to less advantage; a longish poem, for example (from page 42 to page 51), running in the following strain:—

The eagle wings his flight 'mong solar beams,  
And micitating meets the flood of light,  
His visual focus through the medium gleams  
On every distance which encounters sight.

Prof. Blackie's verses, on the other hand, however rough, are usually readable and interesting.

### *The Rose and the Shamrock. (Truelove.)*

THIS thin little green-covered book of verses has all the aspect of those luckless volumes whose natural destination is the cheap-drawer of an old-book shop, "All these at Twopence," and beyond which we have never traced them, for even at twopence they seem never to be sold. On looking into the pages in the present case we discovered, beyond expectation, that our anonymous author is neither dull nor ignorant, though, at the same time, his work has not, we imagine, the slightest chance of attracting public attention. It contains the first four books, out of we know not how many, of a poem on English and Irish history. The metre is the old heroic couplet, the opinions are red-hot Radical, the style is rhetorical, with a sort of Dryden-ish vigour here and there. Books I., II. and III. treat of the Saxon and the Norman invasions of our island, and William's expedition is thus described:—

Prompt at the summons, and with hearts on flame,  
Throng'd the rough aspirants for wealth and fame;  
Poitevins and Bretons, Provençaux and Franks,  
Gascons, Italians, Flemings swelled the ranks,  
And scoundrel swordsmen, from their several climes,  
Banish'd by need, or exil'd by their crimes,  
Proffer'd their arms to the congenial cause,  
And swore obedience to its bandit laws.

Flush'd with grim joy the Norman chief survey'd  
The motley multitude in arms array'd;  
Parched with the thirst of plunder, and on flame  
The promised carnival of blood to claim.  
His plans matured, his means and powers complete,  
With faving gales he launch'd the mighty fleet,  
And with the sprinkled banner in his hand,  
And consecrated ring of Hildebrand,  
Proclaim'd the papal blessing through the host,  
And boldly led to England's naked coast,  
In as ferocious and as foul a crowd  
As ever God upon his earth allow'd,  
The boasted fathers of our peerage proud.

Book IV. deals with the Anglo-Norman invasion of Ireland,—reminding us rather closely in some passages of Mr. Allingham's 'Laurence Bloomfield.' Of that indignation which makes verses our author has a large supply.

### *The Golden Fleece: a Heroi-Comic Poem. By II Errante. (Truelove.)*

A probably juvenile, and certainly silly, bit of imitation of 'Don Juan.' II Errante is very much astray.

### *History of England, from the Earliest to the Present Time. In Five Volumes. By Sir Edward S. Creasy, M.A. Vol. I. Being the History of England to the End of the Reign of Edward I. (Walton.)*

AFTER a careful perusal of this volume, and while acknowledging that it has some merits, we regret to say that, taken as a whole, it is by no means a satisfactory book. We have duly noted all that the author has to say in his Preface with reference both to plan and authorities, but nothing there stated palliates, in our opinion, the shortcomings that so obviously present themselves. As a History of England it is set before the public, and as a History of England we must speak of it.

In the first place, we object that the title-page is misleading; that it is not a History of England, in the ordinary sense of words. On the contrary, the work is, in reality, a series of sketches of English history, under various complexions, and arranged in chronological sequence—sketches which at times are amplified into elaborate essays, embodying in several instances much thought, and characterized by strong descriptive power and easy language. The thread of history that is em-

ployed to connect these sketches and essays is in general but thin: at times, however, all detail is omitted, twenty or thirty years are skipped over in a couple of lines, and the connecting thread becomes, of course, imperceptible.

Again, as to authorities: taken as a whole, the work is behind the state of historical knowledge at the present day. The reason for this deficiency is certainly to a great extent explained by the author in his Preface, and it leaves us grounds rather for regret, perhaps, than for censure. But still authorities are occasionally mentioned in the foot-notes; and, so far as we have observed, Dean Milman, Kemble, and Lappenberg seem, for the most part, to have been the author's main sources of information or inspiration, though certainly we have, at times, the latter volumes of Palgrave's 'Normandy' quoted. Dr. Reinhold Pauli's name and recent labours upon our early history we never find mentioned. During the last dozen years, very considerable stores of manuscript material for the history of this country from early times—much of it before unexplored—have been recovered and placed before the literary world, at the cost of either public or private enterprise, and through various agencies,—the Historical Series of what we will call, for brevity's sake, the Rolls Commission, first and foremost. Now, the very earliest reference in Sir Edward Creasy's volume to any authority contained in this invaluable collection, extending, as we have said, to the earliest periods of our history, we find at p. 329, the last year of King John. After this page, some few more of the Rolls volumes, accompanied by Dean Hook's 'Lives of the Archbishops of Canterbury,' occasionally catch our eye as authorities; but only, unfortunately, to introduce a fresh element of disappointment—a sense of distrust—in every reader who looks for correctness in one who claims to become an historical guide. The late Mr. Shirley we find mentioned in pages 365, 366, 367, 368, 373, 375, more than a dozen times, in fact, as the editor of Prof. Brewer's admirable book, the 'Monumenta Franciscana'; to whom, however, it is assigned correctly enough in one instance, and one instance only, page 343. Again, in page 408, Peter Langtoft's Chronicle, in the Rolls Series, is spoken of as being edited by "Mr. Wigan,"—an *alias* under which, no doubt, Mr. Thomas Wright is implied, as we find the editor of the work correctly named in page 483. Dean Hook, too, is rightly enough named as author of the book above mentioned in page 337; but we find the third volume of the same work quoted in page 366 as the composition of Archdeacon Hall!

We have not to travel far in the pages of the work for proofs in support of the correctness of our previous assertions. Leaving the regions of speculation and the probable state of this island in prehistoric times, we come to the landing of Cæsar in this island. We can hardly say, perhaps with the author, (p. 31) that this was a "misfortune" for Britain; but, be this as it may, we are curtly told that Cæsar landed near Deal; and, beyond a bare reference to Prof. Airy's paper on the subject in the *Archæologia*, the results of the researches of none of the more recent writers, both French and English, on this subject are in any way even adverted to. The writer, too, we observe, puts Cæsar's camp on the "Deal flats" (p. 42) without any question or hesitation. The great probability is that the "Deal flats" did not then exist in the shape of dry land; the more especially if we bear in mind that, long after this, Rutupæ (Richborough) was standing on the brink of the ocean, and that the sea was cover-



ing the land as far as the town of Sandwich down to late Saxon times.

The expedition and victories of Aulus Plautius are succinctly mentioned in pages 48, 49; but the context affords abundant proof that the author has never seen Dr. Guest's elaborate paper 'On the Campaign of Aulus Plautius,' published in the *Archæological Journal* for September, 1866. Had he been acquainted with that paper—and we think he ought to have been—he would hardly have been content with the jejune manner in which (p. 54) he first presents London to our notice, without a single suggestion as to its origin, whether Roman or British. In the same page, again, he mentions Verulam as a Roman settlement; but he omits to say that, in the opinion of most antiquaries, the same spot had previously been the site of the stronghold—or what he calls, in p. 45, the *pah*—of Cassivellaunus, the locality of which is left by him entirely unnoticed.

In page 131, we observe that the Danes are called a "new race of conquerors," in the eighth century. We are inclined to doubt this fact. At all events, it should hardly be asserted without some qualification. Sir Edward Creasy is, no doubt, well acquainted with the name of Gaimar the Trouvère and the legend of Haveloc the Dane. Whatever value they may really possess as historical authorities, they represent the Danes as established in England at so early a date as the reign following that of King Arthur; in other words, the latter part of the sixth century.

While speaking, too, of the Danes, we avail ourselves of the opportunity of protesting against the correctness of a remark made by the writer in page 136: "The termination *son* to names of persons, as in Adamson, Nelson (*i.e.* Niel's son), is supposed to show a Danish pedigree." Whoever supposes such a thing labours under a mistake. Unless, indeed, we are to believe that all the ancestors of all the families whose name ends in *son* have been importations from the Danish shores during the last three or four centuries. With one or two extremely rare exceptions—the name *Grandison*, for example, which appears to have been derived from a locality—*son*, as the termination of a surname, is never to be found in documents of this country prior to the year 1400; the fact being that *son*, as an affix, began to supplant the prefix *fiz*, or *fiz*, during the fifteenth century, when our close relations with France were drawing to a close. It may not, perhaps, be altogether inappropriate to add, that, when Nelson bombarded Copenhagen, in 1801, certain of the Danes thought proper to lay claim to him as of Danish blood, by reason of his name; and so laid the flattering unction to their souls that the rough usage they had received had been administered only by the hands of a fellow-countryman after all. The discovery answered its purpose as a palliative, no doubt; but we hardly expected to see it crop up again, nearly seventy years later, in the pages of a History of England.

Such is the process of condensation in these pages that, although we are bid to look upon the book as a History of England, we find the reigns of four Saxon Kings, extending over some forty years, compressed into less than a page (156); the important contest between Cnut and Edward Ironsides being comprised in less than twelve lines (pp. 158, 159); and two more Kings of the Saxon times being despatched in a couple of lines (p. 161).

At page 208 we note the words—"An assault upon the strong Norman camp on the heights of Hastings would have been madness, and Harold halted about seven miles off at a place then called 'Senlac,' but afterwards named

'Battle' by the Conqueror, in remembrance of the great contest of which it was the scene." It is our impression that if ever there was a case of "*post hoc propter hoc*," without question or dispute, this is one; and that the spot on which the sanguinary battle of Hastings was fought was afterwards, and in consequence of the battle, called the "*Seng lac*," meaning, in Norman French, the "Lake of blood." "Epiton" was the name of the locality before the fight, and "Battle" the name given to the Abbey that was founded by the Conqueror in commemoration of the event. In reference to the tradition mentioned (p. 212) that Harold escaped from the battle, and, after many years of seclusion, died a monk (at Chester), it would have been as well, perhaps, to name Giraldus Cambrensis and MS. Harl. 3776 as the sole authorities for the statement.

On the reign of William Rufus we have again to remark that the writer has thought its history of so little importance as to despatch it in a couple of pages. Stephen's longer and more active reign is similarly dismissed in two pages and a half; the author not caring "to report the details of all its factions and civil wars" (p. 238), being satisfied that "it has little permanent interest, and that a very brief notice of it is all that is required on this occasion." If no more than a brief notice of it is required on this occasion, such occasion being the compilation of a History of England, we should really be glad to know on what occasion a more than brief notice of it will be required.

Saltwood, so far from being, as stated in page 264, "near Canterbury," is at least sixteen miles from it, and adjacent to Hythe. The reason for the intending murderers of Archbishop Becket making this place their rendezvous was probably the fact, not that it was near Canterbury, but that the Archbishops of Canterbury had a palace there; and a hope was entertained that they might possibly there meet with their intended victim.

It is also incorrect to say (p. 272) that Pope Adrian the Fourth (when known only as Nicholas Brakespere) was a "poor student from St. Alban's." On the contrary, writers almost contemporary tell us that Abbot Robert de Gorham, after duly examining him as to his proficiency, refused to admit him there. His father, Robert de Chambre, became in the latter part of his life a monk of St. Alban's.

Under the reign of Henry the Second (p. 276) we meet with the following passage:—"The old King required Richard to do homage for Aquitaine to his brother Henry, who was generally styled the young King. Rather than do this, Richard took up arms against his father and brother." We object to this as a loose mode of expression. Though Sir Edward Creasy has omitted to tell his readers so, the Prince, so far from being only "generally styled the young King," actually was crowned as King in the lifetime of his father, and was known then and for many years after as "King Henry the Third"; so much so, in fact, that Henry, the son of John, is occasionally found mentioned in documents of his day as King Henry the Fourth. In the same careless way, too, the deaths of Prince Henry in 1183, and Geoffrey in 1186, "went," it is stated, "to the old man's heart." Considering that Henry was born in 1133, he must have become an "old man" at a somewhat earlier period in life than most other people do.

So far back as the year 1864 Mr. (now Professor) Stubbs edited the 'Itinerary of King Richard the First' (in the Rolls Series) under the name of "Richard the Canon of the Holy Trinity of London," whom he has shown to have been almost beyond a doubt its author,

and not Geoffrey Vinsauf, to whom it was formerly ascribed. This fact would seem, however, to have escaped Sir Edward Creasy; for we find "Vinsauf, one of the Crusaders," quoted by him in page 290. The whole of Richard's doings in the Holy Land, we observe, are somewhat extensively enlarged upon; but the last five years of his reign on the other hand are comprised in three pages, and, with the exception of the well-known anecdote of the martial bishop of Beauvais, and his coat of mail, all particulars of Richard's wars with France are passed by unnoticed. The clever, intriguing William Longchamp, Legate, Chancellor, and Bishop of Ely, who played so important a part during a portion, at least, of this reign, is never mentioned; and the bustling events of the last year of King John are compressed into less than a single page. His opponent, the French prince, we observe, is called the "Dauphin" in page 333, a title which the author will, we should think, hardly require to be reminded was first borne by Charles the Fifth of France, during the lifetime of his father, more than a century later. We may add here, too, though somewhat out of place, that John was not made by his father Earl of Montague, in Normandy, as stated in page 304, but Count of Mortain. The long and important reign of Henry the Third, upon the author's own admission, is nearly as "rapidly sketched" (page 353); and among other omissions we miss any allusion to the final cession of Normandy to France in 1259. Hordley, in Lincolnshire, was the death-place of Queen Eleanor, the wife of Edward the First, and not "Hornby," as stated in page 389.

Subject to the drawbacks already noticed, the fact more especially, that the most recent authorities have not in general been consulted, we would commend to the reader's notice and study the 'Effect of the Roman occupation on the Population of Britain' (in chap. ii. pp. 76-88); chap. iii., 'The Anglo-Saxon Heptarchy'; chap. vi., 'Anglo-Saxon Institutions'; chap. vii., 'The Norman Conquest'; chap. x., 'Richard the First and the Crusades'; chap. xi., 'John and the Great Charter.' As independent essays, these chapters, we think, would have fared better than they are likely to do in their present locality. Placed in a book which professes to be, but is not, a History of England, whatever excellence they may possess is likely to be depreciated by the inferiority of the setting; still, their merit is such that we both hope and believe they will go a fair way towards making atonement to the reader, who fancies that he has bought Vol. I. of a real English history.

*Letters from Australia.* By John Martineau. (Longmans & Co.)

WE are daily becoming used to that colonial abuse of colonists of which this book gives us a fresh example; but it must be conceded that, given the fact that the abuse is to be written, it could not have been, on the whole, more decorously done than it has been by Mr. Martineau. The account of colonial politics is, however, so inconceivably one-sided as to take almost a personal tone: for instance, Mr. Martineau says of the Victoria political system, that "it is a deliberate attempt to set up what the world has not yet had occasion even to coin a word for—kakistocracy, a Legislature composed of the meanest and worst, chosen as such." When speaking of politics, the author is fond of hard words; for in another place he asks, "What form of government can be so unstable as a corrupt ptchocracy?" Mr. Martineau has tried to make himself "unpleasant all round" to colonial institutions. He quarrels



with the ballot, he quarrels with the land laws, he objects to voluntarism; and he says that the best that can be said of the Legislative Assembly of New South Wales is, that it is "now no worse than that of Victoria." One peculiarity of the writer is, his perfect credulousness: he prints, for instance, an account of a debate in New South Wales, in which Mr. Martin, the then Attorney General and Prime Minister (and who was knighted by the Queen last week), is said to have "repeatedly called Mr. Forster a liar and a blackguard"; but he does not tell us that this occurred in secret session, and that the only accounts of it are those which we have from Mr. Martin's bitterest opponents. It has often been noticed that colonists who affect to look down upon colonial politics, and who are shocked at the language which they assert is made use of in the colonial assemblies, are wholly unconscious that they themselves habitually resort to still greater violence, without the excuse which is afforded by the heat of debate, when they are engaged in lamenting colonial indiscretions. No one who had not himself lived in the colonies would say of the land legislation of South Australia, Victoria, and New South Wales that it has been carried through "at the expense of common sense, common honour, and common patriotism," or would speak of legislative assemblies as being "contemptible, individual members corrupt, and the mass of the people tempted to lose reverence and regard for Queen, country, and law." Mr. Martineau's conservatism is not of a constitutional character; for the only cure for democracy which he can suggest is, that the governor should be encouraged to select his advisers from outside Parliament by the plan of giving *ex officio* seats to the Ministers. By what blandishments he would induce the existing democracy to submit to his plan for their reform, he does not say.

When Mr. Martineau is not upon politics he is a pleasant guide. His chapter on 'Change of Air' gives the best account with which we have met of the Australian climate; and although every one is tired of mere narratives of voyages to Australia, Mr. Martineau's is as light and lively as any that we have read. The author's descriptive power is considerable: for instance, he writes of the Australian plain as being like the landscape in Holman Hunt's picture of 'The Scapegoat'; and he touches off the Tasmanian climate admirably when he says that "invalids bask in it, the consumptive live out the full tale of their days, but the strong and active ride where they used to walk, walk where they used to run, and drink stimulants where they used to eat." If Mr. Martineau had confined himself to scenery, and avoided politics, he would have done well.

#### NEW NOVELS.

*Cut Adrift: a Novel.* By Albany Fonblanque. 3 vols. (Bentley.)

NOVELS are written for various purposes,—to win money or achieve distinction, to reform the world or scandalize serious friends, to gratify vanity or give vent to private spite. Whilst fashionable ladies write them with a view to the applause of drawing-rooms, ambitious boys fresh from college and panting to repeat the triumphs of Mr. Disraeli and Lord Lytton, throw off their three-volume records of university idleness in the belief that the production of a readable story may prove a first stepping-stone to the premiership or a peerage; and not a few of the literary blunders, which the producers of season tales put upon our table, seem to emanate from eccentric creatures who

have busied themselves with ink and paper merely to display their inability to do any kind of good work in the world's service. Indeed, the diverse kinds of prose fiction are scarcely more numerous than the motives which impel literary craftsmen and amateurs to ply their pens in adding to that stupendous mass of romantic literature which is destined at no distant future to occasion serious embarrassment to the chief librarian of the British Museum; and until we know the considerations which have decided the aspirant to compete for place amongst the novelists of the day, it is impossible to state precisely the measure of success with which he may be credited. If Mr. Albany Fonblanque has written 'Cut Adrift' to show that he is a shrewd, clever fellow, capable of appreciating and delineating character and manners, and possessing a large amount of the miscellaneous and rather useless information which is ordinarily termed "knowledge of the world," he may be congratulated on having achieved a very considerable success.

Like the title of the writer's previous story, 'Cut Adrift' is "a tangled skein," in which the threads of half-a-dozen good tales are so knotted together that to deal with its entanglements is a labour for skill rather than a pastime for idleness, and when all the filaments of the complicated puzzle have been brought into clear view and out of perplexing disorder, the reader is at a loss to say which of the more substantial strings deserves to be regarded as the main thread of the narrative. Of "story," in the technical sense of the term, the book has enough for three or four properly-constructed tales. Nor has Mr. Fonblanque been less lavish of "character," in a work which contains a perfect mob of personages who push each other in and out of sight, like so many theatrical supernumeraries in an over-crowded scene of a Christmas *divertissement*. Dissolute adventurers, fast young men, boys at school or college, grave statesmen, petty tradesmen, radiant ladies of fashion, impudent schemers in petticoats, bright-eyed actresses with complexions fairer than their fame, sneaks, spies, fraudulent clerks, timid girls trembling under the control of austere mammas, jolly laundresses attached to bachelors' chambers, professional authors, literary aspirants, culprits who have known "trouble," and culprits who have eluded the grip of the penal law, peasants from rural villages and paupers from civic courts throng the stage, which at many points of the drama bears a strong resemblance to such a patch of Epsom Downs on the Derby Day as Mr. Frith some years since put on canvas. The arch-villain of this strangely assorted rout is a dangerous scoundrel of noble ancestry, who, after escaping from the penal lot to which justice consigned him for forgery, plays a conspicuous part amongst the capitalists and financiers of London, and terminates his career on this side the Atlantic with a highly sensational murder which surpasses in ferocious daring all his previous achievements in ruffianism. In contrast against this nefarious and homicidal character, who is covered with *alibis* as thickly as martial heroes are covered with decorations, is put Jack Hill, the handsome, rollicking, riotous youngster who ceases to be a man about town before dissipation has sapped his manliness or tainted his honour, and, to the keen annoyance of his few enemies and the corresponding delight of his many friends, works his way from a dubious to an honourable position, and then through the kindness of fortune rises to wealth, a baronet's rank, and the heirship to an English peerage. This buoyant, laughter-loving, irrepressible Jack, who never disappears in the crowd without

causing regret to "the house," or shoulders his way to the front of the stage without getting a round of applause, is the great fact of the drama, and his numerous good qualities are none the less likely to be popular because they are represented as the result of the ordinary discipline of the public school and university, to which a malignant guardian sent him in order that he might be ruined morally and intellectually before he crossed the threshold of manhood. But though the principal achievement of the book, Jack Hill is by no means the only character or part of the performance for which Mr. Fonblanque merits praise. Vigour is the uniform characteristic of the volumes, which contain many separate chapters, and sets of chapters, that belong to the best kind of romantic work. Even for such episodes of the story as the murder of Bob Burridge, it must be admitted that, however sensational and revolting they may be, they are not wanting in artistic excellence. The account of the murderer's flight to Liverpool, his preparations for a voyage across the Atlantic, his ejection from the vessel on which he was on the point of escaping, and his re-appearance in London, is admirably told. Moreover, the book is so cleverly contrived in parts, with such artistic neatness and such a judicious economy of power, that we are at a loss how to account for its general defectiveness of construction and ruinous prodigality of strength and material.

*That Boy of Norcott's.* By Charles Lever. With Five Illustrations. (Smith, Elder & Co.)

If this story had been published anonymously, most people qualified to guess as to its authorship would probably have fixed on the right man; but there is little more than this to say about it. Nobody who learns that it is characteristic in tone, style and plot, will need us to add that the book is neither feeble nor uninteresting. Of the tone and style the best as well as the shortest account to be given is, that they are unmistakably Lever-ish; and of the tale itself, that it contains, perhaps, rather less of the improbable element than the veteran romancer usually indulges himself in. In one other respect Mr. Lever shows a tendency to abandon his old stud of hobby-horses—we sincerely hope not because he feels himself growing too old and them too frisky for him to ride. Whatever the reason may be, there is none of the rollicking fun and reckless humour in this volume that used to be so plentiful in Charles O'Malley's days. Instead, we have more of pathos than of fun, and more of calm, steady-going narrative than humorous bits of by-play; and the "Boy" climbs from childhood to matrimony with hardly an adventure or an escapade more exciting than a sledge-ride across Hungary, a spirited description which reminds one—without disparagement—of the writer at his very best. Of course young Norcott's journey through life is not the journey of any ordinary mortal, and is accordingly a more exciting one; but there is nothing about him or any of his compeers that stamps them very vividly on the reader's mind, or will make them live in the reader's memory like a good many of their predecessors.

*The Sacristan's Household.* By the Author of 'Aunt Margaret's Trouble,' &c. 2 vols. (Virtue & Co.)

UNDER the modest title of 'a story of Lippe Detmold,' we have here a complete picture of the ways and doings of the people of that small principality just before the Seven Weeks' War broke out, and put an end to Lilliputian governments. The hero of the book enlists in the



Prussian army, and defends a church tower against the whole population of a Saxon village. This is the only direct connexion the story has with the war, but the approach of the war is throughout a topic of conversation among the characters. In what may be called the "gilded saloons" of Detmold, as well as in the Speise-Saal of the Pied Lamb inn at Horn, the prospects of German unity and of Prussian hegemony give rise to many a heated controversy. The fidelity to German nature with which all these scenes are sketched, the details of German life which are skilfully woven in, the picturesque bits of architecture, and the descriptions of woodland scenery which form the setting of the story, recommend 'The Sacristan's Household' to all who have lived in Germany. As far as general effect is concerned, it would be better if the author were more sparing in the use of German words. We hardly need to be reminded that the Germans use *erlauben Sie* for "permit me," and in *Gottes Namen* when we should say "for God's sake." There is sufficient local colouring in the author's sketches without recourse being had to this weak expedient.

It is hardly a fair ground of objection to most of the characters in 'The Sacristan's Household' that they are typical rather than individual. The military men, the wild-haired professors, the stout and placid matrons, and the romantic old maids, who form the cream of Detmold society,—the small tradesmen and farmers who hold their social gatherings at the Pied Lamb,—are the familiar figures of German life rather than the persons of this particular story. But if we look at the characters which have been worked out with greater pains, and notably at the Lawyer, von Schleppers, we see that there is no lack of dramatic force or of life-like painting. The quiet, all-observing lawyer, who is ever immersed in thought or business, and yet knows all that goes on around him, who remembers every face he has once seen, and every fact that has casually dropped before him, is a piece of Dutch portraiture, and does the author credit. In the chapter headed 'Puss in Boots,' indeed, the lawyer's conduct bears rather too strong a resemblance to the procedure of Mr. Spenlow, of the firm of Spenlow & Jorkins, though the Jorkins of the earlier part of this story comes out in a different light towards the end. And there is a little in the sudden conversion of old Simon Snarcher the Sacristan that reminds us of an old fellow called Screege in some Christmas-book or other. In other parts of the book the transitions are too sudden, and the plot moves more by fits and starts than in a regular flow. We think for a long time the Lawyer, von Schleppers, is going to discover the mystery which hangs over the heroine. He certainly collects all the materials, and he begins to piece them together. But after all Jorkins—we mean Major von Groll—makes the discovery by himself, and all the hints, memories and suggestions treasured up by the lawyer come to nothing. May we add that, so soon as a little information is given to the reader, the mystery is far too patent? Liese's likeness to her mother, the mother's likeness to the Belle Chocolatière of the Dresden gallery, the scandal which occurred at a certain bath just a year before Liese was born, the death-bed confession of Major von Groll's brother, all tally with one another too exactly to leave us enough room for curiosity.

However, we do not read 'The Sacristan's Household' for its plot. From the very first it must be quite immaterial to us whether Liese is the daughter of a Baron or of a farmer. For Otto's sake we should be tempted to choose the latter kind of parentage, as it might be embarrassing to him to marry so far above his station.

As it is, he is made too lucky. Not only has he a charming wife, but he takes her with estates and a title. Without that accession of rank and wealth, Liese might not have been too good for him, for he is a very fine fellow, and she, as we have said, is charming. It is for their sakes in the first instance that we read the book with such pleasure. As each of them develops new attractions, we rejoice in thinking that each is becoming more worthy of the other; and when they confess their mutual love, in a delicious scene of playful happiness, we join with them in forgetting all the other persons of the story. But, after all, the other persons are not to be forgotten. The plot may be put aside, yet in the course of working it out, the author brings us in contact with so much that is pleasant, the chief characters are so perfect, the minor characters bear marks of such care and observation, that we can forgive any of those failings at which we have hinted, and can ask our readers to take the book on its merits.

*The Military Forces of the Crown; their Administration and Government.* By Charles M. Clode. Vol. I. (Murray.)

THIS is a book of reference rather than a book to be read. It will strengthen the hands of Members of Parliament in the debates on military administration which are yearly growing more frequent, and will make them all equal authorities with the War Minister, who has hitherto been the sole gainer by Mr. Clode's historical researches; for Mr. Clode is the Solicitor to the War Department, and has had the advantage of free consultation of the records of the War Office and the Ordnance Department in the preparation of what might well be called a Constitutional History of the British Army. So-called histories of our army have from time to time appeared, but no one of them has ever gone near the fulfilment of its title. There are many aspects in which that history may be viewed, one only of which is treated by Mr. Clode; but that one is thoroughly handled. He writes exactly as we should expect a lawyer to write. He has professedly "endeavoured to trace the outline of those constitutional safeguards devised for the security of the public treasure and for the freedom of the people against the possible adverse action in time of peace of a standing army." He looks at the army and at all armed multitudes as dangerous, and he only considers how that danger has been controlled in the past, and how it can best be controlled in the future. How we can ensure the greatest military power—how we can best organize and administer our forces, so as to get the greatest military value out of their heterogeneous elements—is no affair of Mr. Clode's. His business is with the safeguards which protect the nation against the army; and it is clear that he thinks those safeguards materially lessened of late years. He draws a most remarkable line at the Crimean war, up to which date, he says, "the army continued to be the loyal servant of the State, without once assuming to be the administrator of the public treasure;" and he attaches much importance to the changes made since that war "by the abolishing or changing those public departments which formed, as it were, the outworks of the Treasury, and by the creation of a hybrid department charged with functions so vast, miscellaneous and undefined."

Mr. Clode's book appears at a happy time, when questions are being raised as to whether the control of the army should be civil or military,—as to the true use of the militia, whether it should be a training and feeding school for the standing army, or a distinct and integral

force,—and as to the value of the volunteers, and their right to assistance from the State. On the first point Mr. Clode speaks strongly. After sketching the constitutional arrangements that followed upon the revolution of 1688, he asserts that to disturb such arrangements by weakening or destroying any constitutional safeguard—by altering in any degree the relative powers of Parliament or the Crown towards the army—by removing the constitutional control of the Secretary of State, or the financial control of the departments in whose hands the civil administration of the army has been placed, giving the army readier access to the public treasure, would be to increase the power of the army, and, may be, to lead back to, or at least towards, that state of anarchy in which, after the destruction of the Sovereign and Parliament, freedom was lost, and military power here—as at times and in other places it has too often done—reigned supreme. "At the period now under consideration," writes Mr. Clode, in speaking of the great conflict of Parliament and the army, "the personal claims were the advent to the political claims of the army; and at any time, the first indication of the action of the military against the civil institutions of the country will be directed towards that civil department of the State charged with the duties of finance and control over the army. No statesman, judging the signs of the times, can have failed to notice or to draw his own conclusions from the fact that, in recent years—since the Crimean war—an influence or current has set in against the civil administration of the army." But Mr. Clode does not, we think, sufficiently explain that the compact between Parliament and the Crown in relation to the army is twofold, and that while it is most desirable that the Crown or the military power should not encroach upon the civil control which Parliament has every right to exact, Parliament must not encroach upon the prerogative of the Crown. No one, we submit, can have failed to notice that a current has also set in towards removing all power from the hands of the Commander-in-Chief, and placing all military appointments in the gift of the Secretary of State for War, a Parliamentary official, a member of a party, and subject to political and party influences of the strongest nature. History has something to teach us on that head also. When the ordinance for the raising and governing the army was passing through Parliament in the year 1644, the House of Lords inserted a clause providing that the officers should be appointed by Parliament; but the House of Commons insisted on the appointments being left to the Commander-in-Chief, subject to their approval; "conceiving that, by giving of this power to the Commander-in-Chief to nominate his officers, he will more oblige his officers, and better enable them to carry on the work," adding that such power "is granted constantly and usually to every Commander-in-Chief." This is one of those arrangements which is not without importance; for Mr. Clode points out the evils which arose when Parliament opened a direct communication with the army: how, when power was withdrawn from the Crown, it became, not transferred, but altogether lost to the Commons, in their subsequent controversy with the army; and how the authority of armed force over that elective assembly prevailed, with that result which the history of the Commonwealth records.

The jealousy evinced by Parliament of a standing army was no matter for wonder in those days of conflict between Parliament and the Crown; nor was it strange that when the King insisted on retaining his army, after



the war was ended for which it had been embodied, Parliament should refuse supply, and vote "the standing army a grievance," as they did in November, 1672. But throughout this time of hatred of a regular army of paid soldiers, the militia was always regarded with favour. When, in the year following, the House addressed the King, it resolved "that the continuing any standing forces other than the militia is a great grievance and vexation to the people." In the same year, the Commons appealed to the King to have militia ready at an hour's notice for suppressing any tumultuous meeting of papists. In 1678 they thought nothing could resist the attempts at Popish practices in the army but having some portion of the militia actually in arms. This striking difference of feeling in regard to the two forces is thus accounted for by Mr. Clode in one of his ablest passages. After showing how Parliament reposed its confidence in the militia when it declared its mistrust of the standing army, he continues:—

"The reason for this difference of feeling towards the two forces is apparent. The militia was under the immediate influence of the English aristocracy, and made up of men having other means of subsistence than their pay. The officers were not courtiers, and they owed their allegiance rather to the institutions of the country in Church and State, as established, than to the King seeking to overthrow them. The militia was so far beyond the control of the Crown that its numbers could not be reduced by it, nor could the influence of the Crown be exercised except through the Lords or Deputy Lieutenants, or in abrogation of their statutory rights. With regard to the army, the case was the converse to that of the militia. Its existence was wholly dependent on the pleasure of the Crown, whose subjects would have been pleased by reduction. The promotion of the officers and men rested exclusively in the breast of the King. Their pay and subsistence came from a Treasury having many other unsatisfied claims upon it. The army, therefore, became as dependent upon the Crown as the Crown was upon the army, and the militia became a counterpoise to the standing army and a national security. Parliament, therefore, firmly held the militia within its own control, as a protection against the encroachments alike of the Crown and the standing army upon the liberties of the people."

And this leads to Mr. Clode's opinions, very strongly expressed, as to the necessity of retaining for the standing army a class of officers who do not depend upon the army for bread: a point on which he appears to differ most completely from the school of army reformers which wishes to see the army made more of a "profession." He points out how the officers of the army of the Parliament were of a much lower class than those of the old Royal Army; how self-aggrandizement being their prevailing motive and public subsidies forming their only livelihood, their claims were as imperative as their necessity, and "united in a common cause, in which officers and men, as springing from an equal status, were alike interested, the army was irresistible." Mr. Clode holds that, for the safety of the nation, the army should be officered by those whom he defines under that elastic term "gentlemen," by which he appears to mean men of independent means and holding a stake in the existing order of things. The theorists who wish to see the army made a profession, such as will draw men of a higher class than now to the ranks for the sake of obtaining commissions, hold that in a middle-class army, such as that to which Mr. Clode objects, there would be so much of that very "irresistible" strength that nothing could stand before it. It is difficult to reconcile these conflicting opinions; but in estimating the value of Mr. Clode's reasoning, it ought not to be forgotten

that the power of the Crown as against Parliament is no longer a great and tangible fact; it is but a shadow, a theory—as a matter of fact an impossibility.

If the militia were to become, as it appears likely that by force of external circumstances it will become, a training school for recruits or a place of repose for time-expired soldiers, liable at a moment's notice to be drafted into the ranks of the standing army, Parliament must retain control over it, and not allow that passing into the standing army to be effected unless by its own act and authority. Any such system will involve a radical change in the constitution of the militia, and make it no longer the same constitutional check as it has been. The property qualification of its officers has been abolished within the last few days, and we can fancy Mr. Clode weeping over this grievous inroad on our national safety. But the world will not stand still, though all the precedents on the Commons' journals be adduced to prove it ought to do so; and if common sense shows any one of these so-called safeguards to have become, as indeed many have done, a name only, let it vanish into the limbo of antiquity, only to be dug out by Dryasdust in search of a precedent.

Mr. Clode has less to tell us about the volunteers than about the other branches of the army; for the present force of volunteers exists on a new footing, on a basis different from that on which stood the volunteers of the old wars. Those were stimulated into existence by the exemption from ballot into the other forces which their volunteer service conferred; these are purely voluntary, brought out by no ballot. Those were local, and their service was restricted to particular districts; these are national, and may be sent to any part of Great Britain. But it may not be useless to look back at the old force, and see how strongly it was insisted upon that it ought to contain only such men as, being of a higher class of life, of a better condition, than the soldiers of the line, could support themselves; and that it was considered dangerous to draw into the volunteers men who would, under ordinary conditions, be likely to enlist in the regular army or the militia. Thus composed of men of superior station, drawn by voluntary zeal and patriotism, the volunteer forces would, said Mr. Pitt, "fighting on their own soil, for everything dear to individuals and important to a state, be invincible." But though no organization ever seems to have been systematically devised for the volunteers, it was always supposed that some such organization should exist. "The army," said Pitt, "must be the rallying point; the army must furnish example, must afford instruction, must give us the principles on which that national system of defence must be formed, by which the volunteer forces will," as above written, be invincible. It is, then, by an organization, by a system, according to Pitt, that they were to become invincible. That organization has, however, been no more attained in 1869 than in 1803. It is yet to come; and it is likely that such money as the Government may grant will go more in that direction than in additional payment towards expenses. The original circulars put forth invited only persons "who would undertake to provide their own arms and equipments, and to defray all expenses attending the corps"; the second circular especially laid down that the conditions of service should be such as not to attract men likely to enter the army or militia. Later, the volunteers were "relieved" from the purchase of arms and ammunition. Later still, followed a capitation grant; later, again, an increase of that grant: of which grants Mr. Clode omits to speak, though

they appear materially to affect the original constitution of the force.

Mr. Clode says, that "all idea of attaching the militia and volunteers together upon one establishment must be considered as abandoned. These two county forces under the Lord Lieutenant come from distinct sources of supply, with the same area of service." They are certainly not capable of amalgamation; but that they are capable of one common system of military organization throughout the kingdom, together with the regular army, we very steadfastly believe. There are other aspects in which the military forces of the Crown have to be viewed than through the atmosphere of constitutional safeguards. The changed conditions in warfare, the enormously multiplied armies of the other powers, the facilities for concentration of troops afforded by steam and electricity, the perfection of military organization abroad are to Mr. Clode as nothing. He is a lawyer, and as a lawyer he writes and thinks. Soldiers, however, like to have something to say about armies; and they claim that the first thing to be considered is the fighting power of our military forces. The best "constitutional safeguard" would be to abolish the standing army; the best national safeguard to unite our heterogeneous forces into one common organization, to have all things ready, so that our force, of the finest material the world can produce, may be at once ready to take the field, armed to perfection, as it is not now; organized as an army, as it is not now. Considering the preparation elsewhere, our relative strength now is much what it was when Peter Plymley wrote his humorous and painfully true description of the invasion by the French of his brother Abraham's parish.

Mr. Clode's work may serve to set at rest some vexed questions. It is carefully written, and contains much information. But it is not altogether clear in its arrangement; an index is sadly wanted; and, above all things, it views matters always from one point of view only. What that is may be read in the quotation from Burke on the title-page:—"An armed disciplined body is in its essence dangerous to liberty; undisciplined, it is ruinous to society."

*Birmingham Free Libraries. Catalogue of the Reference Department.* By J. D. Mullins, Chief Librarian. (Birmingham, Hall & English.)

ONLY two years and a half have elapsed since this Library was started, and already it contains 22,500 volumes. These have been chiefly provided by means of the penny rate levied under the Free Libraries' Act of 1855. The cost has exceeded 7,000*l.* For such a library a catalogue like the one provided by Mr. Mullins was of first-rate necessity. It is copious, clear, and admirably adapted to its especial uses. If a consulter cannot find what he wants under the name of the author, he may succeed by referring to the subject; and, if he fail there, he has another chance in the class with which the subject is connected. For example, Ruskin's 'Stones of Venice' is thrice entered: under "Ruskin," "Venice," and "Architecture." This arrangement is: the proper one for a library one of the rules and regulations of which is that "No person will be admitted to the Library who is intoxicated or in a dirty condition."

This rule shows that the Library is free to all who can produce some voucher for respectability. The collection has been made with judgment as good as the liberality has been abounding. The books are in various languages,



and embrace the widest fields of literature, the realms of philosophy, and all the arts and sciences. The volumes have been collected for the use of students and thinkers as well as for readers and lotus-eaters. Neither class has been overlooked. Instruction is as accessible as amusement; and the former is so well followed that probably the sober and clean readers may soon have to smile at the free-and-easy sort of grammar in which the Rules have been, no doubt hastily, drawn up. For example, "Readers desirous of proposing books for addition to the Library, or of making any suggestion as to its management, may do so by writing the same (what?) in a Suggestion-Book." We are further told that "Readers giving a false name and address will be held responsible for the consequences." Surely not. The consequences will come upon them because they are responsible for the offence which incurs those consequences.

In a few cases the author's name is not given apart, sometimes not even with his work. Thus, there are three works entered under "Wilberforce"; but there should have been a fourth. 'Brazil: Pictures from Cuba' occurs under the general heading "Travellers' Library" (p. 338). At p. 49 we have "Brazil, by Wilberforce"; but here the prefix "Edward" should have been inserted to distinguish him from his kinsmen. Again, we have "Howard, Sir R., Plays: see Drama." We turn as directed to find the list of Sir R. Howard's plays (he was, indeed, one of three brothers who were scholars, gentlemen, and playwrights), but we do not meet with the name at all. Perhaps, for students, it would have been as well to print not only the title of a play and the author's name, but that of the original play and that of the author from whom the later piece was taken. A student even of a free-library catalogue would learn something if by the side of "Tartuffe, by Molière," he saw the words, "taken from 'L'Ipoerito' of Aretino;" or by the side of "Æsop, by Vanbrugh," he read, "adapted from 'Æsop,' by M. Le Noble." On the other hand, this would have to be done to so many pieces, and they are here by hundreds, that perhaps such a proceeding, teeming as it would be with information of a very curious sort, would swell the Catalogue beyond all portable and convenient size.

One of the great features of the book is in the pages headed "Shakspeare Memorial Library, founded in 1864, the Tercentenary of Shakspeare's Birth." This Library comprises editions of the poet in English, French, Dutch, German and Italian, besides commentaries, criticism and Shakspeareana to a great amount. There is only one thing wanting in this vast collection:—there might have been profitably added to it the plays of Shakspeare, as they have been (professedly) amended by other writers, from Lacy's alteration of 'The Taming of the Shrew,' and Dryden's idea of how Shakspeare ought to have written 'The Tempest,' if Shakspeare had only had the power, down to the period when 'Hamlet' was re-cast into an opera and 'Macbeth' was converted (not long since, in Italy) into a ballet. We should like to see added to these specimens plays by foreign authors on the same subjects as those treated by Shakspeare. One play by the latter might have many of these illustrations. 'Romeo and Juliet' has served not only actors, but vocalists and dancers. It was taken up by Lope de Vega, as Mr. Cosens has shown in his recent translation of the Spanish piece, in which Juliet is a Miss Hoyden and something more, with a dash of husseydom about her, in which all sentiment is washed out. The play has been as sacrilegiously treated here at home. Herodotus tells us

of an audience so angry at being made to weep uncontrollably at a tragedy, that they fined the author 1,000 drachmæ. The Hon. James Howard was of some such quality as that audience. He could not bear to see a house drowned in tears at the catastrophe of the celebrated lovers, and, accordingly, he turned 'Romeo and Juliet' into a comedy, and wound it up with a wedding! A Free Library reader, finding in this Catalogue 'Caius Marius,' by Otway, would little think that this is Shakspeare's 'Romeo and Juliet,' pushed out of its warm mediæval atmosphere, its romantic costume and its living sympathies. Otway has turned the story back to classical times, given classical names and dresses to the personages, and for the glowing sun and warm passion of the original substituted a sun upon ice and a passion which hardly kindleth itself. Fancy Caius Marius wishing he were a glove upon the hand of Lavinia Metella! or our old friend Mercutio (Shakspeare's own handiwork) in a toga and sandals, strutting over the stage as a very sententious Sulpicius! An annotated catalogue, wherein circumstance like this is noted, may be given to us some day. Meanwhile, we congratulate Birmingham on its Free Library, and Mr. Mullins and the Committee on this excellent Catalogue of what it contains.

#### OUR LIBRARY TABLE.

*Planchette; or, the Despair of Science.* (Boston, Roberts Brothers; London, Trübner & Co.)

PLANCHETTE is the name of a French toy which has of late been popular in Paris, and still more popular in Boston and New York. It is a piece of wood standing on legs; a toy table, which may be made in almost any shape. A planchette serves the table-rappers and table-turners very much as a gentleman's hat used to serve their turn. They touch it, and find that it moves. They attach a pencil to one of its legs, and find that it writes. They assume that it has some native energy, and answers questions by the aid of some invisible spirit. That people who formerly believed in hat-turning and table-rapping should now accept Planchette need excite no wonder. This American book, which professes to be "a full account of modern spiritualism, its phenomena, and the various theories regarding it," asserts that modern science has no explanation to give of Planchette's whimsies and caprices. The author is quite right. Science has no explanation to give of Planchette's caprices. Science has no knowledge of Planchette whatever. Planchette belongs to the toy-shop, and its vagaries may be left to the explanation of the professional conjuror. Despair of science! Here we have trotted out again the whole race of Merry-Andrews: D. D. Home, the Davenport Brothers, Kate Fox, William Denton, A. J. Davis, Warren Chace, "Estelle," and "May Jane." All the old tiresome stories are told once more, all the stock quotations are given again; repetition and quotation have become the standing characteristics of books written by spiritualists on their favourite delusion.

*Religious Republics: Six Essays on Congregationalism.* (Longmans & Co.)

SINCE the publication of the notorious 'Essays and Reviews,' it seems to have been thought incumbent on every religious body or shade of opinion to put forth one or more volumes of detached papers as an expression of the sentiments peculiar to its members. The book before us merely follows the example of the one named above, of 'The Church and the World,' of Archbishop Manning's collection of Roman Catholic essays, and of others which we need not enumerate. 'Congregational Polity,' the 'External Relations of Congregationalism,' the 'Congregational Character,' 'Congregationalism and Aesthetics,' 'Congregationalism and Science,' and the 'Spirit of Nonconformity' are the subjects of the papers. Three of the writers are barristers, two are ministers, and one is a physician. We are struck by the liberal tone which marks most of the essays,—perhaps all of them except the last. In

this, however, Mr. James Anstie, B.A., Barrister-at-Law, seems desirous of illustrating the spirit of Nonconformity by catching its essence. The greater part of his essay is an elaborate attack on the doctrine of Baptismal Regeneration; and he goes into the most metaphysical considerations in order to show that he and his friends are justified in rejecting it. It is possible, if not probable, that this doctrine will survive Mr. James Anstie, and its adherents may therefore look upon his essay with a good humour of which he does not set them the example. But he certainly contrasts disadvantageously with the other writers. We cannot say that the other writers show us very clearly what are the distinctive features of Congregationalism. Mr. Fawcett tells us that the chapels are bound down by their trust deeds, so that if the majority changes its opinions, it cannot bind the minority; but if the whole congregation changes, it seems that the minister is bound to change also. From the other essays, we learn that the minister is really free from the influence of the larger contributors to the chapel revenues; but no one seems to say that he is independent of the deacons. The relations of Congregationalism to aesthetics and to science are not such as to afford many useful suggestions; though Mr. Pattison avails himself of his essay on 'Aesthetics' to break a lance with Mr. Matthew Arnold. On the whole, the book may have some interest to those who are versed in the subject of religious organizations, and there are incidental details in it which may instruct the general reader; but it does not convey sufficient information to serve as a guide, and what it does convey is not always certain.

*Law of Patents for Inventions; with Explanatory Notes on the Law as to the Protection of Designs and Trade Marks.* By F. W. Campin, Barrister-at-Law. (Virtue & Co.)

THIS is one of the publications which form a very useful series of rudimentary works put forth by the above-named publishers. It contains a very clear sketch of the present state of the law of patents, a branch of the law which has now attained such large proportions that it requires no small share of skill and industry to set forth a satisfactory statement of it in such a very concise form. We may here mention, that during the argument of a copyright case a few days ago, Vice Chancellor James stated his intention to act on a settled rule as to measuring the damages in such cases. This rule will, we presume, be applied also to cases arising out of the infringement of patents. The rule is, to assume that the sale of each copy of the pirated work prevented the sale of a copy of the work from which it is taken. The Judge will then ascertain the profit on each copy of the original work, and the damages will be this profit, multiplied by the number of pirated works which have been sold. If this sensible rule is adopted by the other Judges, pirates and their victims may henceforth, by anticipation, measure their punishment and redress.

*The American Year-Book and National Register for 1869, Astronomical, Historical, Political, Financial, Commercial, Agricultural, Educational, and Religious. A General View of the United States, including every Department of the National and State Governments; together with a Brief Account of Foreign States. Embracing Educational, Religious, and Industrial Statistics; Facts relating to Public Institutions and Societies; Miscellaneous Essays; Important Events; Obituaries, &c.* Edited by David N. Camp. (Trübner & Co.)

MORE figures, if you will, good Mr. Camp; but, on future occasions, do give us your statistics with fewer words. Your essay on 'Literature and Literary Influence of the Day,' from the pen of Mr. Everett A. Duyckinck, is a comical exhibition. Concerning international copyright and the considerations which should decide America to render England some slight return for the benefits which she derives from English books, Mr. Duyckinck is silent; but he is kind enough to intimate that his country, whose current literature is already equal in quality, though not in bulk, to that of Great Britain, will in the course of a few years have such an abundance of native writing that she will no longer



care to peruse the works of London authors. "The statistics of literary production in the two countries," says our courteous informant, "prove that we are proceeding *pari passu* with England. The number of books or distinct publications, including, we presume, pamphlets of importance, published in the United States in 1867, is stated, in a valuable statistical article in Appleton's 'Annual Cyclo-pædia' for that year, as 2,110 against an estimate for Great Britain during the corresponding period of 4,144. The American estimate embraces some 300 reprints or translations—a proportion of only about one-seventh of the whole, which leaves a highly-favourable exhibition for original American productions. The number of books written in England and republished in the United States is, we are inclined to think, becoming relatively less from year to year—a result directly attributable to American progress, to the material development of the country and its consequent increased mental wants, to the stimulus given to education, furnishing the means of supplying those wants. The country is, in fact, by the simple law of its necessities, becoming constantly less and less dependent upon Europe for its literature." In asking for international copyright, according to Mr. Duncin, we English are seeking what will prove of small service to our men of letters in the course of a few years, and will only hinder us from avenging past wrongs on America when her literature shall become the chief source of instruction to our people.

We have on our table *The Jesus of History* (Williams & Norgate),—*The Gospel in the Law: a Critical Examination of the Citations from the Old Testament in the New*, by Charles Taylor, M.A. (Bell & Daldy),—*The Apology of an Unbeliever*, by Louis Viardot, translated from the French (Trübner). Also new editions of *A Short and Plain Instruction for the Better Understanding of the Lord's Supper, with the necessary Preparation required; for the Benefit of Young Communicants and of such as have not well considered the Holy Ordinance; to which is annexed the Office of the Holy Communion, with Proper Helps and Directions for the Young in every Part thereof with Understanding and Benefit; also Short Morning and Evening Prayers for Families and Persons in Private*, by the Right Rev. Thomas Wilson, D.D. (Parker),—*The Early Poems and Sketches of Thomas Hood, including the Odes and Addresses to Great Men, &c.* (Moxon),—*Mystifications*, by Clementina Stirling Graham (Edinburgh, Edmonston & Douglas),—*The Statistical and Commercial Results of a Voyage round the World in the Austrian Frigate Novara*, by Dr. Karl von Scherzer (Leipzig, Brockhaus),—*The State of Civilization in Italy during the Renaissance*, by Jacob Burckhardt (Leipzig, Seemann; London, Nutt),—and *Mémoires d'Exil*, par Madame Edgar Quinet (Lacroix, Verboeckhoven & Co.).

## LIST OF NEW BOOKS.

- Bacot's *The Bahamas*, 8vo. 2/6 limp cl.  
Beddome's (Major R. H.) *Ferns of British India*, Vol. 2, 80/ bds.  
Bennett's *Proposals for Balled History of England*, cr. 8vo. 5/ cl.  
Buchanan's (R.) *Ballad Stories of the Affections*, 18mo. 2/6 cl.  
Carlyle's (T.) *Life of Schiller*, 8vo. 7/6 cl.  
Ciceronia de Finibus, edited by N. Madvig, roy. 8vo. 26/ cl.  
Davis's (H. F. A.) *Law of Industrial and Provident Societies*, 8/ cl.  
Eden's (Lizzie S.) *My Holiday in Austria*, post 8vo. 10/6 cl.  
Gascoigne's (Mrs.) *Dr. Harold's Note Book*, 12mo. 6/ cl.  
Gentleman's Magazine, Vol. 2, 8vo. 7/ cl.  
Gibbon's (E.) *Decline and Fall of Roman Empire*, Vol. 3, cr. 8vo. 6/ cl.  
Gospels (The Consolidated, with Index, sm. 4to. 6/ cl.  
Gray's (J. C.) *Topics for Teachers*, Vol. 1, cr. 8vo. 3/6 cl.  
Greenwell's (D.) *Carmina Crucis*, cr. 8vo. 5/ cl.  
Gretis Saga, from the Icelandic, by Magnusson and Morris, 8/ cl.  
Hallahan's (Mother Margaret Mary) *Life*, 8vo. 10/ cl.  
Hazlitt's *The Round Table*, 8vo. 2/6 cl.  
Hopkins (T.) on Atmospheric Changes, &c. 8vo. 9/ cl.  
Jarry's (Gen.) *Outpost Duty*, cr. 8vo. 5/ cl.  
Jeffrey's *Conchology*, Vol. 5, Marine Shells, cr. 8vo. 32/ cl.; col. 57/ cl.  
Jerrold's (W. B.) *Life of Douglas Jerrold*, cr. 8vo. 6/ cl.  
Knight's (C.) *Cyclopædia of Geography*, Supplement to, 4to. 15/ cl.  
Lander (Walter Savage), a Biography, by John Forster, 2 vols. 28/ cl.  
Mackenna's (B. V.) *Francisco Moya*, 8vo. 7/6 cl.  
Maiden Hours and Maiden Wiles, 20 Plates by Benjolin, folio, 15/ cl.  
Planchette, or The Despair of Science, 12mo. 6/ cl.  
Ringer's (S.) *Handbook of Botany*, cr. 8vo. 10/6 cl.  
Roscoe's (H. E.) *Spectrum Analysis*, 8vo. 21/ cl.  
Scott's (G. C.) *Fishing in American Waters*, cr. 8vo. 14/ cl.  
Scott's (Sir W.) *Minstrelsy of the Borders*, cr. 8vo. 4/ cl.  
Sermon, a Greek Hymn-Book for Fourth Form at Eton, 2/6 cl.  
Son of God, by Author of 'Morn. Glory of Lord Jesus Christ,' 2/ cl.  
Stowe's (H. B.) *Old-Town Folks*, 3 vols. post 8vo. 31/6 cl.  
Strathmore, by Ouida, cr. 8vo. 5/ cl.  
Tudhunter's (L.) *Mensuration for Beginners*, 18mo. 2/6 cl.  
Trotter's (A.) *He Knew he was Right*, vols. 8vo. 21/ cl.  
Viardot's (Louis) *Apology of an Unbeliever*, 12mo. 21/ cl.  
Wilmot's (Sir R. and Lady) *Prayers, and Notes*, cr. 8vo. 7/6 cl.

## SIR C. WENTWORTH DILKE, BART.

ON Monday last Sir Charles Wentworth Dilke died suddenly, at St. Petersburg, to which capital he had been invited as the representative of England at the forthcoming Exhibition of the Russian Horticultural Societies. He was the only son of Mr. Charles Wentworth Dilke, chief proprietor and sometime editor of the *Athenæum*; a critic whose writings on Pope, on Burke, and on Junius are known to all students of our literary and political history. The deceased baronet was born on the 18th February, 1810, and was educated at Westminster and at Trinity Hall, Cambridge. For a short time he studied law, in which he took his degree; but afterwards gave up his leisure to the affairs of three or four of the Learned Societies. He took a prominent part in the Society of Arts, of which he was for some years Chairman of the Council, and also in the Royal Horticultural Society. At the Boards of these Societies he became acquainted with the Prince Consort, whom he assisted in carrying out many of the great schemes for public improvements which are associated with the Prince's name. He was one of the first projectors of the Great Exhibition of 1851, and acted as a member of the Executive Committee. On the conclusion of that brilliant success he was loaded with the favours of foreign countries and sovereigns, and was offered by our Queen the honour of knighthood, and by the Royal Commission a large pecuniary reward. The knighthood he declined, and the gift of money he refused.

In 1853 he was appointed by the Crown one of the Commissioners to represent this country at the American Industrial Exhibition in New York. A special Report which he prepared was presented to the House of Commons and ordered to be printed in the following year. As in the case of his previous labours, he declined any compensation.

When the second Great Exhibition—that of 1862—was proposed, the Government appointed him one of the five Royal Commissioners for conducting it; and on the Prince Consort's unexpected demise, Her Majesty conferred upon him the honour of a Baronetcy. Sir C. Wentworth Dilke entered Parliament in 1865, as Member for Wallingford. He was a Justice of the Peace for the county of Middlesex, a Fellow of the Society of Antiquaries, a Fellow of the Royal Geographical Society, a Trustee of the Soane Museum, and an active member of many other public and learned bodies.

For some time past he had been in failing health, and his friends had hoped that the trip to Russia would do him good; but the extreme inclemency of the weather in the north of Europe aggravated his disease. He married Mary, daughter of Captain Chatfield, of the Madras Cavalry, by whom he has left two sons, Charles Wentworth and Ashton Wentworth—the former of whom (the Member for Chelsea) succeeds to his honours.

## HYMN.

ὦ κράτιστε Πλοῦτε πάντων δαιμόνων—  
ARISTOPH., *Plutus*, 230.

Almighty Plutus! lord of earth,  
And giver of all good,  
Thou who hast blest me, from my birth,  
With lodging, clothes, and food,  
Hide not thy face from him who bends  
Untiring at thy throne:  
Repute and station, wife and friends,  
I owe to thee alone!  
Thine image brightens every thought,  
Inspirits every deed;  
In thy great name are wonders wrought,  
Thy smile is virtue's meed;  
Thou helping, man dilates in form,  
And proudly looks around;  
Without thee, he's a two-legg'd worm,  
But fit for underground.  
The mountain moves at thy command,  
The waters own thy sway;  
Thou signest to the distant land  
And rival zones obey.  
Barons and dukes are feeble things,  
At thy good will they shine;  
Mere vassals are the greatest kings,  
Their fleets and armies, Thine.  
Before thy footstool Beauty bows,  
And Rank is cheap as mud,  
And thin as smoke the bands and vows  
Of Honour, Love, or Blood.  
Thy countless votaries firmly hold  
The Faith, through toil and strife;  
By it, the coward waxes bold,  
The weakling, full of life;  
His body in thy service doom'd,  
The Martyr's not afraid;  
Nay, gives his soul to be consumed  
To cinders, undismay'd.  
In every tongue and clime confest,  
In many shapes adored;  
From north to south, from east to west,  
The nations own thee lord.  
And may thy kingdom ever be  
Supreme o'er land and wave,—  
So bless thou me, and strengthen me,  
Thy servant and thy slave!

W. A.

## CHAIR OF DERMATOLOGY.

THE term "Dermatology" embraces the anatomy, the physiology, and the pathology of the skin, human and comparative,—the subject is, therefore, extensive; and, looking upon the skin as an integral part of the animal economy, it is one of considerable importance. England has to boast of an eminent physician, Willan, whose works have acquired a world-wide fame; but after the death of Willan, in the early part of the present century, the pathology of the skin was much neglected and drooped in the cold shade of medical pre-occupation. Now, however, a new day has opened for the study of the skin and its diseases, and England may again raise her head among nations as a school of dermal pathology. Mr. Erasmus Wilson, who has devoted his life to this subject, and has pursued the investigation with zeal and success, has, with the view of maintaining a national character for dermatology, and of training and educating medical men in this interesting department of medicine, offered to endow a Professorship of Dermal Pathology in the Royal College of Surgeons of England, and his offer has been accepted. He has devoted 5,000*l.* to the purpose, and he proposes that a Professor should be appointed by the Council of the College to deliver an annual course of Lectures on Diseases of the Skin; and, in addition, he has undertaken to form a collection of models representing those diseases, to serve as an illustration of the lectures. There can be no doubt that this honourable appointment will be eagerly sought after by the junior members of the medical profession; that they will perfect themselves in the art and in the science of dermatology; and that, while acquiring distinction for themselves, they will become valuable aids to the public in the treatment of a class of diseases, always disagreeable,



and generally difficult of management. It is thus, in the fullness of the success of his professional career, that a laborious practitioner of medicine endeavours to perform a permanent service both to the profession in which he has been trained and to the public, who have been the means of his success.

## BALLOON EXPERIMENTS.

May 11, 1869.

It will be remembered that last year an attempt was made to execute aerial trips in this metropolis, surpassing the ascents that have been made on the other side of the Channel; but an accident put an end to it in the very beginning,—the balloon in question having been destroyed by fire. A new one has since been constructed, on the same plan, only larger and stronger, at an expense of 20,000*l.* It ascends, weather permitting, to a height of 2,000 feet, from a vast circus, constructed of wood-work and canvas, on grounds adjoining Ashburnham House. The car is able to carry thirty persons, with 2,000 lb. of ballast, and an immense guide-rope, ready to afford aid in case the cable might be broken by a sudden gust of wind. An accident of this kind—which, however, may be considered impossible—would change the captive balloon into a free one, and blow the passengers to a distance of some hundred miles in half-an-hour. The greatest inconvenience would be felt by the gazers below, who would possibly be cut into more than two by the fall of the big cable, which is upwards of two tons in weight.

Since the balloon has been quite ready, the weather has been so unsettled that it was difficult to complete ascents without accident. A private trial trip for special scientific purposes took place on the 5th of May, when Mr. Glaisher, the great air-explorer of the age, went up with Mr. Yon, the Director of the balloon, and several other French aeronauts; the expedition, which was a tentative one, being joined by Mr. Karl Blind and a few other gentlemen. The wind-pressure on that day was extraordinary, varying from 6,000 to 12,000 lb.; and the spectacle of the gyrations of the balloon, with its appendage containing a human cargo, was magnificent. The force of the wind and the strain on the cable being found so great, it was thought advisable to make a rope of descent, followed by a second attempt when the state of the atmosphere seemed to have bettered. The balloon, going up to an altitude of 1,500 feet, deviated some 500 feet, through a strong westerly current. The meteorological observations taken were of considerable importance.

On the 10th of May, the wind-pressure reached to 12,400 lb., when the engines working the pulley had to go up to 4 atmospheric pressure, which gives a real traction force of 60 horses power. For the first time the weather was then clear, and the passengers were able to see, at a glance, Westminster Abbey, Kensington Museum, London Bridge, Harrow-on-the-Hill, the Crystal Palace, &c. Small clouds coming from the west were visible on a level decidedly lower than the horizontal line of the car. I may mention here that a meteorological observatory is now in course of being established on board, which will be conducted under the honorary supervision of Mr. Glaisher. The readings will bear upon the aneroid and the mercurial barometer, the wet and the dry bulb thermometer, the blackened thermometer, and the blackened thermometer *in vacuo*. Messrs. Negretti & Zambra are constructing an anemometer for registering high level winds. Experiments will, moreover, be tried to ascertain the force of the air electricity. Professional aeronauts are being trained to the difficult art of taking readings accurately; and the best form to be given to the instruments is under the consideration of competent persons. Every reading will be entered in a book of reference, the contents of which will be computed and subjected to proper reductions and calculations.

It would be useless to attempt anticipating the results of a series of observations which are just beginning, and which it requires much care and ability to conduct in a satisfactory manner. But it may be allowed to insist on the importance of

experiments executed on so large a scale with so much daring. The balloon used for the purpose is the largest in existence, and has proved its capability to hold the pure hydrogen during more than fifteen days, which had hitherto been deemed an impossibility. The working of the apparatus is conducted by Mr. Yon, one of the aeronauts who took part in Nadar's expedition from Paris to Hanover. He is assisted by Mr. Godard, whose name is well known. The inventor and proprietor, Mr. Giffard, the patentee of the "injector," is desirous of studying the art of ballooning with a view to the application of a regular motive power, the invention of which would be the "crowning glory."

WILFRID DE FONVIELLE.

## L'HOMME QUI RIT.

11, Boulevard Street, May 10, 1869.

YOUR review of the above work is calculated to alarm certain readers of the *Gentleman's Magazine*, which is publishing the authorized English translation of Victor Hugo's new novel. One class may fear a mutilation of the original story; another see grounds to dread a literal translation. Permit me to offer a few words of explanation.

The story will not be mutilated. It will simply be condensed. Here and there chapters are introduced upon historical, philosophical, and psychological subjects quite beside the narrative. Some of these may be reduced or entirely omitted. The magazine reader will be thankful to have the work brought within manageable compass. He will understand what I mean when he turns to the third part of the "Preliminary Chapter," which is a digression from the general narrative. The interest of the story itself would not have suffered had this been excluded from the magazine.

The opening chapters, published in the May number of the *Gentleman's Magazine*, afford a fair sample of the work of translation, which is in very competent hands. However the publishers may deal with the work in the course of republication, at some future day, I can see no difficulty in the way of presenting the readers of the *Gentleman's Magazine* with a highly-finished version of 'L'Homme qui Rit,' which shall in nowise be offensive to any lady or gentleman in the land.

JOSEPH HATTON, Editor *Gentleman's Magazine*.

## 'UNDER TWO FLAGS.'

The Langham, May 10, 1869.

I shall be much favoured if you will allow me space in your columns to state that I have received an advertisement of a drama announced as about to appear at the Surrey Theatre under this title. I beg to say that I have no association with the piece in question, nor has such a piracy ever been authorized or sanctioned, directly or indirectly, by myself.

QUIDĀ.

## HISTORICAL MANUSCRIPTS COMMISSION.

THE following circular has been issued from the Rolls House, Chancery Lane:—"Her Majesty has been pleased to appoint under her sign manual certain Commissioners to ascertain what MSS. calculated to throw light upon subjects connected with the civil, ecclesiastical, literary, or scientific history of this country are extant in the collections of private persons and in corporate and other institutions. A copy of the Commission is inclosed, which will best explain the object Her Majesty has in view. The Commissioners think it probable that you may feel an interest in this object, and be willing to assist in the attainment of it, and with that view they desire me to lay before you an outline of the course which they propose to follow.

"If any person express his willingness to submit any paper or collection of papers within his possession or power to the examination of the Commissioners, they will cause an inspection to be made by some competent person, upon the information derived from whom the Commissioners will make a private report to the owner on the general nature of the papers in his collection; such report will not be made public without the owner's consent, but a copy of it will be deposited and preserved in the Public Record Office, to which no person will be

allowed to have access without the consent of the owner of the papers reported on.

"Where the papers are not mere insulated documents, but form a collection which appears to be of literary or historical value, a chronological list or brief calendar will be drawn up, and a copy thereof presented to the owner, and to no other person without his consent, but the original of such calendar will be deposited for preservation in the Public Record Office, to which no person will be allowed to have access without the consent of the owner of such collection. The Commissioners will also, if so requested, give their advice as to the best means of repairing and preserving any papers or MSS. which may be in a state of decay, and are of historical or literary value.

"To avoid any possible apprehension that the examination of papers by the Commissioners may extend to or include any title-deeds or legal documents, I have to call your attention to the fact that nothing of a private character or relating to the titles of existing owners is to be divulged, and to assure you that positive instructions will be given to every person who examines the MSS. that if in the course of his examination any title-deeds or other documents of a private character chance to come before him, they are to be instantly put aside, and are not to be reported on or calendared under any pretence whatever. The object of the Commission is solely the discovery of unknown historical and literary materials, and in all their proceedings the Commissioners will direct their attention to that object exclusively.

"In no instance will any MS. be removed from the owner's residence without his request or consent, but if for convenience the Commissioners be entrusted with any MSS., they will be deposited in the Public Record Office, and be treated with the same care as if they formed part of the public muniments, and will be returned to the owner at any time specified by him.

"The costs of inspections, reports, and calendars, and the conveyance of documents, will be defrayed at the public expense without any charge to owners.

"The Commissioners will feel much obliged if you will communicate to them the names of any gentlemen who may be able and willing to assist in obtaining the objects for which this Commission has been issued. W. G. BRETT, Secretary."

## THE ROYAL SOCIETY AND THE BOARD OF TRADE.

WHEN the Chancellor of the Exchequer gave his lecture on self-reliance to the deputation of the Scottish Meteorological Society, who went up to solicit a grant of money for the promotion of meteorology, he compromised the Royal Society by stating that the 10,000*l.* voted annually to the Meteorological Office of the Board of Trade was a grant to them (*i.e.* the Society). This mis-statement called forth a letter from certain Fellows of the Society who felt desirous to learn whether the President and Council intended to take notice of the matter, inasmuch as it had produced an unfavourable impression on the public mind, and among those Fellows of the Society who were not acquainted with the facts. The appeal did not fail of effect; for a letter was written in answer by the senior Secretary of the Society, showing that the mis-statement had no foundation in fact; that the Royal Society never touched a sixpence of the 10,000*l.* (it has never appeared in their annual balance-sheet); and that their only connexion therewith is the Committee appointed at the request of Government to control the work of the Meteorological Office—one of the departments of the Board of Trade. But it must always be remembered that this Committee give their services quite gratuitously.

The question has been asked—Why was the Committee appointed? The answer involves a brief retrospect, which takes us back to the time of Admiral Fitz-Roy's decease. The Weather Office (as we prefer to call it) was put into abeyance by that event; and the Government, as represented by the Board of Trade, were uncertain as to how it should be carried on, or whether it should be continued. But they were not long left in doubt;



for the newspapers from one end of the realm to the other clamoured for a continuance of the office, with its system of storm-warnings and "forecasts," as in the Admiral's time. Governments are not scientific. The Board of Trade did what was best under the circumstances; they appealed to the Royal Society—the foremost scientific society in the kingdom—for advice. The appeal was answered—as such appeals have always been answered—by prompt and excellent advice, which, as it has been frequently noticed in our columns, need not be recapitulated here. It soon became known that the Society could not recommend a continuance of the forecasts, for the reason that they had no scientific basis; and a great outcry and much obloquy thrown upon the President of the Society were the consequence. However, the Board of Trade adopted the advice, and requested that a Committee of the Royal Society should be appointed to superintend the Weather Office, and see that the work thereof was carried out in accordance with the advice that had been given by the Council of the Society—the Board undertaking on their part that 10,000*l.* a year should be forthcoming to meet the expenses. Those who have read the Annual Reports published since the Office was thus re-organized will know that its efficiency has never been greater than during the period here referred to, and that, though gratuitous, the services rendered by the Committee have been of essential importance.

In the Civil Service Estimates for the present year, the particulars against the sum of 10,000*l.* are stated thus:—"Meteorological Committee: appointed by the Royal Society at the request of the Government, to conduct Meteorological Observations and Experiments." This, it will be seen, completely relieves the Royal Society from the imputation that they are benefitted by an annual grant of 10,000*l.* from the public purse.

For more than two hundred years the Royal Society have been the scientific advisers of the Government, and have spared no pains to make their advice the best that could be given under the circumstances. If a statement were published of the appeals made to them, and of the extent and quality of the advice given, and of the opinions expressed, it would appear to intelligent readers alike surprising and admirable. It is fortunate for the nation that this source of advice is not likely to fail.

Governments are always pestered by schemers and enterprising folk who ask for pecuniary aid to work out their projects; but they (the governments) are incompetent to decide as to the merits. Ours is no exception. Twenty years ago Earl (then Lord John) Russell wrote to the President of the Royal Society, asking him whether if 1,000*l.* were voted every year by Parliament for scientific purposes, the Society would undertake to administer the grant. The answer was in the affirmative; and ever since the Government Grant Committee of the Royal Society have allotted the annual 1,000*l.* among scientific applicants whose claims merited attention, whose researches have proved fruitful, and have furthered the progress of science.

In this, as in the former case, not a sixpence is intercepted for the purposes of the Royal Society. Not one concerned therein derives emolument therefrom; and it is hard to imagine that a sum so moderate could be better bestowed, or more economically administrated.

The House of Lords have ordered a return to be made of the amount of public money granted in the last financial year to Academies, Learned Societies, and Scientific or Literary Institutions. The Royal Society's return will show an amount of assistance rendered to the Government which, when multiplied by twenty, becomes impressive by its magnitude.

#### ARTISTIC COPYRIGHT.

Lord Westbury has moved the second reading of his "Fine Arts Copyright Consolidation and Amendment Bill." Upon doing so, his Lordship said that the measure had received general approbation, and reminded the House of the petition recently presented by him (which had been signed by most of the members of the Royal Academy,

besides about 120 other artists and persons interested in the subject), praying that the great injustice arising from the present defective state of our laws of artistic copyright may be amended. "My Lords," he continued, "you will agree with me that there is no better criterion of the progress of a nation in civilization and intellectual culture than the respect and protection afforded by its laws to works of Literature and Art,—works which are the noblest possible addition to the wealth of a country, but which greatly depend upon the legislative encouragement given to men of genius; such works, moreover, as, possessing in the highest degree the attributes of *property*, ought surely to enjoy the protection extended to other species of property." But he was sorry to say, if laws are taken as a proof, then creations of the mind are more valued and respected in other countries than in England. This was proved by the far more liberal term of copyright given in literary, musical and artistic copyright works allowed by France and other countries (which term he explained as to each state) with which the Queen had made a Copyright Convention upon the principle of *reciprocity*. After a happy allusion to the distinguished services of the late Mr. Justice Talfourd and the Earl Stanhope, in obtaining an amendment of the law of literary and musical copyright in 1842, Lord Westbury gave an outline of our existing laws of artistic copyright, and pointed out some of their chief defects. He also showed the injustice which existed, in consequence of those defects, towards France and other foreign States with whom the Queen has entered into Copyright Conventions, and said that the honour of England required the removal of the existing anomalies. His Lordship then called attention to the most important clauses in his Bill, suggested that it should be referred to a Select Committee, and concluded his lucid and powerful speech by stating that he believed that the Bill, after consideration by a Select Committee, would succeed in gathering up the loose and uncertain enactments already in existence, and combining them in one harmonious measure. His Lordship concluded by moving the second reading of the Bill.

The Earl Stanhope was glad the subject had been taken up by the noble and learned lord, whose legal eminence and taste for the fine arts peculiarly fitted him for the task. An assimilation of fine art to literary copyright would be a great improvement; and it was gratifying to learn that the Bill had received support and encouragement from artists generally. He approved of the Bill being referred to a Select Committee.

The Earl of Kimberley also thanked his noble and learned friend for taking up so difficult and complicated a subject, and concurred with him in the propriety of referring the Bill to a Select Committee. Amongst several objections to the Bill, in its present form, which the noble lord suggested, he observed that the measure "seemed to be conceived in the interest of engravers to a great extent rather than in the interest of authors or the public."

The Bill was then read a second time, and referred to a Select Committee. The members are, 1, Lord Privy Seal (Earl of Kimberley); 2, Earl Stanhope; 3, Earl Carnarvon; 4, Earl Summers; 5, Viscount Hardinge; 6, Lord Bishop of Oxford; 7, Lord Portman; 8, Lord Overstone; 9, Lord Lyveden; 10, Lord Westbury; 11, Lord Houghton; 12, Lord Romilly; 13, Duke of St. Alban's; 14, Viscount Stratford de Redcliffe; 15, Lord de L'Isle and Dudley.

We will only make one or two observations upon Lord Kimberley's objection to the Bill upon the ground above stated. We fear that objection was prompted from a *painter* point of view upon the subject. Unfortunately, there are some British painters who evince great, and, as it seems to us, most unwise, jealousy and hauteur towards engravers. It was not so formerly, when the works of Rubens and Vandeyck were engraved by Bolswert and other eminent men. They were in all respects treated as brother artists, and both justly and wisely so, because the favour of every painter greatly depends upon the extent to which his works have been *engraved*, and the excellence of the engravings from them. It is next in importance to a man's works being admitted to the Royal

Academy Exhibition, and well placed there, because it is almost the only chance a British artist has of acquiring celebrity out of England. Sir Edwin Landseer is a remarkable instance in support of this observation. The beautiful engravings from his admirable works have extended his fame throughout the civilized world. It is the painter who must be the sufferer if the engravers, and their great employers, the publishers of engravings, are not amply protected, both in the extent of their copyright, and, above all, from the piracy of their *property*. If that be not done by Parliament, it is clear that the interests of painters must be sacrificed; first by its being, in most cases, rendered more difficult for a man to get his works engraved at all; and, secondly, that, if engraved, the publisher will not give so large a price for the copyright as he otherwise would. But, apart from the interests of painters and engravers, considering the extent of employment in various trades which is put in motion by the publication of engravings, it is of very great importance to the people of England that the beautiful art of engraving should be adequately fostered and protected.

We have faith in the justice and intellect of the Earl of Kimberley, and therefore feel the greatest confidence that when, in committee, he has mastered the details of this "difficult and complicated subject" in all its bearings, he will find that however it may, at first sight, appear by the measure that engravers have been cared for rather than the interests of painters and the public, yet that (apart from England's *duty* in the matter towards foreign States), unless the powers asked for by Lord Westbury's Bill in favour of engravers and their employers, the publishers, are conceded, they, in common with the painters and the public, continue to be most seriously aggrieved and injured.

#### EXCAVATIONS IN ROME.

May 8, 1869.

DURING a brief visit to the Eternal City, I have made some notes of the excavations which have taken place this season; and as they may possess considerable interest for the readers of the *Athenæum*, I send them to you without any further preface. By all the rules of patriotism, I give the precedence to the British Archaeological Society of Rome, which, thanks to the unremitting exertions of Mr. Parker, may now be said to have secured a firm footing. As Rome is "the central point for archaeologists of all nations," the natives of any country may become members of the Society by an annual subscription, though the active management of its rests with those of British origin, as being principally supported by them. Independent of the subscriptions, however, it should be borne in mind that there is an Excavation Fund, to which contributions may be made by those who are not members of the Society. Mr. Gladstone is a subscriber to this fund, as is also Baron Quar, a member of the Prussian Government, and M. de Caumont, a distinguished French archaeologist, as also the Société Française d'Archéologie. From a fund, too, left at his disposal by the late Robert Stephenson, the sum of 100*l.* is given by Mr. Parker annually. These details, which are gathered from the Report of 1868, are sufficient to show in what high estimation the Society is held, and a glance at what has been done by it will prove that it merits this consideration. During the year terminating with December, 1868, the site of the Porta Capena (more properly Cannana) was fixed beyond all cavil, the Lupercal of Augustus, the Mamertine Prison, and the point where the principal aqueducts entered Rome. This year, a small number of experienced and clever workmen have been steadily engaged on the following points: two more pits have been made on the line of the short agger, or wall, of Servius Tullius, between the Coelian and the Aventine, thus making six in all. For a short time, one of the pits remained open for inspection, enabling the visitor to see a portion of the tufa wall of Servius Tullius and of the aqueducts by the side of it. Another pit was made later in the year, showing the junction of the aqueducts with the *Piscina Publica*; and yet another was made in the Circus Maximus, to show the remains of the lower gallery



and one of the staircases. The stones and marble of this building, which was destroyed in the Pontificate of Sixtus the Fifth, were employed as building material for the ugly façade of St. Peter's. The Society conducted another excavation at "Porta Leone," to clear away the sand accumulated in front of the Pulchrum Littus of the Kings—a tufa wall extending from the Publician Bridge to the Pons Palatinus, or Ponte Rotto. Other labours might be mentioned; but these are sufficient to show that the British Archaeological Society of Rome is a working society—deserving support. Lectures have been delivered or composed by Mr. Parker, Cavaliere Visconti, Signor Lanciani, Signori Fabio and Gori, and by the indefatigable secretary, Mr. Shakspeare Wood. At intervals too, when the weather permitted, excursions or walks, more or less distant, have been made to illustrate, by local investigation, questions of archaeological interest. Thus within the last fortnight there have been two "walks" round the Palatine; one round that portion which is being excavated by the Emperor of the French; the other to that which is being cleared by the Pontifical Government. His Holiness takes considerable interest in the works of excavation, and some of the more recent may be noted with advantage. The number of fine and coloured marbles at present disinterred amounts to 1,110, which are all carried off to the Vatican to supply the enormous demand which is constantly made by that vast pile of buildings. The Emporium lies on the banks of the Tiber, and various circumstances show that each sort of merchandise had its separate place of disembarkation.

Further investigations have shown that what was supposed to have been the Barrack of the Vigili, or Night Guards, was in fact only the guard-house of one division,—it was the Excubitorium, not the Statio. Under the same auspices excavations were made in 1868 in the great area, surrounded by a Porticus, in front of the palace which was built by Domitian; and in January of this year several new blocks of marble were found in the Marmorata, and a very fine column, buried in a singular manner and built over during the Middle Ages. The Thermæ of Caracalla have also occupied the attention of the Government this year. Great masses of the roof had fallen in, and on removing the *débris* important discoveries have been made. The artist however, equally with the archaeologist, has been gratified by the discovery of two fine statues at Ostia,—one of marble, which for the present is left where it was found, the other a small, beautiful figure of Venus in bronze. It is about two feet two inches high; the feet are crossed, one resting on the toe, giving an air of elegance and elasticity to the figure. One arm is raised, with a distaff in her hand; the goddess being represented in her character as one of the Paræ, a character which was given to her at times, and this is the only known statue in which she is so represented. On its being brought to Rome it was sent to Castellani to be made "decent" by such a covering as defaces the genii on the monument of Cardinal York, and such as is to be found on many other statues of this very sensitive but prurient country. A Russian gentleman has offered 70,000 *lire* for it, and been refused; but no one knows where the Venus now is. It must not be omitted that at the beginning of the year the municipality of Rome voted a large sum to carry on the excavations in the Mamertine Prison, which were begun by the British archaeologists last year. The excavations on the Palatine have been continued by the Emperor of the French with his usual liberality, under the direction of Signor de Rosa; and four Roman Princes, Borghese, Aldobrandini, Salviati and Launelotti, have engaged in similar honourable enterprises near the Agger of Servius Tullius, close to the railway station. Prince Aldobrandini is engaged also on excavations at Tusculum,—but from what I hear, in the too common spirit, a desire to find materials for building and objects of Art for a gallery. Whether by permission or order, stones have been carried off from the Amphitheatre for building, and the Podium, which was perfect, now scarcely exists. In the Coliseum the seats of the Podium are not to be found; those therefore of Tusculum were above all value to the archaeologist;—chips of stone, showing

signs of the mason's work, are now lying about. Lastly, the Marquis Patrizi is excavating in the garden of his villa outside Porta Pia, where he has found what appear to be the remains of a villa of the time of the Empire.

I have thus given you a rapid but necessarily imperfect sketch of archaeological labours in Rome during this season; had I entered into details, this letter would have assumed too large proportions. I cannot close my remarks without expressing my regret that more is not done to preserve much that is glorious in Art or Antiquity. Many monuments of the past are crumbling into ruins; and if researches are made from a desire of acquisition only, or principally, without a sacred respect for the past, the Eternal City will gradually lose its right to the title.

H. W.

#### OUR WEEKLY GOSSIP.

THE late Lord Vernon's great work on the 'Inferno' of Dante, in three volumes folio, has recently been completed. Copies of it, we understand, will be placed in the public libraries.

Sir Roderick Impey Murchison, Bart., is again recommended by the Council of the Royal Geographical Society for election as President. Admiral Sir George Back, Francis Galton, Esq., Major-Gen. Sir Henry Rawlinson, and Major-Gen. Sir A. Scott Waugh are nominated Vice-Presidents. The Anniversary Meeting will be held at the Theatre of the Royal Institution, on Monday, the 24th of May. The Founder's Medal will be presented to Prof. A. E. Nordenskiöld, of Stockholm, for the leading part he has taken in the recent Swedish expeditions in the North Polar regions, and particularly for the preparation, with his colleagues, of the new Map of the Spitzbergen Islands. The Victoria Medal will be given to Mrs. Somerville. The annual Geographical Medals offered by the Society to the chief Public Schools will also be awarded.

A striking instance of the effect of a long-continued custom upon the public appears in the comparatively scant attendance of visitors to the British Museum on Saturday afternoons, when, during the summer months, that institution is open to everybody. To those who wish to see the wonderful collection of treasures at this very convenient time, we offer this note.

Exeter must now be added to the spirited towns which have adopted the Free Libraries' Act. The Mayor and Town Council took the lead in the matter, and the resolution to found a Devon and Exeter Museum and Free Library was supported by four-fifths of the assembled ratepayers.

Dr. Oldham, in his Presidential Address to the Asiatic Society of Bengal, at their annual meeting in January last, made some remarks on the palæontology of India and of Europe, in which he showed the necessity for caution in making comparisons, and in drawing conclusions from fossil remains of the same species found in the two countries. He holds that the basis of the classification hitherto adopted for the geologically recent deposits in India has been erroneous; and that to appeal to Europe for evidence of the geological age of Indian deposits is to appeal to witnesses who cannot know the facts. By this argument, Dr. Oldham supports the opinion expressed years ago by the late Dr. Falconer, that in India, if anywhere, would be found the solution of the great problem of the succession of life; and there, in the ancient alluvia of marvellous extent, might geologists hope to discover some of those intermediate forms which are extremely rare or altogether wanting in Europe.

We have been asked whether there is any history of the river Thames and its navigation; not of the noted places on and near its banks,—of such books we have had, perhaps, too many,—but of the river itself; when its wears were made,—those "weares" which the translation of Magna Charta says "from henceforth shall be utterly put down by Thames and Midway," ch. 23,—when its locks were built beside its wears, when its cuts were dug to avoid bad shallows; how much before 1331 Robert Oldman's millstones could have been borne by boat to Henley; how long before 1478 an Eton lad like William Paston would go thence by water

to London; who travelled by the river, who fished on it, who rowed on it, went swan-upping on it, &c. Surely there is material for a good book on the Thames itself. What good antiquaries will go fishing in their records and prepare the spoil?

Two good readers have been added to the list of those who are seeking the public ear. Mr. Henry Holl, who will be remembered by playgoers as the graceful *jeune homme* of the Haymarket, made a successful appearance at the Westbourne Hall, on Tuesday evening; his reading being especially admirable in the more serious passages. Mr. Sydney Abbott made his first appearance on Saturday evening at the Gallery of Illustration. His programme was good and judiciously brief. It embraced the grave and the gay, and gave the reader opportunities, of which Mr. Sydney Abbott availed himself. His style is fresh and natural.

Mr. Thomas Wright is now editing, for the Master of the Rolls, a collection, in one volume, of the Anglo-Latin Satirical Poets of the twelfth century—Nigelus, John de Hauteville, &c., which will, there can be no doubt, throw great light on the social history of the age, as well as its political history. Mr. Wright is also preparing for press a revised and greatly-enlarged edition of his *History of Women in the Early Ages*.

The death of Mr. Toulmin Smith will not stop the publication of his 'English Gilds,' for the Early English Text Society. His eldest daughter, who for many years helped him in his work, will complete the book.

The celebrated 'Complaynt of Scotland, A.D. 1548,' is to be re-edited for the Extra Series of the Early English Text Society, next year, by Mr. James A. H. Murray, the writer of some able papers 'On the Dialects of the Southern Counties of Scotland, their History and Affinities,' for the Philological Society.

In the 'Black Book of the Admiralty' (*Liber Niger Admiralitatis*), which is now being edited, by Sir Travers Twiss, for the national series of "Chronicles and Memorials," we hoped to find many returns and documents in English, one or some of which would have explained the much-questioned term in Chaucer's 'Knight's Tale,' "shippes hoppesters"; but we regret to say that no part of the Black Book, except an ancient form of oath, is in English.

Did people take snuff before it was made from tobacco? We suppose so, for Cotgrave implies that "neesing-powder," made from neesewort, was a well-known article in 1611: "*Veraire blanc*. White hellebore, lingwort, neesewort, of whose root neesing-powder is made." Neither the first nor the second edition of Cotgrave's Dictionary mentions the French word *tobac*, or *tabac*. Howell, in 1660, gives *tobac*, as well as Cotgrave's words for the weed, *petum* and *nicotiane*. The latter is defined by Cotgrave as "*Nicotian*, tobacco (first sent into France by *Nicot*, the maker of the great French Dictionary, in the year 1560, when he was Ambassador Leger in Portugall)."

There is now a newspaper for the English community nestling in the healthy hills of Bengal. It is called the *Darjeeling Advertiser*, and is published among the Himalayas within sight of the Chinese posts in Thibet.

Thespian boards are emulated in India. We learn that the Theatre of Calcutta, which is a temporary building of iron, has been entirely pulled down and packed away, with a promise from the proprietor to re-open in November with a stronger company from England and from that new dramatic centre, Australia. As to the Opera, Signor Cogli has done so well that the committee have determined to have next cold season a stronger company of twelve vocalists, eighteen chorus-singers, and an orchestra.

The campaign against the Loshais has borne small fruits as yet. One benefit we shall get is the publication of vocabularies of the Loshai and other hill-tribes of Assam and Chittagong, by Capt. T. H. Lewin. It is in these remote languages that are found the affinities to those of the Caucasus and the materials for reconstructing a great region of ethnology.



The Edinburgh Geological Society, which was established in 1834, have published, in 8vo., their first volume of *Transactions*, with plates, maps and woodcuts. Among the contents, a paper 'On the Old Sea Beaches of Loch Etive' may be commended to the notice of the British Association, who are looking out for facts of upheaval and subsidence, as also the 'Account of a Submerged Forest at West Hartlepool.' A paper 'On the Past, Present and Future of the Scotch and Welsh Mineral Oil-Trades' informs us that the opening of the oil-wells in the United States has ruined the British production; and that unless some new use for crude mineral oil should be discovered, the further working of the Scotch shale-fields will be hopeless. Other papers are,— 'The Gold and Gold Fields of Scotland,' 'Brief Notes on the Precious Stones and Pearls of Scotland,' 'Ice Action in Galloway, and other Places,' and 'A Short Account of the Life and Career of Edward Simpson, commonly known as Flint Jack.' Others embrace the philosophy of Geology; and judging from this first volume, the Edinburgh Geological Society take honourable rank among their contemporaries.

The Rev. Dr. A. Hume, of Liverpool, has proposed to the Dublin Academy to publish in Parts his 'Hiberno-English Glossary,' the results of his twenty-five years' work at the Irish provincialisms of English, in the different counties of Ireland. Dr. Hume has collected a large number of these, and believes that he can show by the provincialisms now (or lately) for the national schools have buried a good many) existing in Ireland, the different districts of the original English settlers of the green isle; and he proposes to colour an ethnological map of Ireland accordingly. He has to each word three groups of illustration: 1. From early English writers; 2. from our glossaries of provincialisms; 3. from modern standard Irish authors, Carleton, Lever, &c. The work is well worth doing, and we hope some Dublin society will take it up. Mr. Barnes's edition of the old Forth and Bargo dialect-book shows that much may be made of the subject, and we look forward with interest to see how much more Zummurset there is in other parts of Ireland.

Dr. Jenzsch, of Gotha, has for some years past devoted himself to what he calls microscopic-lithological researches, and now announces that in various kinds of crystalline and volcanic rocks he has discovered minute animal and vegetable forms in prodigious numbers and in a fossil condition. Some of these minute creatures he describes as having been petrified in the midst of their "life functions." Among them he finds Infusoria and Rotifera, intermingled with algae, and he infers their formation in a large expanse of stagnant water. By the publication of a small book on the subject, Dr. Jenzsch offers means for testing the accuracy of his conclusions. Which of our geologists will undertake to crack this elaborate nut, and tell us whether it contains a digestible kernel?

M. F. Tross has just brought out, with the care and handsomeness of get-up that are characteristic of his house, the second volume of his collection of 'Poésies Gasconnes, XVII<sup>e</sup> siècle.' The first volume was taken up with the printed works of the chief Gascon writer of the time, J. G. D'Astros. The second comprises such posthumous works of that author as were known to the editor when he began this volume, with the 'Noels Nouveaux' of F. Fezede, the 'Chants Royaux sur la Déroute Mazarine,' 1651, and some Poems of Moussu d'Arquier (like D'Astros), Caperan de Sent-Cla. As some more MSS. of D'Astros have been discovered, M. Tross promises to give them in a third volume, with a life of the author, notes, &c. As an easily understood specimen of the dialect we may quote part of the first two articles of the Creed—

En Diou lou Pay, lou Creadou  
De tout, é tout pouchant, jou cresi..  
Jou cresi'n Jesu Christ tabe,  
Soum Hih unie que d'et proucéde,  
Que toutes sas bertus poucéde,  
Grandou, bouentat, force, é saba.

Most of the poems are religious, but there are some satirical ones.—Another illustrated work of the same firm we need only mention, an elabo-

ately ornamented edition of the Abbé Delaunay's translation of the 'De Imitatione Christi,' made from a MS. of 1440 A.D. Hans Schuffelein's celebrated 'Danse des Noces,' about 1530 A.D., one of the best xylographic productions of its period, has also been reproduced lately by Messrs. Tross.

The Asiatic Society of Bengal, with a view to the higher education of the natives of India, have addressed the Governor General on the desirability of adding to the course required from every candidate for matriculation in the University of Calcutta an elementary knowledge of Natural or Physical Science. Lord Mayo has laid the question before his Council. The answer, we should think, cannot be doubtful; and we may hope that as the Oriental mind appreciates the results of science, it will find itself elevated into a higher moral region than it has occupied for many centuries. Superstition and science can hardly exist side by side.

A Collection of engraved English and Foreign Portraits, formed by a well-known collector, in illustration of his autograph letters, the sale of which we have already noticed (No. 2167), was sold last week by Messrs. Sotheby, Wilkinson & Hodge. We select the following:—Earl of Arundel and Surrey, by Hollar, 5*l.* (Holloway).—Admiral Blake, by Preston, 6*l.* 17*s.* 6*d.* (Noseda).—Michael Angelo, 5*l.* 7*s.* 6*d.* (Holloway).—Duke of Buckingham, after Miereveldt, 4*l.* 10*s.* (same).—George Villiers, Duke of Buckingham, by Beckett, 5*l.* 10*s.* (Noseda).—Catherine of Bourbon, by Wierix, 15*l.* 15*s.* (Holloway).—Catherine of Braganza, by Faithorne, 30*l.* 10*s.* (Noseda).—Sir Thomas Chaloner, after Holbein, by Hollar, 26*l.* 10*s.* (same).—Charles II., with verses, 'The Second Charles,' &c., by Faithorne, 33*l.* (Holloway).—Cromwell, Lord Protector, by Houbraken, 7*l.* 7*s.* (Noseda).—George Clifford, Earl of Cumberland, by White, 8*l.* 10*s.* (Treacher).—Queen Elizabeth in the costume in which she went to St. Paul's, after Oliver, by Passe, 24*l.* (Holloway).—Queen Elizabeth between the pillars, by Woutnelius, 159*s.* 12*l.* (same).—Erasmus, by Albert Dürer, 5*l.* 10*s.* (same).—Robert Devereux, Earl of Essex, on horseback, by Boissard, 8*l.* 10*s.* (Noseda).—The same by Hollar, 25*l.* 10*s.* (Holloway).—Sir Thomas Fairfax, by Faithorne, 8*l.* 10*s.* (Noseda).—Lady Hamilton as a Bacchante, by Smith, 9*l.* (Holloway).—The same, with Mask in right hand, by Morghen, 8*l.* (same).—Dr. Harvey, by Houbraken, proof, 11*l.* 5*s.* (same).—Henry III., King of France, by Wierix, 16*l.* 10*s.* (same).—Henry IV., King of France, and Margaret, his first wife, by Wierix, 13*l.* 13*s.* (same).—Bishop Hooper, by Smith, 4*l.* 10*s.* (Colnaghi).—Judge Jeffereys, by White, 4*l.* 15*s.* (Noseda).—Thomas Killegrew, by Faithorne, 7*l.* 10*s.* (Holloway).—Mary I. and Philip II., ovals by Cock, 12*l.* 15*s.* (Noseda).—Titus Oates, by Tompson, 6*l.* (Holloway).—A. Pope, by Houbraken, proof, 4*l.* 4*s.* (Kershaw).—Sir Walter Raleigh, by Houbraken, proof, 6*l.* 15*s.* (same).—Prince Rupert, by White, 12*l.* 15*s.* (Noseda).—Lord William Russell, by Houbraken, proof, 9*l.* 12*s.* (same).—Earl of Shaftesbury, by Bhoteling, 11*l.* (Holloway).—Trial and Execution of the Earl of Strafford, by Hollar, 7*l.* (same).—General Wallerly Rodttermendt, 8*l.* 5*s.* (same).

The SOCIETY OF PAINTERS in WATER-COLOURS.—The SIXTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admittance, 1*s.*; Catalogue, 6*d.*

WILLIAM CALLOW, Secretary.

The INSTITUTE OF PAINTERS in WATER COLOURS.—The THIRTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall.

JAMES FAHEY, Secretary.

Closes on Saturday, the 22nd inst.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION is OPEN DAILY, from Ten till Six.—Admission, 1*s.*; Catalogue, 6*d.*

GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 120, Pall Mall.—The SIXTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1*s.*; Catalogue, 6*d.*

HOLMAN HUNT'S GREAT PICTURE, 'The Finding of the Saviour in the Temple,' previous to its withdrawal from Public Exhibition, is NOW ON VIEW at E. GAMBART & CO.'S NEW GALLERY, 1, King Street, St. James's Square.—Admission, 1*s.* Hours, Ten to Five.

The late GEORGE H. THOMAS.—PAINTINGS, WATER-COLOUR DRAWINGS, and SKETCHES, including those lent by Her Majesty, ON VIEW, 168, New Bond Street, over the German Gallery.—Admission, 1*s.*

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1*s.*

SINAI, EGYPT, THE ALPS, including a large new Picture of MONT BLANC.—AN EXHIBITION OF WORKS by ELIJAH WALTON. Pall Mall Gallery, 48, Pall Mall (Mr. W. M. Thompson's), from Ten till Six.—Admission (with Catalogue), 1*s.*

THE ROYAL FAMILY.—This interesting PICTURE (the property of H.R.H. the Princess of Wales) is ON VIEW, for a short time only, at Dickinson's Gallery, 114, New Bond Street, from Ten till Six.—Admission by card.

THE COURT.—The important series of PICTURES and DRAWINGS, representing the Beauty of Her Majesty's Court, and including Portraits of the Queen, H.R.H. the Princess of Wales, H.R.H. the Princess Mary of Teck, H.R.H. the Princess Beatrice, the Countess of Dudley, Lady Mary Craven, Mrs. Keith Fraser, Lady Alice Kenlis, &c., ON VIEW at Dickinson's Gallery, 114, New Bond Street, from Ten till Six.—Admission by card.

CHRISTIAN GRACES (Faith, Hope, and Charity), IL PEN-SEROSO, and L'ALLEGRO.—NOW EXHIBITING, Three Original Pictures by Mr. G. E. Hicks.—Admission, 1*s.*, from Ten till six o'clock, at the Repository of Arts, 41, Piccadilly, corner of St. James's Street.

GERMAN GALLERY, 168, New Bond Street.—EXHIBITION OF PAINTINGS.—A series of large Pictures, the Seven Churches of Asia (most wonderfully illustrating the fulfilment of the Revelation of St. John), and other Eastern subjects, painted by A. Svoboda during his recent Travels in Asia.—Admission, 1*s.*

ROYAL POLYTECHNIC is open from Twelve to Five and Seven to Ten.—The "Great Lightning Inductorium," in Professor Pepper's Lecture.—Musical Entertainment by George Buckland.—Admission, 1*s.*

## SCIENCE

*A History of Chemical Theory, from the Age of Lavoisier to the Present Time.* By Ad. Wurtz. Translated and Edited by Henry Watts, B.A. (Macmillan & Co.)

THE first words of the "Introduction" to this work should be preserved as a striking example of the manner in which French writers on science assert the pre-eminence of their countrymen as discoverers, and claim for their country the priority of discoveries. "Chemistry is a French Science. It was founded by Lavoisier of immortal memory." The translator allows this to pass with the remark, that this statement "requires some qualification." He qualifies it by referring to the "Phlogistic Theory" of Stahl of Anspach, leaving his readers to suppose that he regards Stahl as the founder of chemical science, and that the period between Stahl and Lavoisier was, if not a blank, one in which everything was in the most involved disorder. Now Stahl only gave clearness to the assumptions of Van Helmont and the crude ideas of Becker; and between him and Lavoisier there existed some of the most philosophical as well as the most ingenious experimental chemists, whose labours contributed to rear the structure upon which Lavoisier was enabled to inscribe his name.

No country can claim Chemistry as its own. As an experimental science it had its rise amidst the empiricism of the alchemists; and as a philosophical study of the atomic constitution of matter it has a much higher antiquity, being clearly seen in the speculations of Plato and Aristotle, and apparent, from time to time, like cometary gleams, in the vague hypotheses of those who sought the Elixir of Life. The labours of John Rudolf Glauber date from the sixteenth century. Though he lives in popular estimation only as the discoverer of Glauber's Salts, he was really the founder of a correct system of chemical research. Mayow and Boyle were thoughtful chemists, and to them we owe the discovery of hydrogen, and speculations on atomic constitution, ere yet Stahl (who really only systematized the dreams of Albertus Magnus of the thirteenth century, and was himself but an imperfect chemist) had advanced his celebrated hypothesis, —Van Helmont and Becker having made the attempt, as we have said, before him.

In empirical science, and in strictly inductive science, the human mind has ever advanced by



aid of hypothesis. The alchemists who taught that Gold only differed from Iron by its being "interpenetrated and pierced through more thoroughly by the sulphurous principle of the sun's rays," had really produced an assumption in which there was an absolute truth, obscured however by the dreams resulting from their fixedness of idea. Glauber, who taught his disciples to "try everything," gathered together by his system a vast number of facts; and these, with others the result of the labours of other men, enabled a thinking man, George Ernest Stahl, in his 'Zymotechnia Fundamental' to propose in 1697 his Phlogistic Hypothesis. Now Stahl may with far more justice be said to be the founder of modern medical science, than the founder of chemical science. His doctrine of an immaterial principle resident in the living body, and governing all the processes in it for the purpose of preserving life, is adopted in nearly all the physiology of the present day. His principles of treatment were those of our modern physicians; he sought only to aid the beneficial efforts of the *anima* (vital principle), and to remove the obstacles to its action. As in Stahl's medical assumptions there is admittedly much truth, so in his chemical hypothesis, in which he attempted to explain the evolution of light and heat by a burning body, there are good and valuable points. Dr. Crum Brown has recently shown that a combustible body does actually, as Stahl taught, lose something in burning; and this something, which he called phlogiston, we now know "to be the power of emitting a certain quantity of heat, or, in other words, a certain amount of potential energy."

But chemistry was not created into a science by Stahl, although his hypothesis helped it forward; nor was it born of the brain of Lavoisier, although to him we are indebted for a systematic arrangement of accumulated facts, and the formation of a nomenclature which has advanced the science to its present position.

It must never be forgotten, in any history of chemical theory, that Dr. Black, of Edinburgh, conducted a series of investigations, leading to the discovery of carbonic acid, which exerted an important influence on the subsequent development of chemical science, both in theory and practice. Nor must the researches of Scheele, especially those published in his 'Chemical Observations and Experiments on Air and Fire,' with his discovery of "Empyrean Air," in 1776 or earlier, be neglected. Again, Dr. Priestley,—one of the most ingenious of experimental philosophers,—has shown us, in his 'Experiments and Observations on Air,' how closely he had approached the point on which the Lavoisierian theory revolves, when he examined, with all his usual care, the properties of his "Dephlogisticated Air," and proved (1774) that it was peculiarly adapted for supporting combustion. Beyond these, we have the inquiries of Cavendish and the speculations of Watt, all leading to the same end. Scheele announced that "air really makes the compound of fire, and is really a constituent part of the flame." Lavoisier said, "Combustion is not decomposition; it is a combination resulting from the fixation of a certain element of the air on the burning body." The words are different, but we believe the meaning to be the same. We have no desire to detract from the high merits of the French chemist; our purpose has been to show that Lavoisier was only following in the path of discovery opened out to him by Black, Scheele, Priestley and others: that, so far from being the creator of chemical science, he was but one of the labourers who did good work upon a structure which had been gradually raised by the earnest efforts of master minds, who worked without the light which

prevailed when Lavoisier stood godfather to oxygen.

M. Wurtz has, in most other parts of his work, done justice to the labours of chemists belonging to other nations; and his 'History of Chemical Theory' may be studied with much advantage. Mr. Watts has executed the translation admirably; and by his elucidation of the few discoveries having important bearing on the subject, which were passed over by M. Wurtz, he has greatly added to the value of the volume.

#### MEDICAL BOOKS.

*The Old Vegetable Neurotics.* By John Harley, M.D. (Macmillan & Co.)

Dr. Harley has in this work published the Gullstonian Lectures (with considerable additions), delivered by him at the Royal College of Physicians in the spring of 1868. The subject was well selected, as perhaps amongst the various remedies used by medical men none claim so much study and attention as that class of medicines which Dr. Harley very properly calls neurotics. After reading Dr. Harley's work, every one will feel disappointed that he has not extended his researches to all kinds of neurotics. He has confined himself in this volume to hemlock, opium, belladonna and henbane; and it would have been of the greatest interest if he could have extended his researches, and correlated the actions of such substances as theine, quinine and others with those he has mentioned. This would, no doubt, have taken more time, and perhaps we may yet hope from Dr. Harley for researches on other substances. The interest that attaches to Dr. Harley's book lies, in a great measure, in his extensive experiments made upon himself and the lower animals with the neurotics on which he treats. At the very commencement of his researches on hemlock, he tells us that he took three drachms of the expressed juice, and then set out for a walk. He gives an account of all his symptoms, and so on with the other neurotics. He then gave them to other people in health, and to dogs, cats, horses, birds, and even mice. The results of these observations are carefully collated, and, finally, the action of these medicines in disease is noted. Not only is the simple action of each drug carefully described, but their combined actions. Thus, the assumed antagonistic action of belladonna and opium is carefully investigated, and the effect of the combined action of these drugs on the system ascertained. Not only is the action of morphia inquired into, but all those other neurotic agents found in opium,—as narceine, meconine, codeia, thebaia, and cryptopia, the last found of this interesting group of nervous agents. We trust we have said enough of this book to recommend it to our medical readers, whilst those who are interested generally in the progress of medical science will find much to repay a careful perusal.

*Medicine in Modern Times.* By Drs. Stokes, Acland, Rolleston, Haughton and Gull. With a Report on Mercury, by Dr. Hughes Bennett. (Macmillan & Co.)

THE meeting held last year at Oxford of the British Medical Association was not only large and successful in point of numbers, but was characterized by a series of addresses unequalled in brilliancy and scientific interest at any of the former meetings of the Association. This has induced the Messrs. Macmillan to print them in a separate form. The book consists of six addresses: the first, by Dr. Stokes, of Dublin, was valedictory on his giving up his chair to the new President, Dr. Acland, who gave the next address, and chose for his subject the social relations of medicine in modern times. This is an eloquent exposition of the social value of medical science, more especially in its sanitary aspects. Dr. Rolleston follows, and, taking a higher scientific stand-point than Dr. Acland, shows the relation of physiological science to medicine. The point he makes good is the valuelessness of medical practice without a sufficient scientific basis. The fourth address is very remarkable as having been delivered by a clergyman of the Protestant Church of Ireland, the

Professor of Geology in Trinity College, Dublin, a doctor of medicine, and one of the most distinguished physiologists and mathematicians of the present day. The address of Dr. Haughton is entitled 'Physics in Relation to Medicine'; and the example he gives is the relation of food to work. We know of no contribution to physiological science in which the dependence of life on physical laws has been more absolutely demonstrated; and happy will be the time when the medical profession shall be so educated as to be compelled to act on the scientific principles enunciated by the learned Dublin Professor. Dr. Gull's address will be read with less interest by the general reader; it is, nevertheless, a manly and able statement of the difficulties of medical men in the treatment of disease. The sixth and last contribution is by Dr. Bennett, of Edinburgh. His is a terrible commentary on the address of his predecessor. If there be one notion more universally acted on by medical men than another, it is that mercury increases the secretion of bile. Dr. Hughes Bennett shows by a series of experiments of most undoubted accuracy that mercury in all its forms diminishes the flow of bile. With these experiments, the theory of bilious diseases and anti-bilious methods of treatment receives its death-blow. More healthy reading for students and medical practitioners we have seldom seen than is contained in this volume.

*A Practical Treatise on Perimetritis and Parametritis.* By J. Malthus Duncan. (Edinburgh, Black.)

To most readers, even professional readers, the subject of this book, as indicated by the title, would be dark and mysterious. But Dr. Duncan is too well known as a labourer in the field of obstetrics to lead any one to doubt that he has chosen judicious terms to indicate the diseases he wishes to describe and treat. These diseases are outside ordinary experience, and can only be described by the practitioner of large experience and acute observation. We cannot here enter into any detail of them; but those who are interested in saving the most precious life in the community—the life of the mother who has just given birth to offspring—will best understand the value of a treatise devoted to diseases which are the result of that condition. We notice this work to say that we think it deserves the attentive study of all engaged in the treatment of those diseases to which it refers.

#### SOCIETIES.

GEOGRAPHICAL.—May 10.—Sir Roderick I. Murchison, Bart., President, in the chair.—The following were elected Fellows: Capt. J. G. Cockburn, T. G. Freke, H. Hodges, J. G. Hamilton, J. G. Lye, M. J. Lindsey, Sir J. Mantel, E. A. Phillips and A. W. Ray.—The President read a letter he had received from Mr. J. Lamont, written on the day of his departure for the Arctic Regions, whither he is proceeding on a voyage of exploration in a steam yacht fitted out at his own expense. He wrote on the 20th of April, and stated that it was his intention to proceed far to the east of Spitzbergen, and then, if possible, work out round the eastern end of the ice until he reached Gillies Land; it was not known how far this land extended towards the north, but he believed the route along the western side of the land was the best for attaining a high latitude. He disbelieved in an open Polar Sea, and in the practicability of reaching the North Pole, but he thought it likely a route might be forced through the sea of pack ice, some two hundred miles further than any one had yet penetrated, to the lofty barrier of perpetual ice which he believed surrounds the Polar area itself. His vessel was 250 tons burthen, manned with a picked crew, and furnished with instruments and apparatus for scientific investigations; he hoped to replenish his coal at Spitzbergen.—The following papers were read: 'On the Evidences of the Gulf Stream in High Latitudes in the North Atlantic,' by Admiral Irminger, of the Danish Navy,—'On the Surface Temperature of the North Atlantic, in reference to Ocean Currents,' by N. Whitley,—and 'On Open Water in the Polar Basin,' by Capt. R. V. Hamilton, R.N.—The facts adduced



by Admiral Irminger and Mr. Whitley went to show the existence of a broad belt of warm water in mid-Atlantic, on the parallel of the southern shores of the British Islands, and in a similar warm temperature with a drift of water towards the north, in a higher latitude between Greenland, Iceland and the Shetland Islands. Capt. Hamilton's paper was a summary of the arguments against the existence of an open sea round the Pole.

ROYAL SOCIETY OF LITERATURE.—April 28.—The Lord Bishop of St. David's, President, in the chair.—Dr. C. M. Ingleby read a paper 'On some Points connected with the Philosophy of Coleridge.'

INSTITUTION OF CIVIL ENGINEERS.—May 11.—C. H. Gregory, Esq., President, in the chair.—The following candidates were duly elected Associates:—Messrs. J. H. Abbey, E. B. Carroll, J. Farrar, F. Garrett, H. N. Garrett, J. Howard, M.P., H. E. Jones, T. Miller, F. Peck, H. M. Simons, and J. Williams. The following papers were read:—'A Description of the Low-Water Basin at Birkenhead,' by Mr. J. Ellacott,—and 'On the present state of Knowledge of the Strength and Resistance of Materials,' by M. Jules Gaudard.

ROYAL INSTITUTION.—April 23.—W. Spottiswoode, Esq., in the chair.—'On the Survival of Savage Thought in Modern Civilization,' by Mr. E. B. Tylor.

SOCIETY OF ARTS.—May 3.—'On Applied Mechanics,' by Mr. J. Anderson (Cantor Lecture).—Lecture IV. 'Applied Mechanics in relation to Natural Power.'

May 5.—G. Campbell, Esq. in the chair.—The paper read was 'On the Formation of Industrial Settlements in our Colonies,' by Col. F. C. Maude, C.B.

#### MEETINGS FOR THE ENSUING WEEK.

- TUES. Royal Institution, 8.—'Stellar Astronomy,' Prof. Grant.
- Horticultural, 8.—'General Meeting and Lecture.'
- Statistical, 8.—'Statistics of the Netherlands,' Mr. Brown.
- Anthropological, 8.—'The Mythic Age,' Mr. Westropp.
- WED. Society of Arts, 8.—'Progress of the Colonies,' Mr. Robinson.
- Literature, 8.
- THURS. Royal Institution, 8.—'Light,' Prof. Tyndall.
- FRI. Royal Institution, 8.—'Submersion and Recovery of Submarine Cables,' Prof. Jenkin.
- Philological, 8.—'Anniversary.'
- SAT. Royal Institution, 8.—'Roman History,' Prof. Seeley.

#### FINE ARTS

##### ROYAL ACADEMY.

In respect to brilliancy no picture in these galleries surpasses Mr. J. F. Lewis's *Intercepted Correspondence* (No. 157), an oriental harem scene, representing the bringing before the master of a magnificent home a damsel who has been detected in the act of carrying an irregular love-message by means of a bouquet which was arranged according to "the language of flowers." The lord reclines as on a throne of state, with the ladies near him, among whom it is easy to discover the culprit on whose behalf the correspondence was contrived. Her face is full of dismay and terror, and she shades it with a trembling hand as, lazily half rising, she looks upon the triumph of her rival, who stooping, and turning into sight the violet-leaved "heart's-ease," grasps as she does so the wrist of the detected messenger—a young maid of the harem. Placidly a third lady rests near the feet of the master; wide is the grinning of the dusky slave who stands behind the betrayed woman and lolls against the wall. The master is less perturbed than one might expect, but by no means lacking expression. The room or hall is magnificently furnished, the personages glitter like humming-birds in cloth of gold and silks; sunlight and its flecks of shadow fall on the floor, the robes, furniture and forms. The eye is so completely dazzled that a little while must elapse ere an observer finds how broad is the effect of effulgent light and wealthy shade throughout the painting. Mr. Lewis's pictures are often flat, and his flesh-painting commonly errs in chalkiness. Here there is little of the latter defect, and nothing which is not

faithful in aerial perspective. *The Scraff* (money-changer)—a doubtful coin—*Scene in a Cairo Bazaar* (97) shows with an effect which has the advantage of a more intense contrast of light and deep shadow than the last, an old man scrutinizing a large silver coin which a veiled lady has brought to him. Here are richness and brilliancy of colour that is disposed in broad masses, splendour and diversity of chiaroscuro, and such powerful treatment of many textures, from cloth of silver to woollen fabrics, as Mr. Lewis never surpassed. Pictures often suffer in gilded frames. This one would look much better if inclosed in oak or black wood. *The Commentator on the Koran, Interior of a Royal Tomb* (295), sits in the lighted portion of an edifice which is resplendent in gorgeous tiles, inlays and slabs of many-hued marbles, draperies, gilding and flowers. In the gloomy half of the picture rise tall standards of metal, and near them a priest is praying. The scribe works diligently; close to him are birds singing without fear of the harmless cat which remains at ease on the floor; near the writer are bottles and vases of porcelain of superb hues, holding lilies and the red blooms of other plants. This is a picture of religious peace made a work of fine Art by depth of shadows, as the harem scene of trouble was so ennobled by brilliance of light. *A Memlook Bey* (876) represents a handsome fellow in a white abaieh and holding a sheathed sword upon his shoulder. *A Greek Lady of Yannina* (896) is an ugly, lean-faced, red-lipped young woman in a frightful head-dress, and, as a picture, unworthy of the artist, whose honours are exalted beyond precedent by the four magnificent works we have examined.

Mr. MacIise's single picture may be ranked with the best he has wrought. Its subject is derived from the ancient ballad of "*King Corinetua and the Beggar-Maid*" (171), and is represented by the figures of the king, encamped as in a roving or hunting excursion, with his boon-companions and attendants about him, when the maid passed before him, beautiful and in utter raggedness, raggedness upon which we, being Saxons and hating rags, think Mr. MacIise has insisted with too much force. One does not care to examine probabilities in such a case as this, but the extreme cleanness and perfect raggedness of the damsel are not consistent characteristic elements of one subject. With a finely-rendered action of modesty she covers her breast from the eyes of the ardent king as he sits looking on her graceful form. His Majesty's face is one of the aptest and handsomest of Mr. MacIise's painting, as the drawing and colouring of the picture are to the artist's honour.

Mr. Legros's *A Christening in France* (185) deserves, and will win, admiration from those who turn from showy and "popular" Art to quiet, strong, and thoughtful studies. An infant is presented at a parish font, held there by a priest, and attended by his relatives. In front kneels a group of peasants witnessing the presentation. Simple as these elements are, fine Art has ennobled them in a grave picture, whereof the expressions are wealthy in thought and quiet beauty, and pathetic in the homeliness of the features which received them—note those of the woman in front of the group and of the girl who kneels with her. The pathos of this picture is enhanced by its colour and its subtle harmony of greys, blacks, diverse reds, and quiet greens. Several etchings by this artist will not escape the learned: see *A Study* (1096), *The Death of St. Francis* (1103), and the *Studies* (1104 and 1105).

Having thus completed an examination of Gallery III., and its allied pictures in other chambers here, we will treat the contents of the latter rooms in consecutive order from Gallery I. *A Fire at a Theatre*, by Mr. L. J. Pott, (2) is very coarsely painted, but contains much forceful expression: see those of the tragedy queen, to whom, from the fire, a clown brings a little child, and the face of the man debauched with red, who stands in the middle of the composition. With finer taste and sounder teaching than seem to have fallen to the lot of Mr. Pott, he would have done better than can happen by means of such daubing execution and unstudied colour as debases this work.—*Under the Walls of Maestricht* (4), by Mr.

C. N. Hemy,—a party of men and women in a canal boat, which has so arrived,—disappoints our knowledge of and hopes in the artist. He ought to know better than to imitate M. Lays or any other painter. There is much richness of local colouring, also good lighting, here.—Mr. E. C. Barnes's *The Last Rose of Summer* (6) has a sentimental subject of the commonest poetry; the scene comprises a grass-plot in a house-garden, a sick damsel, and a healthy sister, who holds the rose in question. Every reader can fill up this outline of the subject, and may regret that the artist paints so roughly and chalkily.—No. 7, *Sister*—a young girl digging in a play garden—by Mr. Storey, is another disappointing picture, in being flat and apparently without a purpose. *The Old Soldier* (62) does not attract.—*The Last of the Spanish Armada* (14), by Mr. C. E. Johnson, is a very fine coast-picture, with the wreck of an ancient ship for its incident, and some savages of the west Scottish seaboard looking on. The subject is sufficiently well rendered, but the landscape far surpasses it in value, expression and grandeur. The waves break with true force; the mountain-sides are dashed upon by mists and clouds breaking with futility, which is equal to that of the fierce waters; the vapours drive upwards and fill the inland country; notice the capital painting of the mountain-sides as seen through the mist, also the sky above both.—*Loch Coruisk, Isle of Skye* (23), by Mr. J. M. Whither, has great effectiveness and much of what artists call "trick," such as is observable in many landscapes of this dashing order. The tarn is gloomy beneath the skirts of day, while a band of pale light fills the horizon beyond the mountains that surround it.

With regard to Mr. V. Cole's *Summer Showers* (39), its effectiveness at a distance is undeniable and successful in imitating Nature; but when we look into it for evidence of Art sincerely studied for Art's or Nature's sake alone, its defects are painfully obvious. Thus, the trees on the left are wrought in the same mechanical mode, and to exactly similar results in uniformity of texture, as appears about the church behind and the figures before them. Conceive an earnest student contented with such a mid-distance as this, with a sky so painty but so "clever"—a foreground so pretending yet unsolid!

A fine landscape is Mr. J. W. Oakes's *Early Spring* (33), with an effect that is very finely rendered of veils of vapour dropping, so to say, from the sky between watery sun-rays. The characteristic greenish tint of Mr. Oakes's art is somewhat injurious here; but his atmospheric knowledge, power in aerial perspective and of bringing out a fine effect without being showy or tricky, are noble qualities.—Mr. H. Moore's *Salmon Poachers, North Wales*, (51) is fine in the artist's manner of treating white waves breaking on a low shore of sand, with cliffs on the horizon. The level look of the sea, which Mr. Moore so often happily produces, is fortunately given here, so as to render a grand sense of space: see likewise *Bright Weather after a Gale* (328), *Coast of North Wales* (695), and others by this artist here, which are better than his works now in Suffolk Street.—*Homeward Bound* (87), by Mr. Wyllie, shows a good sense of effect and colour.

A group of figure-pictures of diverse qualities next presents itself, and comprises Miss J. Escombe's *Drapery* (49)—a title by which, doubtless, the artist modestly restricts her claim for the capitally-painted figure of a lady standing at an easel, and painting from a psyche the reflection of her own form as it is robed in a richly-embroidered Chinese dress. Although Miss Escombe has missed the brilliancy and variety of the embroidery and the sheen of the silken costume, making it resemble cotton, yet the breadth, brightness, careful studying and satisfactory colour, no less than the "pluck" of the attempt to paint thus, are worthy of great applause. She has borrowed a leaf of Mr. Whistler's book of magic.—No. 60 is by Mr. M. Stone, and shows Princess Elizabeth's compulsory attendance at mass with her sister Mary. In this work is much dextrously-employed invention and apt reading of obvious character, and, much more valuable than these, real and fine



sense of a personality in the figure of the seated princess. The composition is scattered, so that, notwithstanding the spreading of the figures over all the canvas, there is by far too much space "to let." It would be hard to find a stranger antithesis than that which is supplied by Mr. E. Crowe's *Shinglers* (61) and the work of Mr. Stone. In the former men are forging iron, and the effect desired would seem to be Rembrandtish, if not worthy of Rembrandt, who would have sacrificed all things to the fierce brilliance of the incandescent metal. Mr. Crowe has remained faithful to his knowledge of form, sacrificed chiaroscuro, and, we might almost add, foregone light and shade in this by no means brilliant but very masculine picture. It needs some point of interesting nature to redeem it. This is amply supplied in its neighbour, *The Jacobite* (96), by the same, where two soldiers arrest an old gentleman, who has been disguised as a spinster, and sits at a wheel. This work is rich in action and character, and full of good technical qualities.—Mr. Marks's *The Minstrel's Gallery* (69) we have already described (*Athen.* 2162) as the traversing by a company of minstrels of a long corridor, as they are led by the bitter steward of a household to their proper gallery across a banquet-hall. Having so fully pointed out its wealth of character, it may suffice now to praise its capital painting—the best from the artist's hand.—*The Rich Widow* (86), by Mr. D.W. Wynfield, is a picture of costumes and accessories, with no lack of cleverness employed in the telling of a commonplace tale: a widow besieged by lovers.—The vigorous and expressive picture by Mr. F. Sandys, *Medea* (99), has now a place on "the line," where its extraordinary merits may be observed; but was among those rejected for last year's Exhibition. Mr. Sandys has followed the manly course which M. Daubigny adopted, in sending works here after one of his finest pictures had been hoisted to the ceiling by thoughtless hangers. The enchantress is brewing poison and singing magic rhymes of invocation as she is placed before a burning lamp, which casts its yellow light upon her face and form. Her expression is terrible and horrible, and lies in the withered, ivory-like look of her skin; the deep, hard anger and woe of her eyes; the ruthless, parted lips;—expression that deepens in force with the observer because of the beauty of the features, which are transformed but not debased. The student will not fail to notice the beautiful execution here, as in the drawing and modelling of the face, hands and arms; the firm colour that appears about the lower part of the throat and its adjuncts, the right hand and draperies.—*The Duke's Ante-chamber* (103) is very cleverly treated by Mr. Orchardson, and would be a valuable picture if the consumptive aspects of the persons who gesticulate and strut upon the canvas, its complete lack of purport or story and amazing flimsiness, did not pain the eye with hectic and emaciated looks and baffle the mind. As it is, a sick ward would be a less distressing sight than this picture affords, because patients are never bedizened in stage finery. Conceive a group of poor wretches so clad, and see it here. As with the pictures of Mr. Pettie, it is interesting to the student to see here how a little dexterity is made to do duty for much work and wit.

A picture that is hardly more thorough in its execution than the above, but superior to them in its taste and learning, is by Mr. W. V. Herbert, and called *Parce Alteri* (191). In it a ploughman of modern Rome holds down, with great and finely-expressed action and force, the handles of his antique-fashioned instrument, which lean and rough-hided cattle draw lazily through sandy soil that was once consecrated to a grave—so the broken words "Philamm— in Pace" upon a stone declare. The oxen are treated "with expression," as musicians say. This picture makes no pretence to local and extreme fidelity; its style is monumental, and to a certain extent conventional in denying many luxuries of the brush which would seem not only desirable in oil-painting, but not wisely to be foregone. Yet the artist's aim is what we must look to in criticizing his work; accordingly, our applause is heartily given for all parts of this example, and above all for its design—

which is not the same as its composition, except that we are bound to say that an artist with severe aims and high pretences, renouncing much of fidelity to local and detailed truth, is but the more bound by the nobler and more strictly technical laws which demand for conventional, non-naturalistic art, the severest studies in drawing, such as are not apparent here.—*A View in the Pontine Marshes* (196), by M. Vertumni, is a beautiful representation, in a somewhat "classic" mode, of the district as it might appear under a brilliant sky of silver-grey. The vast plain ends in mountains on the horizon that are capriciously treated.—Taking into consideration its composition and capital rendering of the story, the picture which Mrs. E. M. Ward contributes, with the title, *Scene from the Childhood of the Old Pretender* (211), bears highly-favourable comparison with any of her former productions; it is more broadly painted and sounder than usual—see the figure of the old Jacobite who stands by the coach-door, but presents to us the appearance of not being finished to a pitch which its obvious qualities deserve, and indeed absolutely require.—*A Peep from an Old Three-Decker* (195), by Mr. T. Clack, is painted in a manly fashion, and represents four sailors looking through a port-hole and above a gun.—With a grimy-looking style in execution there is pathos of the true kind in Mr. F. Holl's illustration of "*The Lord gave, and the Lord hath taken away—blessed be the name of the Lord*" (210)—a mourning family are at table after the funeral of one that was of it. The face of the gaunt young curate who stands up and utters the words of submission is a work of the highest quality here. The seated figures are aptly invented and well composed. More, very much more, might have been made of the colour in this picture without the slightest injury to its wisely-chosen sobriety. In this shortcoming the picture fails; but its pathos is profound and genuine. How rarely are we able to write thus!

#### FINE-ART GOSSIP.

A magnificent collection of etchings by Albert Dürer has been made in the rooms of the Burlington Club.

The Arundel Society sends us eight chromolithographs, to complete the series of the lower triptych by the brothers Van Eyck at Ghent, and representing 'The Adoration of the Lamb'; being four panels of the interior and four of the exterior of the wings of this portion of the great altar-piece. The centre picture of this series was recently reviewed by us. These works have been drawn and chromolithographed by H. Schultz, who did the like with regard to the Society's copies from the triptych which is in the Hospital of St. John, at Bruges, representing 'The Adoration of the Magi' with other subjects, and was painted by Memlinc. With these the modern artist succeeded much better than with the present examples, which are much too heavily coloured for fac-similes of the original pictures, which are remarkably lucid and brilliant. Whereas the effect of the interior panels should be bright daylight, the figures before us move in a sort of twilight, and the fresh flesh-colouring is not discoverable. An exception to our remarks on this shortcoming occurs in the kneeling figure of Isabella de Borlout, wife of Josse Vydt, Lord of Pamele, the donor of the picture. Even the figures of SS. John the Baptist and Evangelist, which are painted in black and white, lack clearness of colour. As the publications are, they are the best transcripts, to our knowledge, that have been taken from the whole series of pictures: on this account they are very valuable. It is not generally known that Mr. Linnell made a capital engraving in outline of one of the wings in question. Copies from the upper triptych of the altar-piece have yet to follow. With these transcripts comes to us a delicate outline engraving of the design of the picture of 'The Ordination of St. Laurence,' one of the series by Fra Angelico, in the Chapel of Nicholas the Fifth in the Vatican. With this issue that series is completed in transcription.

The Annual Report of the Trustees of the

National Portrait Gallery has been published, and states the enlargement of the collection from 178 pictures to 203, including, among the additions, many likenesses of great historical and artistic interest. The number of visitors during the past year to the Gallery was 24,344, being 695 in excess of those of the year 1866. The Trustees bought four portraits at the sale of the Marquis of Hastings's collection, at the price of 366*l.*; they repeat former complaints of lack of room and proper means for displaying their acquisitions, and state that there is not room in the present Gallery for one more picture.

The fifty-fourth annual dinner of the members of the Artists' General Benevolent Fund took place on Saturday last. The subscriptions amounted to more than 1,500*l.* It was stated that eighty-one applicants had appeared for bounty during the past year, and that 1,432*l.* had been distributed.

It appears by the recently-published Estimates that the receipts of the three exhibitions of National Portraits at South Kensington were 8,845*l.*, and that the cost was 10,134*l.* The difference will be made up by Parliamentary grant. Money was never better spent on the promotion of historical or artistic knowledge.

A stained-glass window, the gift of Dr. N. Rogers, and the work of Messrs. Clayton & Bell, has been placed in the south transept of Westminster Abbey, above the monument to Milton. It is in two parts, each canopied and containing a figure; that on the left represents David, holding a pen and scroll, and looking upwards; the fellow light contains the figure of St. John writing the Apocalypse, and having his eagle at his side.

Messrs. Christie, Manson & Woods sold, on Saturday last, the following pictures and drawings: Mr. J. Pettie, *On the Terrace at Haddon*, 233*l.* (Arnold); *Scene from 'The Monastery'*, 141*l.* (Johnson);—Mr. J. W. Oakes, *A Bend in the River*, 102*l.* (Ames);—M. M. Duffield and J. Gilbert, *Dead Swan and Peacock in a Landscape*, with Huntsmen and Dogs, 173*l.* (Arnold);—M. E. Frère, *An Interior, with an Old Woman spinning*, 136*l.* (Everard);—Mr. W. P. Frith, *The Farewell*, 157*l.* (Arnold); *The Principal Incident in 'The Derby-Day'*, 172*l.* (Ames); Charles the Second and Lady Castlemaine, 208*l.* (Tooth);—M. A. Bonheur, *Sheep in a Landscape*, 166*l.* (Maclean);—Mr. R. Ansell, *The Hawking Party*, 257*l.* (Ames); *The Faithful Guardian*, 246*l.* (Arnold);—Mr. H. S. Marks, *Francis Feeble, "the woman's tailor,"* 194*l.* (same);—Mr. E. W. Cooke, *On the Sands at Bonchurch*, 157*l.* (Wilson);—Mr. Linnell, *Spring in the Wood*, 341*l.* (same); *Surrey Woodlands*, 387*l.* (Ames); *Harvest Showers*, 598*l.* (Richards);—Mr. Creswick, *View in Surrey*, 180*l.* (Maclean);—Mr. Yeames, *Arming the Young Knight*, 131*l.* (Wilson);—M. Duverger, *Reading the News*, 130*l.* (Arnold);—Mr. F. Goodall, *A Village Festival*, 183*l.* (Ames);—Mr. H. O'Neil, *The Lay of King Canute*, 430*l.* (Wilson);—Mr. Millais, *The Original finished Study for the Picture of 'The Pilgrims to St. Paul's'*, 189*l.* (Ames);—Mlle. R. Bonheur, *Sheep in a Landscape*, 477*l.* (Arnold);—Mr. W. B. Leader, *View in North Wales*, 142*l.* (Bourne);—Mr. W. Linnell, *On the Surrey Hills*, 519*l.* (Ames);—Mr. E. Nicol, *Paying the Rent*, 1,102*l.* (Maclean);—Mr. W. Q. Orchardson, *Talbot and the Countess of Auvergne*, 252*l.* (Virtue);—Mr. J. Linnell, *Spring Blossoms*, 304*l.* (Ames);—Mr. Elmore, *The Death of Robert, King of Naples*, 178*l.* (same);—Mr. MacIise, *The Meeting of Robin Hood and Richard the First in the Forest*, 315*l.* (Richards);—Mr. P. Graham, *A Spate in the Highlands*, 1,071*l.* (Gambart);—Mr. P. F. Poole, *The Ordeal by Water*, 614*l.* (Maclean);—M. L. Gallait, *Art and Liberty*, 637*l.* (Agnew);—Mr. Frost, *Hylas and Nymphs*, 257*l.* (Ames);—Mr. M. Stone, *A Deserter "Working and Shirking,"* 493*l.* (Richards);—J. Philip, *A Highland Lady*, 199*l.* (Graham);—Mr. J. Sant, *"Lo, when the Stripling rapt in wonder roves,"* 162*l.* (Ames);—Mr. H. W. B. Davis, *La Vallée de la Seine*, 204*l.* (Hayward). Drawings: M. Alma-Tadema, *Egyptians Playing at Chess*, 152*l.* (Bourne);—Mr. B. Foster, *Minding Baby*, 51*l.* (Anon.); *The Boat-Race*, 110*l.* (Smith); *The Convalescent*, 131*l.*



(Bourne).—Mr. F. Tayler, *The Huntsman*, 95*l*. (Maclean).—Mdlle. R. Bonheur, *A Pack of Wolves*, 63*l*. (Bourne).—Stanfield, *The Mew Stone*, 73*l*. (same).—Mr. E. Warren, *Early Spring*, 203*l*. (Tooth).

Mr. Phillips sold on the 4th inst. the following pictures, with other works of Art, formerly the property of W. T. Meyer, Esq., son of J. Meyer, R.A.: Sir J. Reynolds, Miss Meyer as "Hebe," engraved by Jacobi, 1780, 2,100*l*. (Agnew). Another property: De Louthembourg, *A Landscape*, with Cattle, 47*l*.—J. Vernet, *Storm on the Coast*, 94*l*. A third property: G. Harlowe, "Congratulation," 63*l*.—M. Largilliere, *Portrait of Miss Frances Stuart*, 60*l*.—Guardi, *A View in the Bay of Naples*, 66*l*.

We have received from Herr A. Dürr, of Leipzig, a volume entitled 'Die Gleichnisse der Herrn,' illustrating, with the Scriptural texts, the Parables of Our Lord by means of sixteen engravings, from designs of Herren Schnorr von Carolsfeld, J. Fürich, Th. Grosse, G. Jaeger, L. Nieper, O. Pletsch, L. Seitz and H. Wislicenus. The book is handsomely produced in the German manner, with borders, initials and other decorations, in addition to the designs of a higher kind: the latter are capably engraved. The designs are grave, academic, thoughtful, if mannered; and although differing greatly in merit and spirit, are, with some exceptions, excellent. The value of a scientific mode of art, the result of systematic training, is obvious here, where even the poor designs look fairly well because they are fairly executed. The tolerable ones do not offend, and the good works look their best.

#### MUSIC AND THE DRAMA

**PHILHARMONIC SOCIETY.**—Conductor, Mr. W. G. Cusins. ST. JAMES'S HALL, MONDAY, May 17, Eight o'clock. Violin, Madame Norman-Neruda; Pianoforte, Miss Agnes Zimmermann. Vocalists: Madame Monbelli and Signor Gardoni. Symphonies: Mozart in G minor, and Beethoven, No. 7 in A. Overtures: Mendelssohn, 'Isles of Fingal' and 'Preciosa'; Weber, 'Vieuxtemps'; Violin Concerto in E, and Bennett's Caprice in E, for Pianoforte.—Stalls, 10*s*. 6*d*.; Balcony, 7*s*.; Unreserved, 5*s*. and 2*s*. 6*d*.

**MR. CHARLES GARDNER'S MORNING CONCERT,** SATURDAY, May 22, at Three o'clock, Queen's Concert Rooms, Hanover-square. Miss Robertine Henderson, Mdlle. Valesca, De Facius, Miss Bessie Randall, Mr. Cummings, Mr. Frank Massey, Mr. Walter Pettit, Herr Oberbör, and Mr. Walter Macfarren. Part Songs by an efficient Choir, under the direction of Mr. W. H. Monk.—Stalls, 10*s*. 6*d*.; to admit Three, 1*l*. 1*s*.; Unreserved Seats, 5*s*.—Lamborn Cook & Co. 63 and 65, New Bond Street; and of Mr. Charles Gardner, 3, Chilworth Street, Westbourne Terrace, W.

**THE OPERA.**—The accidents which befell Mdlle. Tietjens and Madame Adelina Patti have continued to disturb all pre-arranged operatic plans, and have minimized the events to be recorded. All that has happened since we last wrote is the appearance of Mdlle. Nilsson in 'Marta' and 'La Traviata.' Plotow's flimsy, and therefore popular, opera suits the singer as though it were written for her. There is not a note, nor a passage, nor an idea in the work that is not amply within her means. The music of her part could not be sung with neater finish, nor could the artificial gaiety and sickly sentiment of the composer be rendered with more grace. The lady-like elegance that never deserts Mdlle. Nilsson enables her to invest the fantastic heroine with a personal charm which evidently prevails with the audience. The habitual refinement, however, which gives a tone of high breeding to her *Lady Henrietta* is an actual hindrance to Mdlle. Nilsson's success in 'La Traviata.' Nothing can be more fascinating than her subdued and winsome manner; but nothing could be more unfitting to the character assumed. With all her faults of omission and commission, with all her unskilfulness in singing and all her vulgarity in action, Mdlle. Piccolomini is the only person who has realized the low ideal of the French novelist. Every impersonation since hers has been pale, colourless and ineffective. It is a mistake to endeavour to make the opera less objectionable by representing the heroine as a type of gentle timidity. *Violetta* is nothing if she is not a passionate, pleasure-seeking courtesan, and it is absurd to endow her with the reposeful serenity of a *grande dame*. On the other hand, allowing for her radical misapprehension of

the character, there is in Mdlle. Nilsson's singing a touch of affectation that is by no means out of place. But in every phrase she renders there are indications of patient thought, while the elaborate details of the painful struggle with death, which occupies all the last act, give many proofs of histrionic study. In 'Marta' Mdlle. Grossi made her *début*, but she is unsuited to the character of *Nancy*. The *Alfredo* of 'La Traviata' was Signor Naudin, who shared the fate that has met so many of his companions of late, and was very hoarse. The general performance of both operas was excellent; Signor Arditi conducting with noteworthy care and skill.

**CONCERTS.**—Mr. Halle has commenced his annual series of pianoforte recitals. For some two or three successive seasons he played through the entire series of Beethoven's sonatas, but latterly he has enlarged his plan, and has, besides giving the less-known works of the greatest of all great masters, included Schubert in his scheme. Last year he played all Beethoven's miscellaneous compositions for the pianoforte, and all written by Schubert for that instrument. The same programme will be carried out this season, with the addition only of those pieces by the author of the 'Erl-King' which have since come to light. At each recital Mdlle. Regan is to sing.

Miss Agnes Zimmermann's concluding *soirée* was marked in a special manner by the young lady's excellent playing of Schumann's Sonata in G minor. In three of the best among the fanciful *Pensées fugitives* of Heller and Ernst, the pianist was joined by Mr. Henry Holmes, and in Mendelssohn's duo, Op. 58, by Signor Piatti. One or two clever vocal pieces by the young lady were also given; but Miss Zimmermann shines less as composer than executant.

The Summer Concerts of the Crysta. Palace are to include, it appears, compositions of a higher class than has hitherto been admitted to these usually unclassical entertainments. The programme of last Saturday's concert, the first of the season, comprised Beethoven's Choral Fantasia, and a selection from Mendelssohn's 'Loreley.'

Among other concerts which have taken place within the past few days may be mentioned those of Mr. Walter Bache, whose programme was made up in chief part of works by Liszt and Brahms, of Mr. Joseph Wieniawski, the pianist, who introduced some compositions of his own, of Mr. Willem Coenen, whose playing and writing are both above the average, and of Mdlle. Mehlig.

Mr. Henry Leslie has also given his last subscription concert, at which the part-singing of his excellent choir was the chief attraction, and the usual annual performance of Handel's 'Messiah' by the Royal Society of Musicians has taken place with the usual unsatisfactory results, so far as the charity is concerned. Mr. Cusins conducted in the place of Prof. Bennett, who was unable to attend. 'Israel in Egypt' was given at Exeter Hall on Wednesday, under Mr. Martin's direction, the duet, "The Lord is a man of war," being sung by all the bass voices. So silly and unmeaning a trick cannot be too strongly condemned. On the same evening Rossini's 'Stabat Mater' and the 'Lobgesang' were performed at the Oratorio Concerts, the lowered pitch being maintained by Mr. Barnby, who alone has been consistent in the adoption of the *diapason normal*.

**PRINCESS'S.**—Mr. Boucicault's latest drama, 'Presumptive Evidence,' is rather an outline than a completed work. Two additional acts, at least, seem necessary to the adequate development of its story, which at present is crude and improbable. Its characters are so hastily sketched that their motives are incomprehensible and their actions incredible; its plot fails to interest, and its *dénouement*, though intended to be pathetic, is productive only of laughter. Two or three causes have contributed to a result which, in the case of a dramatist of experience, is surprising. Mr. Boucicault has, apparently, taken his play from the French; and, while translating the language, has failed to Anglicize portions of the motive. He has, moreover, cur-

tailed it injudiciously, cutting out so much of the dialogue that what remains is inadequate to the purposes of complete explanation. Lastly, he has overdosed the whole with a species of sentimentality, in his previous use of which he has been more judicious. His story is at once commonplace and improbable. A baronet has substituted a son who is illegitimate for his dead heir, defrauding thus his niece of the inheritance to which she is entitled. Penitent, however, for his offence, he confesses in his will the injustice he has perpetrated, and leaves the entire property to its rightful owner. To obtain possession of this will for the purpose of destroying it is the object of two people—the son who has been elevated to a position he is not entitled to claim, and his mother, to whose agency his promotion is due. When, accordingly, the will and a large sum of money disappear, and the baronet is found bleeding and insensible, suspicion at first points to these as the robbers. A detective who happens to be on the spot suspects a young farmer, who has made a sudden disappearance. The equally sudden return of this man causes a momentary doubt in the official's mind. When, however, the missing 34,000*l*. is found in his portmanteau, his guilt admits of no question. Not even the protestation of a convict known as Portland Bill that he committed the crime disturbs a faith built on presumptive evidence. But all this time the audience knows that no one on whom suspicion has fallen is the real criminal. The assault on the baronet has been committed by a professional thief—one Bobby Saker, who intended to have followed up the assault by robbery, but was prevented, inasmuch as while he was waiting his opportunity, the baronet entrusted the money to the man on whom it was found. Portland Bill's interference was a gratuitous attempt at self-sacrifice. The victim of unjust suspicion receives in the end ample compensation for his sufferings in the hand of the baronet's niece; while the convict, not less fortunate, espouses the farmer's sister. A sufficiently strange world this into which Mr. Boucicault ushers us,—a world wherein men trust their friends with 30,000*l*. without ever taking an acknowledgment,—where estates and fortunes can find no acceptors,—where young ladies of education and refinement yield in a moment their rights to those whose lifelong purpose has been to defraud them, or make proposals of marriage to converted ticket-of-leave men! Some rather clever dialogue is exhibited in the piece, which without it would be devoid of merit of any kind. 'Presumptive Evidence' was fairly acted; the characters which were best supported being *Josephine Dubosc*, formerly the mistress of the baronet, and now, by a not over-proper arrangement, his housekeeper, and a London street Arab. The first character was played by Madame Celeste, the second by Mr. Dominic Murray. Miss Louise Moore and Messrs. Shore, Rignold and Neville were among the interpreters of the remaining characters. A view of corn-fields was an admirable scene; a second, of a wooded glade, was a little over-venal in colour.—A drama, entitled 'The House on the Bridge,' adapted from 'La Maison du Pont Notre Dame' of MM. Barrière and Henri de Kock, was also produced. This play, first acted several years ago at the Lyceum, is an old-fashioned melo-drama, with a murder or an abduction in every act. It owed on the second occasion, as on the first, whatever success it obtained to the acting of Madame Celeste, who played two parts—a young Count and a gipsy-boy, his half-brother, by whom, after his supposed death, he was personated.

**STRAND.**—Messrs. Brough and Stockton are the authors of a new "farical comedy," entitled 'Fox v. Goose,' which has been played at this theatre. The materials they have employed are old and commonplace, and the work produced has no claim to originality of plot or situation. But its dialogue is fresh and humorous, and its principal character is thoroughly amusing. The story is that of a country booby who, falling into the hands of a swindler, is befooled and placed in many ludicrous situations. He sees himself robbed, duped, and treated as an impostor by the friends of his father, while the man who has wronged him is *fêted* in his



place, and is apparently on the point of marriage with a girl he has always expected to claim as his own. These tribulations are borne in very rueful fashion by Mr. J. S. Clarke, who shows in this part more genuine talent than he has previously exhibited. His power over his countenance is remarkable. In a moment his face relaxes from an expression of stolid and complacent gravity to a grin of ineffable stupidity and self-conceit. Intoxication, in all its various stages, was presented with great cleverness, the actor being apparently drunk, not only in his head, but in his limbs and his entire body. The entire representation, though extravagant, is thoroughly comic. Compression is necessary to the play, especially in the second act, which is by far the weakest of the three over which, rather unnecessarily, the story is extended.

ST. JAMES'S.—Such success as M. Cadol's comedy, 'Les Inutiles,' obtained in Paris could scarcely have attended in England a piece of the same class. It is difficult to imagine that a caprice of fortune had not something to do with the sudden leap into popularity of a play which fulfils scarcely any of the conditions supposed to be necessary to success. 'Les Inutiles' has no incident, no situations, in the English use of the word, and scarcely a plot. In place of these desirable elements, it has clever but rather redundant dialogue, a measure of characterization, and an admirable moral. Singularly enough, the last-named characteristic seems, perhaps on the score of novelty, to have done much to recommend the play to the Parisian public. The doctrine advocated is, that the idler in life is not the inoffensive being he is apt to suppose himself. He may do no active harm in allowing his fortune to slip from his grasp, but he, at least, places out of his power the exercise of his most precious privileges, and he may live to see his family name degraded and his family honour tarnished for want of the money he has lavished in selfish, and possibly vicious, gratifications. This moral is illustrated by the story of a man who, after a career of selfish enjoyment, perceives too late the beauty and sanctity of domestic life. He has by his previous extravagance placed beyond his reach the sweets at which he aims; and he finds, moreover, when he attempts to repair breaches in the family fortunes, that his estate is sunk beyond redemption, and that he has for some time past been living unwittingly on the charity of his friends. This simple story is pleasantly evolved, and some slight and graceful episodes harmonize well with its general character. But the whole is insufficient to support the four acts into which it is divided, and the play, as seen in London, is deficient in interest.

M. Brindeau supported, with his customary vivacity, the part of *Paul de la Fortnoye*, the hero; M. Andrieu was respectable as *Henri Potey*, his friend and ally; Mdlle. Desmonts played with ease and intelligence the part of the heroine. But the cast, as a whole, was unsatisfactory, and the performance wanted both brightness and distinction.

'Les Parisiens' of M. Théodore Barrière originally entitled 'Les Parisiens de la Décadence,' is a sequel to 'Les Filles de Marbre,' and, unlike most continuations, is equal in almost every respect to the original. It is full of life and movement, and is, in dialogue, the most brilliant and epigrammatic work its author has produced. Many types of Parisian society are cleverly sketched, and one at least of the names of its *dramatis personæ* is still used to characterize a section of the youth of Paris. Desgenais, the journalist, played by M. Brindeau, is again introduced, together with Marie, the humble heroine of the 'Filles de Marbre.' In the mouth of the former are placed those satires against modern Parisian life which are the principal features in the play. These satires M. Brindeau delivered with admirable effect. In the banquet scene, in which the modern Diogenes refuses the toast proposed him, and gives a second, in which he lashes every one of the company present, M. Brindeau obtained from the audience such a burst of applause as no previous performance by this company has elicited. The scene itself is very dramatic. Disgusted at the baseness around him, the journalist drinks to the Parisiens de la Décadence, "Aux parasites

qui déjeunent de la flatterie et soupent de la bassesse!" . . . "à la sottise égoïste et dorée qui compte pour tout l'argent qu'elle a, et pour rien l'intelligence qu'ont les autres!" . . . "aux fils de famille qui entraînent leur grand nom dans l'ornière des boudoirs et des tabagies!" . . . "à ceux qui spéculent sur les troubles et les déchirements de la patrie!" coupling each phrase of his speech with the name of one of those with whom he is sitting, and casting contemptuously over the room the contents of his card-case for those to pick up who choose. Desgenais is the life of the drama, in which he plays at once the part of hero, chorus and *deus ex machina*. In consequence of his being always on the stage, the performance goes with more spirit than any by which it has been preceded. M. Andrieu is good as Paul Gandin, M. Ch. Lemaitre respectable as Maxime Tremble, M. Daubray amusing, in a broadly comic fashion, as M. Martin, a retired tradesman. Mdlles. Desmonts and Léonide Leblanc are satisfactory in two female parts. On Thursday M. Brindeau played Edgar Thévenot, in 'Les Faux Bonhommes.' On Saturday he retires, and is followed by M. Lafont, whose first appearance will take place in 'Montjoie.'

#### MUSICAL AND DRAMATIC GOSSIP.

Madame Arabella Goddard is to give three Pianoforte Recitals, to begin on the 20th inst., in which she will play nothing but unknown or neglected specimens of the authors represented.

The usual Anniversary Festival of the Sons of the Clergy was celebrated on Wednesday in St. Paul's, the musical arrangements being much more complete and satisfactory than in recent years.

The earliest novelty at the Holborn Theatre, under Mr. Barry Sullivan's management, will be a new tragic play by the author of 'London Poems.' Mr. Robert Buchanan is already known to playgoers by his tragedy of 'The Witch-Finder,' produced some years ago at Sadler's Wells.

Mdlle. Beatrice will shortly make her appearance at the Britannia Theatre, and will be supported by several members of the company at the Princess's.

A series of Costume Recitals have taken place at the St. George's Hall, their object being to exhibit in several characters of the classic drama Miss Bouverie, an actress who made a short appearance at the Haymarket. Miss Bouverie's acting is crude, but not devoid of promise.

At the last concert of the Liverpool Philharmonic Society Mendelssohn's 'Reformation Symphony' was the *pièce de résistance* of the evening. In the course of the past season nearly all the celebrated singers who have been in England have taken part in the concerts, each of which has been marked by some important instrumental composition.

Madame Carvalho, since the departure of Mdlle. Nilsson from Paris, has re-appeared in 'Faust,' at the Grand Opéra. 'Le Prophète' is to be reproduced immediately, with M. Villaret in the chief character.

Halévy's 'Jaguarita' has just been revived at the Opéra Comique. M. Offenbach's *opéra-bouffe* 'Les Brigands,' set on one side to give place to 'La Pêrichole,' is to be produced in the autumn at the Variétés, the principal parts being allotted to M. Dupuis and to Mesdames Aimée and Zulma Bouffar. At the Théâtre Italien, 'Rigoletto' has been given by the lyric company, 'Hamlet'—or 'Amleto,' to quote the bills—by the dramatic, with Ernest Rossi at the head, and Meyerbeer's 'Struensee' by a combination of the two component materials of a singularly strong troupe. Rumour speaks of a new tenor, M. Urio, who is to come out under M. Bagier's auspices in 'Polauto,' one of the most exacting of modern operas.

The Théâtre du Prince Impérial is in future to be called the Théâtre du Château d'Eau.

'Séraphine' has at length been withdrawn from the Gymnase, and has been succeeded by a drama entitled 'Le Filleul de Pompignac.' The author of the new piece is concealed under the *nom de plume* of Alphonse Jalin, but M. Dumas fils is supposed to have had a share in its composition.

It is a long and rather stupid drama, showing how a father who learns from his wife on her death-bed that the son he has brought up is not his own, dismisses the youth from his house, but is afterwards won by the youth's affection to re-adopt him. In this play M. Ravel made his re-appearance in a comic character.

'Julie,' the long-promised comedy of M. Octave Feuillet, has been produced at the Théâtre Français. It is a curious and thoroughly morbid work, the whole subject of which is adulterous intrigue. Julie is a woman of middle age, who has been twenty years married, and has a son at a naval school, and a daughter about to take the vows in a convent. But her years have not rendered her proof against the tender passion. Maurice, her husband, has treated her with neglect and cruelty, parading before her his impure intrigues, and condemning her daughter, who is her only consolation, to take the veil. Maxime de Turgis, a friend of the family, takes upon himself to give the offender a rebuke so severe and incisive that it makes him re-consider his past life and resolve upon reformation. Unfortunately, good counsel to the husband is followed by bad counsel to the wife, whom Maxime, without much apparent difficulty, seduces. The husband's return of tenderness proves, accordingly, an inconvenience to the guilty couple, who suffer still further when the daughter, freed from her fear of a convent, avows that her mother's lover is the man of her choice. Maxime, to escape from the dilemma in which he is placed, goes abroad. But Maurice suspects the truth, and coming suddenly upon his wife, announces to her that Maxime is dead. The effect of the news is to wring from the woman an avowal of her crime. Maurice changes then his ground, and says Maxime is not dead, but may immediately be expected. Julie then breaks a blood-vessel and dies, and Maxime enters. "Tu sais que je te tuerai," says the spouse. "Tu sais qu'elle est morte," responds the lover, and with these words the piece ends. It is difficult to imagine that this is quite serious in intention. It is more like a clever satire upon the class of pieces in vogue in Paris than a grave work of Art. 'Le Post Scriptum' of M. Augier at the same house is an amusing sketch cleverly played by Bressant and Madame Arnould Plessy. The lady is the *locataire* of the gentleman, who comes to give her notice to quit. He requires the rooms she occupies, and the only terms upon which she can remain in them is as their mistress and the wife of their owner. Before deciding upon proposals not altogether disagreeable to her the lady demands a short time for reflection. She expects the immediate arrival of an old lover who has been long absent. To test his fidelity she meets him with hair which by artificial means she has rendered white. The lover proves faithful, but as he has grown perfectly bald during his absence does not benefit much by his fidelity. His mistress rejects him, and accepts her landlord-lover.

'Les Premières Armes de Richelieu' has been revived at the Théâtre Déjazet, with Mdlle. Déjazet in her old part of Richelieu. The reception awarded the modern Ninon on her re-appearance was as warm as any she can have known in her palmiest days, if indeed, with her, any days have been more palmy than the present.

An unpublished *Symphonic concertante*, for violin, tenor and violoncello, by Mozart, recently discovered in the Mozarteum, was played at Salzburg at the last concert of the institution.

Shakspeare's birthday was celebrated in Leipzig by an extraordinary performance of his 'Midsummer Night's Dream,' Mendelssohn's music being in this case as much cared for as the drama of our national poet.

Schumann's music to 'Manfred' has been performed at Darmstadt, not with the usual connecting text, but with the entire Byronic poem divided among the various *dramatis personæ*.

Herr Joachim played at the last concert given by the Philharmonic Society of Hamburg, bringing forward, however, nothing which is not known to an English audience. Herr Wachtel has been singing in the theatre of the same city.

Herr Max Zenger's opera 'Ruy Blas' was withdrawn after a single representation in Breslau.



Herr Anton Rubinstein has been playing in Copenhagen, where a new composition, entitled 'Calanus,' by Herr Gade, has just been brought out with unanimous approval.

The Teatro Bellini in Naples has been burnt to the ground.

At the Vice Regal Theatre at Cairo, now under the direction of M. Draucht, elaborate preparations are being made for fêtes in honour of the forthcoming opening of the Suez Canal.

#### MISCELLANEA

*Old English Interiors.*—Would you allow me to recall the attention of your readers to a most admirable suggestion that appeared in your pages a few weeks ago. It was suggested that we might have a series of rooms arranged with the furniture and domestic surroundings of our ancestors. The plan is so feasible, and at the same time so promising, that it should not be allowed to fail. At Hampton Court we have the finest Tudor palace in the kingdom,—a favourite resort of London holiday-makers. This seems ready to our hand. At present it contains a very valuable but sadly mixed collection of paintings, many of them portraits, harmonizing with the traditions of the place, many, again, merely decorative pictures; these it would be a great pity to remove. A large number remain, however, which are absolutely lost to students from the inconvenient dark rooms in which they are hung, and from their confused and bad arrangement. A reference to the grand series of Andrea Mantegnas, to the Holbeins and many more will suffice. These it has long been a scandal to keep in their present quarters. They ought, if public property, to be removed to the National Gallery, where they would fill up many an hiatus. The villagers of Hampton, we all know, claim some prescriptive right to attract visitors to their shops and inns by means of these pictures (whose catalogue, by the way, is more worthy of Barnum's exhibition than of such a collection). The stream of visitors would not relax, I fancy, if, instead of being attracted by a number of treasures caviare to them, as may be seen by any one who accompanies a few of them round, they were invited to an exhibition which could not fail to interest and instruct them, and which they could well understand. Having removed the really valuable pictures, the rooms would become available for a pictorial gallery of English domestic history, each room devoted to the furniture or relics of some reign. I think,—but that may be only prejudice,—such furniture and relics should be real, and not imitations. It need not clash in any way with South Kensington, which claims not so much to teach History as Art, and it would soon attract as large a gathering of interesting articles, which abound and are hidden away in our country houses. Artists and historians, as well as humble students and mere holiday-makers, could well profit from such a display. I know of no more startling sight for a luxurious artisan than to be ushered into a room of Front de Bœuf's castle strewn with rushes, and harnessed with the rudest furniture; or for a newly-recruited volunteer to peep in at a hostel where half-a-dozen Roundheads, in buckskin and pot-helmets, should be toasting their cause and each other.

HENRY H. HOWORTH.

*Phoenix Park, Dublin.*—In a very interesting article in your last number 'On Misapplied Celtic Names,' contributed by Mr. G. H. Kinahan, of the Geological Survey of Ireland, it is stated that "the old name for Phoenix Park, near Dublin, was *Finiska*, the clear spring of water." I should like to know Mr. Kinahan's authority for that assertion. I am quite aware that it is the accepted derivation. But as most of the ancient names of places are, for the most part, conjectural, I would take the liberty of suggesting that the simple word *Fiana*, pronounced *Fiannach*, the name of the Celtic soldier, would be the nearest root of the word. O'Reilly, in his Irish-English Dictionary, published in Dublin in 1817, gives this word, so translated; and immediately after, the word *Fian-neachtach* as a "*Fénian*, or hero of the ancient Irish militia." If (as there is every reason to suppose)

this park had been the ancient Campus Martius, my derivation of its name would literally apply. There is no doubt that the originators of the insane movement for raising a native Irish army for national service adopted this word for their designation of Fenians. With respect to the derivation of the word Dublin, Mr. Kinahan must know that it had another name, which it still retains in the vernacular Irish of the present day, and which signifies the "town of hurdles."

P. O'CALLAGHAN, LL.D.

*The Mosque at Hebron.*—Whenever the accuracy of a traveller has been drawn into question, and subsequent researches prove the correctness of his observations, it is but just to acknowledge his merits. I have this day, for the first time, compared Ali Bey's plan of the Haram at Hebron with Mr. Fergusson's, in 'The Holy Sepulchre and the Temple at Jerusalem,' and find them so very nearly identical that, were not Mr. Fergusson's visit beyond a doubt, one might feel inclined to say that his plan was copied from the Spaniard's. Ali Bey's sketch differs from Mr. Fergusson's in no important point whatever; he has only omitted the circular opening *saïd* to lead into the cave, which very likely was covered over in his time, and the merhala, immediately to the left on entering the mosque proper. The position of the pulpit is also a little different from that assigned to it by Mr. Fergusson. Anyhow, Ali Bey's plan is so remarkably correct, all things considered, that Mr. Fergusson has certainly no grounds whatever for saying, as he does, p. 144, that "Since its recovery by the Saracens, in 1187, the entrance to the sanctuary has been practically closed to the outside world." Dr. Robinson, vol. ii. p. 436, says, "I can make out nothing either from his description or his plates." If that is the case, no more could he from Mr. Fergusson's.

H. A. BURETTE.

*Victor Hugo on Gilliatt's Death.*—Victor Hugo, in company with other great authors I suppose, is pestered continually with criticisms and observations on the character and conduct of his heroes. It is only a few days since that he received some lines, in English, from S. B. South Villa, Upper Norwood, upbraiding the author of 'Toilers of the Sea' for his infidelity on account of Gilliatt's suicide. As Victor Hugo said, people hold him responsible for every crime that his created heroes or heroines commit. In speaking of these lines, however, Victor Hugo, lately, put the death of Gilliatt in another light altogether; and, as I think that critics have as yet failed to point out this final proof of Gilliatt's constancy, obstinacy and determination, I am thus led to take notice of it. Instead of being a deliberate suicidal act, the death of Gilliatt was simply caused by the despair and indifference to danger with which Gilliatt watched the departure of the vessel which bore away all that rendered life valuable to him. From that rock alone could he see the last of his beloved; and the pitiless tide and the natural elements, against which he had striven so often and so nobly, were unable to prevent his long, last gaze, although they finally took his life, as it were, in revenge.

S. P. OLIVER.

*Bent Biscuit.*—Mr. Griffith asks, incidentally to his query about crooked coins, whether there was any supposed virtue in a bent biscuit; and he cites Bullinger's 'Decades,' 1592:—"That oblation was . . . a bowed piece of bread (which we call a cracknel), baked in an oven or in a frying-pan." Fosbroke says, that in the time of the Norman kings bread was made in the form of bowls and baskets; and he adds, that in later times there was a kind of loaf called "synnell, particularly fine, in the form of a cup, or small porringer; in some places hard, like biscuit, for sops." The *Gentleman's Magazine* for 1783, speaking of cross-buns, saffron cakes, and symnels, used in Passion Week, says that "these being, formerly at least, unleavened, may have a retrospect to the unleavened bread of the Jews." I gather from the above that there was not any supposed virtue in a bent loaf or biscuit, but that such an article was used for religious purposes, the bending not being in itself important.

EDWARD J. WOOD.

*Dudgeon.*—Your Correspondent "F." may be referred to the Tower Armoury, class x. No. 6, "a dagger with *rouelle* guard, perhaps of the fifteenth century." The blade is about 9 inches long, circular guard, haft of wood, close and hard in grain, possibly of box, with a round, conical steel knob at top. Here is Cotgrave's word *rouelle*, in combination with Nare's "box-wood handle." Mr. Halliwell says (Archæic Dic. i. 323) that "dudgeon-wood is mentioned in the 'Book of Rates,' p. 35, *Brit. Bibl.* ii. 402." This can be verified. The word occurs twice in Butler's 'Hudibras'—

When civil dudgeon first grew high,  
—read "discord," Welsh *dygen* = malice.

This sword a dagger had. " "

It was a serviceable dudgeon.

Either for fighting or for drugging:

When it had stabd' or broke a head

It would scrape trenchers or chip bread.

A Scottish dagger, "skean," Gaelic *sgian*, is a knife; in Gaelic a dirk is *biodag*, a word implying "enmity," given as the equivalent to dudgeon; and in Welsh *bidogan* is a dagger. Dudgeon is very closely allied to bludgeon. In Welsh *bluch* is the equivalent to box, and I have read of people "boxing" with cudgels. We must connect Shakespeare's word dudgeon with the handle, for when made heavy enough the dagger might serve as a *cestus*, to arm the fist for striking weightily, when, as Butler puts it, it "broke a head." A. H.

*Liverpool.*—This name is derived from Welsh *Llyr-pwl*, sea-pool (not the pool of the Mersey, but the pool which encircled the ancient town).

R. S. CHARNOCK.

*Chaucer's Not-head.*—The regular explanation of this term in Chaucer's description of his Yeoman (a *not-head* hadde he, with a broun visage), that it is *nut-head*, a head like a *nut*, has always struck me as very unsatisfactory. I have no doubt that Cotgrave gives the right explanation in his 'Tondre.' To sheere, clip, cut, powle, *nott*, pare round. Tondur: m. Shorne, clipped, powled, *notted*, cut, pared round. 'Crophead' is surely more likely to have been a general term than "nuthead"; for skulls do not commonly draw to a point as a *nut* does, nor is there any evidence that men in 1387 hogged their hair into a central ridge like a *cob's mane*.

F.

*Black-heads in Cornwall.*—"A. H." (*Athen.* No. 2159, page 382) says, "We have several Black-heads in Ireland, one in Cornwall." A glance at a good map will show him there are two in Cornwall—one in Mevagissey Bay, and one near the Lizard Point. I may add, there is one near Torquay, in Devonshire, and that in the latter county there are several Black-heads. W. P.

*Griesly.*—In explanation, I wish to state that the real fact is that the word *greis* or *gries* is spelt both ways in the editions of the 'Palace of Honour.' In the edition which I consulted in the Cambridge University library it is *greis*, and I may have given too much weight to this. In an edition in the Library of Trinity College it is *gries*, as I discovered after writing my first letter. I was careful, however, to verify the quotation in the first of these before writing. But however this may be, my quarrel is with the form of the word *griesly*. It is as barbarous a formation as *stonely*, *clayly*, *sandy* or *gritly* would be. It ought to be *griesy* beyond all question, if formed from a noun *gries*. There are no words of the kind in which -ly is the termination, nor has -ly ever the force of "consisting of." The words *earthly*, *fleshy* are not of this class at all, though *earthly* and *fleshy* are so. Nor is *gravelly* a case in point; the second *l* is there merely a reduplication of the first, as in *traveller*. If Sir Walter meant *griesy*, why did he not say so? I intend no disrespect to Dr. Jamieson's useful dictionary; but we ought to be careful in using it. His quotations from *Ihre* are by no means always correct. Indeed, I have found it absolutely necessary to purchase a copy of *Ihre* simply to check Jamieson's statements by. Let philologists take the hint. WALTER W. SKEAT.

TO CORRESPONDENTS.—W. B.—H. P.—T. C. H.—received.

Erratum.—P. 642, col. 3, line 24 from foot, for "grid-iron" read *andiron*.



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# THE ATHLETIC

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2169.

LONDON, SATURDAY, MAY 22, 1869.

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The ANNIVERSARY MEETING will be held, by permission of the President and Managers, at the Theatre of the Royal Institution, Albemarle-street, on MONDAY, May 24th, at 8 o'clock, P.M. Sir R. H. B. HARRIS, Bart., President, in the Chair. The Dinner will take place at Willis's Rooms, at Half-past Six, on the same day. Dinner charge, One Guinea, payable at the Door: or Tickets to be had at 15, Whitehall-place. The Friends of Members are admissible to the Dinner.

## ETHNOLOGICAL SOCIETY OF LONDON.

The GENERAL ANNIVERSARY MEETING of the Society for the Election of many Presidents, Vice-Presidents, Council and Officers for the ensuing Year, and for other Business, will be held on TUESDAY, the 26th of May, 1869, at 4, St. Martin's-place, Trafalgar-square.

The Chair will be taken at Four o'clock precisely.  
THOMAS WRIGHT, Hon. Secretary.

## VICTORIA INSTITUTE, 9, Conduit-street.

W.—The ANNUAL ADDRESS will be delivered on MONDAY EVENING, May 24, 1869, at EIGHT o'clock, by the Rev. ROBINSON THORNTON, D.D., V.P. Subject: 'The Credulity of Scapism.'—Admission by Tickets to be obtained of the Members, or of the Secretary, or on presentation of Address Card.

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LONDON, SATURDAY, MAY 22, 1869.

## LITERATURE

*Ballads from Manuscripts. Vol. I., Ballads on the Condition of England in Henry the Eighth's and Edward the Sixth's Reigns: On Wolsey and Anne Boleyn. Part I.* Edited by F. J. Furnivall. (Taylor & Co.)

*Ballads from Manuscripts. Vol. II., The Poore Mans Pittance.* By Richard Williams. Part I. Edited by F. J. Furnivall. (Taylor & Co.)

*The Chaucer Society Publications.* (Trübner & Co.)

THE Ballad Society and the Chaucer Society have been good enough to send us, as their issues for the past year, no less than twelve separate publications. They are all fragments; indeed, each piece is described as Part I. The twelve publications contain portions of six different works, of which we must give some brief account. We begin with the Ballad Society series.

The two parts of Vols. I. and II. of 'Ballads from Manuscripts' are the first fruits of the activity of Mr. F. J. Furnivall in his capacity of editor to that new Society. Mr. Furnivall is the honorary secretary; and if we may judge from the programme in type, he seems likely to be its honorary editor also.

Part I. of Vol. I. contains the following works: 'Now-a-Dayes,' a poem on the state of England in the early days of Henry the Eighth; 'Vox Populi Vox Dei,' a poem of the early years of Edward the Sixth on the troubles of the English Commons in the later years of King Henry's reign; 'The Ruyn of a Ream'; 'The Image of Ypocresye'; 'Against the Blaspheming English Lutherans and the Poisonous Dragon Luther'; 'The Spoiling of the Abbeyes'; 'The Overthrowe of the Abbeyes, a Tale of Robin Hood'; 'De Monasteriis Dirutis.' These old squibs and satires are printed at length in their quaint old spelling, with a good many notes and commentaries by Mr. Furnivall. Most people, we fear, will think the book has been a little over-edited; two-thirds of this volume being occupied by Mr. Furnivall's essays, which is a large allowance of commentary, even though the commentary is occasionally very good.

Part I. of Vol. II. consists of 'The Poore Mans Pittance,' by Richard Williams, a writer of the time of James the First. This poem is a kind of trilogy, having for subjects, first, 'The Story of Anthony Babington the Conspirator'; secondly, 'The Life and Death of Robert Devereux, Earl of Essex'; thirdly, 'The Tale of the Powder Plot.' Part I. of Vol. II. is issued on a different plan from the first. It is not over-edited; indeed, it is not edited at all. The text is given, and we dare say quite accurately; but the additions made to it by Mr. Furnivall hardly amount to a dozen lines. The chief of these additions are a note which is somewhat saucy and a date which is palpably wrong. Mr. Furnivall appears to think that the Gunpowder Plot occurred in 1604.

Williams's trilogy is sent into the world without a syllable of explanation. Not a word do we learn either as to who Richard Williams was, or when he wrote. He seems to have been personally acquainted with Anthony Babington's family, and he has given several slight but interesting particulars of the conspirator's personal appearance and private life. One would like to have been told something about the writer of these pieces. The poems on Lord Essex and the Powder Plot are of less importance than the one on Babington; indeed, the pieces are, for any serious purpose, absolutely

worthless, not only on the poetic, but on the historic ground. Williams pretends that he wrote "the life and death of Essex" immediately after that nobleman's execution, but this is a mere pretence. The piece was undoubtedly written after James the First arrived in London—after the liberation of Southampton from the Tower—and, we should say, after the formation of the triple alliance of the Houses of Cecil, Devereux and Howard. It represents the court feeling towards Essex in the summer of 1604. The piece on the powder treason may have been written about 1607 or 1608, but was probably not presented to the King before 1611. The brief notes added by Mr. Furnivall to this poem are not distinguished by the editor's usual care. For example, in the following couplet:—

Didst thou not sarve this dreade roiall kinge,  
And nere his person in accounte helde dere?

The word "nere" in the second line Mr. Furnivall explains in a note to mean *never*. It means what the writer wrote, "near." Williams is speaking of Thomas Percy, who was one of the King's gentlemen pensioners, and necessarily in close attendance on the King's person. Again, in the line,

So by wicked Bellamytes persuasion,

the word *Bellamytes* is explained as *Bedlamites* or *Balaamites*, but the word really means the pupils of Bellarmine. In the second part of this volume Mr. Furnivall will, no doubt, give us some particulars of Richard Williams.

From these not wholly satisfactory pages, we turn to what is really valuable in Mr. Furnivall's labours. Prefixed to the poem called 'Now-a-Dayes,' we have an introductory essay on the state of English society in the reign of Henry the Eighth. This essay, which is of genuine merit, is a hundred pages long. Mr. Furnivall's design is to show that Mr. Froude has overdrawn the prosperity and pleasantness of English society during the reign of Henry; to which end he uses the hints and suggestions offered in the ballads here collected, as well as the more serious material supplied by contemporary prose. The facts which he brings forward in illustration of the state of England are not unfamiliar to students of the Tudor period, but some of them may probably startle an ordinary reader. Few persons, for example, bear in mind when thinking of the days of King Henry and Catherine of Aragon that there were still slaves in England, yet of this fact there can be no doubt whatever. In the petition of Kett and his fellow rebels there is a clause asking, among other things, that the bondmen shall be made free. There is a record in the Rolls Court of a suit between the Duchess of Buckingham on one side and Richard Moors and others on the other side, in which the Duchess claims that the family of Moors had time out of mind been bondsmen to the Duke of Buckingham and his ancestors as lords of the manor of Romley, near Cardiff. On the complaint of Richard Moors the case had been locally tried, and given in favour of the Duchess. Appeal was made to a superior court, which confirmed the local verdict. These bondsmen appear to have been attached to the land and not to the person of the landlord. Slaves to the person, once common enough in England, had now disappeared, and the slaves of the land were fast disappearing. Some, however, remained, as the action brought against the Duchess of Buckingham proves. How long they continued we do not know. In Elizabeth's time Sir Thomas Smith speaks of them as existing within his knowledge. Moreover, this writer observes, that our law acknowledges slavery in both the forms of personal and territorial sub-

jection. What appears to us a singular proof of the accuracy of this general statement is the provision of 1 Edw. VI. cap. 3, entitled 'An Act for the Punishment of Vagabonds and for the Relief of the Poor.' This Act provides that if any one finds a man "living idly and loiteringly" he may carry him before the two nearest justices of the peace, who, on hearing evidence of this idling and loitering for three days, shall cause the said "loiterer" to be burnt on the chest with the letter V, and to adjudge him to be the slave of his accuser for two years. Nor is this the worst clause in this strange Act. The accuser, now become master of the slave, is ordered to give the said slave bread and water or small drink, and such refuse of meat as he shall think meet; also, that he shall "cause the said slave to work by beating, chaining or otherwise, in such work and labour, however vile soever it be that he shall put him unto." Even this is not all. The Act further provides, that if the slave should run away from his master, he shall be brought before two Justices, who shall have power to burn him in the forehead with the letter "S," and adjudge him to be a slave for life. If after this second branding he should run away, he was held to be guilty of felony, and condemned to die. A further section of the same Act provides that if any one should find any woman wandering about with her child, he shall have power to seize the child against the mother's will, and carry it to the nearest parish constable and "two other honest and discreet neighbours," who shall adjudge it to be the said person's servant till the child is twenty years old. If the child should run away from this master, it shall then be lawful for every such master to take the said child again, and to keep and punish the said child in chains or otherwise, and use him or her as his slave." Section 4. of the same Act empowers the master "to sell, bequeath or give the service and labour of such slaves . . . after such like sort and manner as he may do of any other of his movable goods and chattels." A further section empowers the master of such slave to put an iron collar about his neck, which no person was permitted to assist in removing, under a penalty of 10*l.*, without the master's licence.

Mr. Furnivall quotes evidence to show that the condition of the poor in the reign of Henry the Eighth was worse in every respect than that of their descendants in the present time. But the proof of this position (which he takes up in correction of Mr. Froude) is not the whole of his design. His researches extend into the condition of the clergy in the same reign, and his citations throw much light on the habits of monks and friars.

Of the ballads themselves, it is not necessary to say much in addition to what has been already said. They are not worth much as works of poetic art; their value, indeed, is that of political illustration. One of the shortest, if not best of the pieces, is 'The Spoiling of the Abbeyes,' which, as it contains only twenty lines, we quote:—

The Abbeyes went down because of their pride  
And made the more covetous rich for a time,  
Their leavings dispersed on every side,

Where once was some prayer now places for swine.

The goods that were given for a good intent,  
Through falsehoods of prelates that did them beguile,  
Of others were spoiled, torn and rent,  
Thus craft by violence came to a foil

But what shall become of those that be gay,  
With the goods of the clergy flaunting about?  
Their stolen buildings and lands shall away,  
When a thrid mischief cometh out.

They think that to heaven they shall go for their brags;  
Their houses of pomp cannot them save;  
Poor Christ's Church they furnish with rags,  
And wicked customs good manners deprave.



Skip-Jack England and look to thy tail,  
A whip from heaven thy pride shall quail;  
Will you know when this shall be,  
At the end of one, two, three.

The writer of this poem appears to be Stephen Babman, a professor of divinity, and one of the voluminous writers of Elizabeth's time.

On the whole, we can congratulate the subscribers to the Ballad Society on a good beginning of their series.

The Chaucer Society have turned out work as good of its kind as the Ballad Society. The kind, however, is different. The work of the Ballad Society will be mainly historical; that of the Chaucer Society literary. The best of our old ballads, considered as songs and works of art, are in type; and what remain in manuscript are chiefly valuable as illustrating manners and modes of thought. The best of our Chaucer versions are not yet all in type; and the main purpose of the new Society is to collect from these unprinted sources the means of deciding on a more perfect text. What is now done is earnest of the work which remains behind.

The first issue of the Society consists of ten numbers, marked in two series, and completing the promised list for 1868. The first series consists of seven pieces. No. I. contains "a six-text print of Chaucer's 'Canterbury Tales' in parallel columns," taken from the following manuscripts: first, the Ellesmere MS.; secondly, the Hengwrt MS.; thirdly, the Cambridge MS.; fourthly, the Corpus Christi College MS.; fifthly, the Petworth MS.; and, sixthly, the Lansdowne MS. These various manuscripts are printed side by side on a large open page, so as to admit of easy and constant comparison with each other. In Nos. II. to VII. these pieces are separately produced.

This "six-text" edition—a document of the highest value to a student of the old poet—contains 'The Prologue' and 'The Knight's Tale.' Readers of Mr. Richard Morris's handy edition of Chaucer (which mainly follows the Harleian MS. 7334, corrected by reference to the Lansdowne MS.) will be glad of the opportunity offered by this edition to compare the best printed text with the best manuscript copies. When the whole series of Chaucer's works shall have been presented in this six-text form, it will be possible for the literary critic to determine with more certainty than he has yet been able to attain a genuine text of the poet. In the meanwhile, a sagacious reader will be satisfied with the capital edition of Chaucer edited by Mr. Morris, and published by Messrs. Bell & Daldy.

The second series contains three numbers. No. I. is an essay with the long title, 'On Early English Pronunciation, with especial reference to Shakspeare and Chaucer; containing an investigation of the correspondence of writing with speech from the Anglo-Saxon period to the present day, preceded by a systematic notation of all spoken sounds by means of the ordinary printing types, including a rearrangement of Prof. Child's memoirs on the language of Chaucer and Gower, and reprints of the rare tracts by Sadesbury on English, 1547, and Welch, 1567, and by Barclay on French, 1521,' by Alexander J. Ellis.

No. II., which is generally described as essays on Chaucer, contains two short pieces—Ebert's review of Sandras' 'Étude sur Chaucer, considéré comme imitateur des Trouvères,' and 'A Thirteenth-Century Latin Treatise on the *Chilindre*.' No. III. consists of a temporary preface to the six-text edition, written by Mr. Furnivall, in which the writer seeks to show the true order of 'The Canterbury Tales,' and the days and stages of the pilgrimage. All this is surely a good array of work.

It strikes one as a peculiarity of these Chaucer publications that each of the ten pieces is marked Part I., so that no subject is yet before us in its completeness; that is to say, in a condition for final critical remark. We may, however, add to what is said above, that the fragment of Mr. Furnivall's temporary preface is extremely readable, and that the fragment of Mr. Ellis's essay on early English pronunciation is of great value; indeed, this essay promises to be one of those exhaustive works which are a real credit to English scholarship.

The Chaucer Society, we read, is seeking additional members: after this admirable exhibition of its good work, it should not have far to seek for what support it needs.

*Five Years in a Protestant Sisterhood and Ten Years in a Catholic Convent: an Autobiography.* (Longmans & Co.)

ALTHOUGH the writer of this book declares that there is no degree a retort on the Saurin case, there can be little doubt that the Saurin case has been present to her mind throughout, and has dictated those expressions and sentiments which will set the public most against her. Her object has evidently been to show that, while sisterhoods are absolutely at the mercy of the presiding lady, convents are regulated by the strictest rules, and that no Mother Superior has any power beyond that given by the Pope and checked by the Bishop. Now as the latter half of this conclusion is either contradicted or seriously affected by the Saurin case, we can only infer that the writer believes the charge she brings against those who disagree with her of not having read the evidence. All her comments on the case proceed on the same supposition. She could hardly say that Miss Saurin's relations were "ignorant of the very rudiments of what is technically called the religious life" if she thought people would remember that Miss Saurin's uncle was a priest closely connected with a religious house, and that Miss Saurin's brother was a Jesuit. Perhaps she would not be so ready to accuse an Anglican sisterhood of cruelty in not allowing her to receive a visit from her brother, if she thought people would remember that the very same measure was meted out to Miss Saurin. A little reflection on these matters would have taught the writer to be more cautious. But we do not suppose anything would have turned her from her purpose. She has taken up her pen with an unmistakable intention of proving that Roman Catholic convents are perfect, and that what she calls "Protestant" sisterhoods are a delusion and a snare. The fact that one Roman Catholic convent has lately come before the public in an unenviable light does not affect her. In the face of the arbitrary conduct of Mrs. Starr, of the general persecution to which Miss Saurin was subjected, and of the futility of an appeal to the Bishop, the writer calmly asserts that no such things could exist in the Church of Rome, and that, if we want to find them, we must look to Anglican sisterhoods.

One of the remarkable features of the book is, that while the writer's experiences in these sisterhoods are given at great length and with much minuteness of detail, the part which relates to convents is purely general. This of itself would make us suspicious. It is so easy to say that an institution is perfect or imperfect, so difficult to put together such facts as will persuade others of its perfection or imperfection, that mere statements of this kind carry little weight. If the writer is telling the unvarnished truth about her life in a sisterhood, we can understand her distaste for it. But she gives us no means of judging whether she is right or

wrong in her regard for the conventual system. In the sisterhood, she says, the Mother Superior lived in luxury, and made all the sisters her slaves. There was no inspection by the Bishop, and no appeal to him. The clergyman who had a sort of supervision over the house was in the hands of the Mother Superior, and, so far from checking her greed, tyranny and irreligion, would not believe a word against her. "It was simply the Protestant idea of obedience," says the writer, "that it should be reckless of consequences, that even if a Superior commanded a sin to be committed, it should be done." And elsewhere she adds, "Another peculiar, or perhaps I should rather say Protestant, view which Miss Jones had about her office as Lady Mother was that she should assume great state." The idea of putting forward such notions as Protestantism will probably strike all readers as sufficiently novel. We have heard hitherto that Protestantism consisted in the abnegation of all authority, in a protest against the assumption of all religious state. But let that pass. What we would observe is, that we have here distinct and definite facts, capable of being refuted if they are untrue,—at least of being tested. But in the part about the convent we have merely vague impressions. All the nuns love each other, and all are loved by the poor. The abbess never tyrannizes. It is no degradation to wash plates, sweep passages, or clean rooms. The convent recreation is charming, and the conversation of the nuns far more amusing than that of the brilliant wits of society. We do not question the writer's honest belief in all these statements, but they are not statements of fact. At the best they would only come to this, that the writer was more fortunate in her convent than in her sisterhood. She attributes this to the more perfect system that prevailed in the convent, if indeed she takes any secondary causes into account. But it might be owing to individuals. She was discontented in the sisterhood and at peace in the convent. In the one she was in painful search for truth, and in the other she thought she had found it. The soreness of her feelings against Miss Jones appears in every place where that name is mentioned. The abbess, on the other hand, was a perfectly angelic being. No doubt to the writer it seems that the mere fact of being in communion with the Church of Rome, of having seven Sacraments, an appeal to the Bishop, and the doctrine of Transubstantiation, makes a convent preferable to a sisterhood. But if she had not tried the one and been ill treated she might not have appreciated the contrast; and the Saurin case reminds us that the contrast might have been the other way.

Making every possible allowance for the writer's personal dislike of her Anglican Superior, we cannot accept unreservedly the stories of Miss Jones's arrogance and luxury. We know that Miss Jones was her own mistress, that she rendered allegiance to no Bishop, that Dr. Smithson, who acted as adviser and visitor, was her humble servant. But it does not seem likely that any one would enter a sisterhood merely for the purpose of being waited upon night and day by lay sisters, of having every delicacy of the season prepared for her, of drinking bottled ale, and eating luxurious dinners of game with her spiritual adviser. We may remember that Miss Saurin was accused of having entered a convent with a view of indulging her appetite and speaking to "externs"; but surely this is the very wantonness of prejudice. It reminds us of the story of the man who exclaimed, "I am so fond of bacon! I wish I was a Jew!"—"Why," said a friend, "if you were a Jew, you would not be allowed to eat it."—"That's just it," he re-



plied, "there would be the additional luxury of a sin." Like the nuns who brought that foolish charge against Miss Saurin, the writer of this book appears to think that Miss Jones entered a sisterhood in order to set its rules at defiance. Miss Jones never went to church. She scarcely ever appeared in the oratory of the sisterhood. "When she did the oratory was incensed: as it was not done at any other time, it must be concluded it was done in her honour." The writer has the modesty to suggest that Miss Jones must have "taken her ideas of the dignity and state of a lady abbess from some Protestant novel." And this idea is quite on a par with all the other allusions to Protestant characteristics. If it be true that Anglican sisterhoods are got up in a spirit of ignorant mimicry, that their system is based on a study of Protestant novels, and that they carry to excess their Protestant theories of absolute obedience, and of the independence of Lady Mothers of religion and morality, such a phenomenon as Miss Jones is perfectly natural. But if this be the case, it cannot be necessary that the Roman Catholics should protest against these sisterhoods being taken to represent the religious life. When once people have discovered that sisterhoods are merely maintained for the absolutism and the gluttony of the Lady Mother, only those who are willing to be secular housemaids without even the usual wages will join such institutions. And although there is no appeal to bishops, there is an appeal to public opinion, provided that real names are given and that facts are not wilfully distorted. The writer of this book does not give real names, except by implication. Comparing a chapter in the twelfth page of her Preface with another at page 76 of the book, we are enabled to draw an inference as to the actual persons concealed under the pseudonyms of Miss Jones and Dr. Smithson. But we have already expressed our doubt as to the facts, and the colour imparted to them confirms our suspicions.

What is really genuine in the book is the picture it gives of the gradual Romeward progress of one who had virtually always held the Roman doctrines. If any one starts from the assumption that there must be an infallible Church, that certain words in the Bible must have a material sense, that all who would be saved must agree in all points of belief, there can be only one end to the journey. After all that has been said in favour of convents and against sisterhoods, the essential difference between them is that the first belong to the Church of Rome and the second profess to adhere to the Church of England. The nun is perfectly willing to sweep out passages and to wear dusters because they are orthodox and Catholic. The sister may get up at five in the morning and have service every hour, may fast all days in the week, and wear heavy boots, yet all these pious exercises avail nothing so long as they are done by a Protestant. All this is quite consistent, but it required no great effort of mind to come to that conclusion. The writer seems to marvel at the steps by which she was brought to the conviction that transubstantiation and infallibility are not to be found out of the Church of Rome. She was apparently much moved by some of the consecrated wine in the Sacrament being spilt on a table-cloth, and by the clergyman's blindness to the fact that the wine thus spilt "was something sacred, something more than pure wine." We do not learn from her what she thinks the clergyman ought to have done, and we have no wish to supply the suggestion. But this is one of the many symptoms which make us wonder at the writer having spent five years,

five months, or five weeks in a sisterhood, and which more than confirms her own statement, that "women are not close reasoners."

*Lives of the Warriors who have commanded Fleets and Armies before the Enemy—Warriors of the Seventeenth Century.* Vol. III., Parts I. and II. *With a Letter Dedictory, addressed to a General of the United States.* By General the Honourable Sir Edward Cust, D.C.L. (Murray.)

THE volumes before us—for there are two, and we can see no reason for calling them only one—form the concluding portion of a task which Sir Edward Cust appears to have set himself years ago, and which must have required a large amount of patience. A writer who is evolving new facts, who is publishing hitherto unedited matter, who is working out a favourite theory and illustrating it by old facts, may find the search which his work involves a labour of love; but when an author has no new facts to produce, has only well-known sources of information from which to draw his materials, and has no aim beyond the mere compilation of matter, his patience must be tasked to an extent that is likely to act rather prejudicially on his labours, and to make his book rather somnolent in its effects. A brief biography, or a history on the compressed system, is generally rather dull; and although we must give Sir Edward Cust credit for being interesting at times, his works scarcely form an exception to the rule. And the volumes before us are the least interesting of those containing lives of the warriors of the seventeenth century; for even such a combination as George Monk, the Great Mogul, and William the Third, Sobieski, Claverhouse and Traun, does not form so captivating a theme as the lives of Maurice of Nassau, Gustavus, Wallenstein, Turenne, Prince Rupert, Cromwell and others of note, whose memories are embalmed in the preceding volumes. For the life of Schomberg alone has the author produced any new material; but in the details of the life of that soldier of fortune which he has gathered from the State Paper Office there is a good deal that is worth perusal.

The portion of these volumes in which Sir Edward Cust is most original is the preface, or Letter Dedictory, as he calls it. Who is General Watts De Peyster? That he lives at Tivoli, New York, we gather from the address of the aforesaid letter; that he has written a book on the achievements of Field-Marshal Traun we gather from the list of references at the close of Sir Edward's sketch of that soldier's life; that he has courteously and flatteringly noticed Sir Edward's works, we are informed at the opening of this remarkable epistle; but why he should be singled out as the recipient of a letter in which English military education is violently abused, and the *Quarterly Review* is held up to scorn, is a problem beyond our powers of solution. In the long list of generals with whose names the great American war of secession has made us familiar, we confess not to have remarked that of Watts De Peyster; and we must express our wish that when Sir Edward Cust had made up his mind to abuse in public the system on which our officers are trained, and to abuse all English writers on the art of war except himself, he had told us who General Watts De Peyster is, and what he has done.

We pass over some of Sir Edward's astounding assertions—as, for example, that Ziethen did not check or retard the advance of Napoleon in 1815, and that the Royal Engineers never obtain employment. We congratulate

him on the cleverness of his sly dig at the Horse Guards staff, when he says that they "have had in their career the fullest experience of the perfect carelessness of improvement in barrack life," and when he wonders how they can justify themselves for letting it go on; and we will ask him whether he has ever read any of the works of Jomini, Bulow, Clausewitz, the Archduke Charles, Marmont, and other men who had seen service, perhaps even more than Sir Edward Cust, and who yet promulgated a theory of war. If Sir Edward Cust had ever read Bulow's chapter on Strategy and Tactics, we think he would have spared us his opinions as to their relative definitions. If he had read the memoirs of General St. Cyr, or even the preface to General Baron Ambert's recent '*Études Tactiques*,' we hope he would have spared us his entire Letter Dedictory. Sir Edward lays such stress on the experience of active service necessary in a guide to the study of military history, that we think he can never have read St. Cyr's account of Napoleon's entire agreement with him when he said he did not know a single General in all the wars of the French Revolution who had improved by practice. Napoleon acknowledged his own first campaign in command to be his best. He was six-and-twenty years old when he fought it. We have recently seen true historical research pitted against mere limited personal experience in a paper-conflict between the latest English historical writer on the Waterloo campaign and an officer who had served so as to gain partial experience of a portion of the contest. Historical research and the laws of evidence gained the day. Partial experience was lamentably defeated. It was Napoleon's frequent bitter complaint that the constant work on the battle-field and on the road narrowed the minds and limited the horizon of his Generals, and made them unable to take in the greater combinations of war extending over a whole country. "Practical experience" is the Shibboleth of the veteran; for it is the one point on which it is impossible for him to be equalled by a younger man. But the old practical greybeards have had many a rude shock when young theory has met them in the field. Practice has its value—honest study has still higher uses.

*The Genuine Letters of the Roman Pontiffs, and those addressed to them, from Saint Hilary to Pelagius the Second—[Epistole Romanorum Pontificum Genuinae, et quæ ad eos scriptæ sunt, à S. Hilario usque ad Pelagium II. Recensuit et edidit Andreas Thiel. Fasciculus I.]* (Nutt.)

A large volume of a thousand and eighteen pages containing the letters of seven Roman Pontiffs, from A.D. 461 till 523, with various epistles addressed to them by emperors and others, must necessarily present miscellaneous matter in abundance. The subjects treated or touched upon by the holy Fathers are numerous, often unimportant, sometimes trifling. Occasionally they are intimately bound up with the authority of the Roman See and the welfare of the Church which it represented.

As materials of Church history these epistles are of most value. They are especially serviceable to authors such as Boehrer, who write ecclesiastical history in biographies. In other respects they show the progress and pretensions of the Roman Church in a certain stage of its development. Many of them have respect to heretics, about whom the language is neither moderate nor charitable. They deal largely in excommunication and denouncement. All who separate from the faith of the Church



on any point, or who have been deposed from any office in it, are spoken of in severe terms. Ecclesiastical justice verges towards harshness, differing in a marked degree from the calm verdicts of civil tribunals. In this respect the Church of Rome has shown more intolerance than other communions; though all are culpable. Power entrusted to spiritual bodies is exceedingly liable to abuse.

While some of these letters are wise and judicious, the greater number display more assumption than the characters of the men warrant. But Saint Peter's chair occupies a dangerous height; and those seated on it naturally look down on other mortals as born to obey their ghostly head without questioning. Several show a worldly policy as well as an administrative ability, justifying the choice which raised their authors to the episcopal throne. This element appears particularly in those written to the emperors, where praise and flattery play their part. Stubborn rulers who do not coincide with the requests of the Holy See are reasoned with theologically,—as though they required enlightenment about the treatment of heretics and the heinousness of schismatic doctrine.

The general impression left upon us by the perusal of the documents is, that persons or bodies are fortunate over whom clerics, high or low, synods, convocations and councils, have no power. Freedom to think and act under the consciousness of accountability to God's law, is an inestimable privilege.

Gelasius, writing against the Pelagians, describes one Seneca thus:—

A miserable old man called Seneca, who is not only a stranger to sacred erudition but to common intelligence itself, imprudently immersed in the mud of the Pelagian quagmire, like one of the frogs we read of in the Revelation. Rolling horribly in that filth, he cannot possibly find any way of emerging from it; because leaving the purity of Catholic truth, he is all the more enclosed and overwhelmed by the muddy pits of falsehood, in proportion as he tries to raise himself by its slipperiness,—being one of those whom the apostle Peter describes: "But these, as natural brute beasts made to be taken and destroyed, speak evil of the things that they understand not, and shall utterly perish in their own corruption, and receive the reward of unrighteousness." For really his mind is so stolid and obtuse, that he is utterly unable either to give or receive a reason for the poisons he has swallowed and vomited; but hardened with diabolical blindness, and delivered over to himself, he is condemned by the deadly obstinacy of his heart; nor is anything left him but that our God should pierce his mind with powerful compunction, &c.

After such description, we are not surprised to find the writer arguing that infants are guilty of original sin, and may be justly consigned to damnation if unbaptized. Simplicius, writing to Acacius of Constantinople about Peter Mongus, who had got possession of the See of Alexandria by order of the Emperor Zeno, urges him to importune the emperor to have him removed from office, and forbidden to live in Alexandria. He wishes him banished far beyond the boundaries of Egypt.

An epistle of Hilary to Ascanius and the Bishops of Tarragona shows that this Pope allowed a priest to marry a virgin, and be the husband of one wife. Gelasius forbids the Sacrament of the Last Supper to be divided, by the sacrilegious feelings of some who received the bread, not the cup. The Roman Catholic system of doctrines, regulations, prohibitions, was not developed as yet; nor did any Pope till Gregory the Great insist upon his pre-eminence above the Bishop of Constantinople. The civil power was respected and invoked where it was thought desirable; it was

not set at defiance or overridden by spiritual arrogance till a later period.

The present edition of the Epistles is a revision of Coustant's. Dr. Thiel has also used the collections of Councils in Harduin, Mansi, and Labat, with the libraries of the Fathers published by Gallandi and Migne. He has collated manuscripts in the libraries of Italy and Germany, noting their various readings under the text; and has given ample proof of his laborious diligence and conscientious accuracy. His edition is the best that has appeared. The "monita prævia" of Coustant and Durand are retained, and the headings of the letters. The volume contains Hilary, Simplicius, Felix the Second, Gelasius, Anastasius the Second, Symmachus and Hormisdas; more than half of it being occupied with Gelasius and Hormisdas. The short lives of the Pontiffs in the edition of Coustant are reproduced. These are unsatisfactory, as students of ecclesiastical history well know. A devoted son of the Church will hardly speak of a Pontiff except in terms of high respect and praise. The lives give a certain turn to some actions, or pass them over; so that the real character of the Popes is scarcely seen. Thus, Felix the Second is described in a more favourable light than he deserves; and Zeno the emperor is traduced. The man who proceeded with such bitterness against Acacius, and led to the first schism between the Latin and Greek Churches, should not be commended for his "great wisdom and prudence." In like manner, the summary of Gelasius's life is one-sided. That Pontiff had extravagant ideas about the primacy of the Roman Church, as if his decisions were binding without Synod or Council, simply because he occupied St. Peter's Chair. Impartial history cannot be looked for in these short biographies.

The learned editor deserves the thanks of scholars for putting these remains of antiquity within their reach in a better and more accessible form than they have had before. Let us hope that his labours in the same department will be continued with equal success.

*Systematic Technical Education for the English People.* By J. Scott Russell, Esq., M.A. (Bradbury, Evans & Co.)

THE object of Mr. Scott Russell's book "is to move the minds of English statesmen towards making the English nation the best educated people in Europe." Mr. Russell holds that this is to be accomplished by systematic technical education. This, it must be confessed, is a noble and a comprehensive object, and none the less attractive that it is so easy of fulfilment. Her Majesty has but to "say the word" and "the thing will be done." The nation, which the author elsewhere describes as "nearly the worst educated of the peoples of modern Europe," will straightway—that is, in a generation—become the best educated; the trades that are failing, the manufactures which are passing away from us, will revive and return. Here is hope, indeed! Nor are we left in doubt as to the magnitude of the benefits we shall thus obtain, or the nature and extent of the machinery by which they are to be appropriated and diffused. Mr. Scott Russell, amongst other merits as a writer, is exceedingly careful and complete in his calculations. Thus we learn of England (exclusive of Ireland and Scotland), that in order that she should "supply her people with a technical education as good as that of the little kingdom of Würtemberg, . . . we should have 4,675 masters, teaching 90,904 children," and "when the State shall have founded in England one great technical university with 100 chairs; 15 local technical colleges with 25 professors; 300 science and trade schools with 5

to 25 teachers each, it will have provided only for the teaching of one quarter of a million out of one million and a quarter of the youth wanting knowledge and skill." That is precisely one-fifth, so that multiplying these results by five we arrive at our real requirements. Further, "In order to do this limited work well, one million (sterling) is necessary, or 4*l.* per head per annum from Government, in addition to local aid. With the aid of this million, and *no less*, technical teaching may be fairly begun."

We now turn to Mr. Scott Russell's book, to learn what this technical education is which is to advance us from our present backward position among nations, and place us once again in the van of human progress. It has long been a moot point in the minds of most men what the advocates of this system really meant by the expression. What were its limits? And what were its essentials? Whether it was that there were to be established schools of applied arts and sciences where workmen could go and perfect themselves if they chose; or whether it meant the introduction of a different system of instruction in the schools already existing? Whether it had reference to narrowing the education to be given, by confining it to the necessities of the particular profession or craft for which its recipient was designed; or whether its intended operation was to enlarge the sphere of his knowledge, in giving him a general acquaintance with the nature and properties of the materials in which he worked?—each and all of which definitions have been supplied, not only by different authorities, but often even by one and the same, to the unspeakable discomfort and confusion of the friends of education generally. Here it is pleasant to find no confusion of ideas; at first sight, at all events, all is plain and satisfactory. Our author says, "By technical education of course I mean, not that general education which we all ought to have, and which helps to make us intelligent, able and good men, but that special education in our calling which should fit and enable each of us to discharge in the best manner the special narrow round of duty by which each citizen fills his own personal place in the social life."

Accepting this definition as the true meaning of the phrase, we proceed to consider Mr. Scott Russell's plan for providing this training for our population. His model for English imitation is the technical University of Zurich. This was established some fifteen years ago, and "under somewhat similar circumstances to those under which we must create our own." Amongst these circumstances he mentions similarity of political and religious institutions, principles and prejudices as the most pregnant. The university is governed by a permanent council, consisting of a president, a vice-president, three councillors, three substitutes, and a secretary, having immediately under them an executive chosen from among the professors. The staff of teachers is of the number of 31 professors, 10 assistant professors, 16 private teachers and lecturers, teaching in all 145 different subjects. The total number of students frequenting its halls is 589, of whom 250 are native Swiss. The organization of the courses of study, the construction, distribution, and general facilities of the building, are described by him at length in terms of high commendation. In conclusion, he testifies to its perfect success. Upon this model, then, our English technical university is to be founded, but as it will naturally be much more extensive, Mr. Scott Russell proposes to organize the education to be supplied by it in a still more fundamental and extensive manner. 145 different courses of instruction, so arranged that each particular



student may partake of all or nearly all, seemed good enough to prepare one for the "narrow round of duties which the subdivision of labour in civilized communities imposes on the individual as his special contribution to the commonwealth"; but this is as nothing to what Mr. Scott Russell has in store for us. He would divide all "knowledge for technical men" into "knowledge of matter nature, and knowledge of human nature," again subdivided into "philosophies of form, substance, creation, life," of the first class; and "philosophies of mind, speech, history, politics," of the second. These eight departments of university teaching would again be broken up and specialized, and for each class and subdivision professors and teachers appointed. With marked ability and much amplification he arranges these under their several headings, and amongst the numerous schools included in the curriculum, we find one of pedagogy, another of metaphysics and ethics, another of literature and language, &c. Local colleges would be established in connexion with, and leading up to, the great central university, and students would pass from the former to the latter in completion of their studies. He asks if 5,000,000*l.* a year would be too much to ask for to carry out this scheme, but he would be content with 1,000,000*l.* for a commencement. He strongly insists on the necessity of appointing a Minister of Public Instruction. The probable effects of the system of teaching thus described he estimates very highly. Amongst them are the abolition of class distinctions in society, a higher standard of morality in commercial affairs, a better understanding between the rich and the poor, and the spread of more humanizing influences generally. The economical effects to be looked for are somewhat singular: the question would no longer be, it would seem, between the amount of capital seeking employment, and the number of labourers looking to it for remuneration,—the equation of supply and demand: but "the master's merits will be valued on some such principle as the men's merits, and the share of the joint produce to which a master may be fairly entitled would be subject to the same appreciation as the earnings of each man. Capital would still be entitled to interest, and labour to wages, but why capital should absorb the profits of labour would be a question as open to debate as why one man should reap the crop which another had laboured."

Having mastered with much pains Mr. Scott Russell's exceedingly complex scheme, we ask, in all seriousness, is this then a system of technical education that he has unfolded to us? Is it not rather a gigantic scheme of general education?—a system fitted to the multifarious requirements of the age, free from all technicalities, and, above all things, catholic in spirit? Is the teaching of metaphysics and ethics, classics and modern languages, technical instruction? If so, what is non-technic? Mr. Russell himself makes a distinction between gymnastic and technic education; the object of the one being to develop the faculties generally, and of the other to train them towards certain ends. But he quickly loses sight of the distinction. In another place, he speaks of Oxford and Cambridge being technical universities for the teaching of divinity, law, and medicine; and King's College and University College, London, he reckons in the same category as the School of Mines in Jermyn Street, the College of Naval Architecture, College of Chemistry, &c. But what can follow from all this but confusion worse confounded? In this sense all education is technical education, except that which is designedly useless. If metaphysics and ethics are branches of tech-

nical education, what then is the sphere of gymnastic education? It certainly is not to be found in elementary education, for that is the most technical of all; the alphabet and the multiplication-table are models of ingenious technicalities. Is it, then, that all education is technical education?

The truth is that Mr. Scott Russell has misnamed a useful and able book in a very extraordinary manner. Had he called it systematic general or systematic national education, he would have given it the title to which it seems to be best entitled. From the first to the last, throughout, it has this character. It is a protest against the apathy of our rulers in the matter of education generally; but of education itself, not mere instruction either of one kind or another. Mr. Scott Russell would have other universities established than those already in being, for the teaching of other subjects than defunct languages and extinct philosophies,—universities suited to the new aims, arts, movements, and beliefs which agitate these modern times. He would have a better general, supplemented by a better special, education; and to this extent we fully sympathize with him. He would have this latter deal more with facts than names, more with things than words; and he would have both organized systematically by Government. But why should such an education as this which he foreshadows be stigmatized as technical?

It is a pity that so valuable a book as this,—valuable by reason of the mass of information which it contains, by reason of the liberal and useful views of education that it inculcates,—especially valuable at this crisis, when the minds of all thinking men are turning more and more to education as to a national want,—should have been marred in the performance by the want of a clear, consistent purpose throughout, and a nicer adjustment of design.

#### NEW NOVELS.

*Count Teleki: a Story of Modern Jewish Life and Customs.* By Eca. (Warne & Co.)

We do not wish to create a groundless panic in the Junior Carlton Club, but it is time for the members of that Conservative association to look after their lives and property; for if Eca be what he represents himself, they number amongst their fraternity an eccentric gentleman who for the sake of sensational *éclat* is capable of perpetrating almost any wild prank short of throwing a lighted grenade into their billiard-room or setting fire to their house. A wilder book than 'Count Teleki' has not appeared this season. Written for the glorification of the Hebrew race, it alternately gives us half-a-dozen pages of romantic narrative and about the same quantity of essay on matters pertaining to the Jewish religion. As for the author's knowledge of the Jews and their faith, had he not assured us that he is indebted for it to a certain lovely 'Vicomtesse de —,' "the daughter of a French banker of Hebrew faith," who, "much to her father's deep sorrow, completed her Judaism by embracing Christianity," we should not have hesitated to say that it was derived from Mr. Disraeli's novels on the Asian mysteries, certain papers in the 'Encyclopædia Britannica,' Mr. Deutsch's article on the Talmud, and certain other publications not unknown to the general reader. Of course we accept his statement of his indebtedness to the fair student of Oriental literature; and he must be regarded as another of the many writers who drew from special and hidden sources the information which they might have gained from works familiar to the world.

Mr. Disraeli is still in the first days of his premiership when the young Count Daniel Teleki, son of a rich Warsaw banker, arrives for the first time in London, where he soon makes himself honourably known by his taste in dress, horsemanship, patrician style, accomplishments, and singular beauty. No one sees him without recognizing at a glance the lordly bearing and noble features of the typical Polish Jews, who are represented as surpassing the Sephardim Jews in all the glorious and choicest qualities of their race. "The Polish Jews," says our author confidently, "are regarded by all as the most highly gifted of the Hebrew race, both in intellectual power and mental cultivation,"—a statement that will raise disdainful smiles on the faces of those to whom it is the reverse of complimentary. The young Count has a remarkably "broad—not lofty—forehead" and a "head exquisitely small," a combination of personal characteristics not often seen in the same individual. This exquisitely small and broad head is "set on a neck white and full as a column of marble." Yet further about this fortunate Count's corporeal graces we are told:—"Eyes, deep-set, dark and singularly lustrous—a sort of liquid film in their lustre—fringed with long, thick black lashes curling upwards, like those of an Italian woman. Eyebrows well arched, silky, but distinctly pencilled, gave a marked expression of penetration to his face, the complexion of which was a clear white, seldom seen except in the region of the Caucasus. A nose, not Grecian, not Roman, but a well-sculptured blending of the two, the bridge clearly cut, with nostrils delicate and transparent as a beauty's." Here is a charming picture of what young ladies, more enthusiastic than refined, are wont to call "a duck of a man." His costume accords with his superb shape and air. "After wearing the clothes of the immortal Poole, all others were distasteful to him; and that great tailor's agent, in his periodical visits to Paris, looked upon Count Teleackey, as he called him, as one of his best customers. Without being a dandy, Teleki was careful in his style of dress, and shunned everything in the slightest degree *outré* with all the abhorrence of the great Mr. Pelham himself. In this respect he was very different to the generality of his race."

In order that he may be near the fruit-vendors and clothes-dealers of Houndsditch, Count Teleki establishes himself in an hotel in Finsbury Square, of which peculiar locality of city doctors and German merchants, Eca assures us that "it bears a striking relationship to its sister spot of exile, Bloomsbury Square," though what the two squares have in common, to distinguish them from other squares, besides the termination of their dissimilar names, the Count's historian would, we conceive, find it hard to say. Anyhow, our hero finds comfortable quarters in Finsbury, where he has not resided many days before he has occasion to express his disgust at the prejudices which we English still cherish against "his people." To teach Londoners better manners, the Count has recourse to measures which, through the good luck that attends romantic heroes, fail to bring him to grief in a police-station. A consummate pugilist, the Count hits out right and left, and puts his mark on all who treat him with disrespect. To the mob of stock-brokers who threaten to bonnet him and hustle him out of the Stock Exchange for venturing to intrude into their quarters during business hours, he responds with a general declaration of readiness to fight the whole of the stock-transferring brotherhood. "Seizing the burly bill-broker with his left hand by the collar of his coat," says the historian of this brilliant affair, "his right arm shot out like



lightning, and met the man's face just between the eyes. He fell. A regular *mêlée* now ensued. The Count placed himself against the wall and defended himself as he best could. The odds against him were severe. He was attacked right and left, and though using all the pugilistic skill which some Englishmen in Paris had induced him to learn from a celebrated boxer then giving lessons in the 'noble art of self-defence' in that city, he found it of little avail." Eventually ejected from Capel Court, the Count relieves his defeat of humiliation by dealing a farewell blow with a stick at one of his assailants. "Teleki turned quickly round and cut the man across his fat, vacuous face with his cane. Uttering a howl of agony, a blood-red equator divided his globe-like face; he rushed upon the Count like a madman. He had better have taken his punishment quietly. Teleki was in no mood to show mercy. Twice his arm descended with all the force of his clenched fist upon his adversary—a cruel sound to hear; no necessity for a third time—his foe was senseless on the ground." An hour or two later, seeing another flat-nosed Anglo-Saxon behave discourteously to some ladies, our wonderful Count raises the offender from the ground and throws him with a smart jerk into a tumbrel full of liquid manure. Having thus made himself feared and respected in parts east of Temple Bar, the Count mounts "his favourite horse Sobieski, a pure Arab, and the faithful companion of his troubles, gift of the Bey of Tunis," and shows himself in Hyde Park, where the nervous Sobieski occasions so much alarm by exhibitions of spiteful temper that the reader is not a little surprised, a few chapters later in the story, to learn that the animal is quiet in harness, and that the Count means to drive him to Richmond! As soon as the great world hears of Teleki's arrival in the English capital, it flocks around him and covers him with attentions, until, after killing a mad bull by running the two prongs of a hay-fork into the creature's eyes, he goes down to Devonshire, where he astonishes the western squire by his deeds in fields of hunting and cricket. How he subdues a previously ungovernable horse, and puts him over such a leap as even poor Frank Smedley never imagined, readers may learn for themselves. Since Mr. Jingle played his famous match of single wicket under a tropical sun, nothing in the cricket way has occurred that may be compared with the match at Teignmouth, from which Count Teleki carried out his bat after scoring one hundred and fifty runs. In no degree exhausted by his exertions at cricket, the Count concludes the day at a ball, where he dances with such incomparable grace and feeling that "he attracts the jealousy of all men and the admiration of the women." One of his fair idolaters, "a great Devonshire beauty, with a reputation for saying odd things," exclaims to her mamma, "That man's legs are inspired"; whereto mamma answers with cordial assent, "Yes, dear, I haven't the slightest doubt he has a soul in his boots." But enough of the wonderful Count Teleki, whose taste in phylacteries is not inferior to his judgment on trowsers, and also of his historian, whom we advise to relinquish his study of the Talmud and pay attention to English grammar.

*Shooting Stars.* By A. D. 3 vols. (Newby.)

THE change of a single word would make the title of this novel an apt description of its contents. For 'Shooting Stars' we have only to read Shooting Rubbish. A story and characters of the Minerva Press order, two or three languages ruthlessly mauled, incredible incidents, and an impartial violation of all the laws of nature, distinguish the book from the general

run of bad novels. We are plunged into an atmosphere of Italian villains, fascinating singers, secret dungeons, double marriages, and complications of murders. The mere quantity of blood shed in the novel would support a community of vampires. When an old man is killed, a wide patch of ground is saturated with his blood; when a young man is stabbed, the blood pours from his side in such torrents as to inundate a castle. And then the villains in the book are always at work. Philip Douglas, *alias* Signor Guidio, *alias* Father Paul, *alias* Count Overtti, commits at least three murders, breaks off two marriages, shuts up an inconvenient young girl in a lunatic asylum, (which is specially exempted from legal inspection), and finally shoots himself with a pistol which he carries under his evening waistcoat. This shot is the signal for the break up of the novel, and the rest of the characters who are in the author's way begin to die off with as much promptitude as was shown by Philip Douglas in killing off those who were in his way. But till the shot is fired, all save the ones actually murdered have a wonderful vitality. We are reminded of the scene in 'Thalaba,' where the enchanter remained alive, although his head was crushed in, until the magical bird which hovered above him was brought down by an arrow. It seems as if Philip Douglas were the—we had almost said, the genius of the story, but that word would be singularly inappropriate. At least he supports the whole fabric, and his character is thoroughly in keeping with it. He is not only the greatest villain, but he has the extraordinary luxury of a number of *aliases*. One of his victims comes near him in this respect, yet in crime Philip is unapproachable. All his changes of name and all his disguises have but one meaning. Whenever we light on a mysterious figure intriguing, or lying, or murdering, it is sure to be Philip. The way in which he diverts attention from what he has done is as admirable as his way of doing it. When a patch of ground is saturated with blood, and there are some suspicions of a murder having been committed, Philip sends one of his tools to explain to a magistrate that a drunken fight had taken place on the spot, and justice is instantly satisfied. The whole book runs on in this style.

*The Girl He Married: a Novel.* By James Grant. 3 vols. (Tinsley Brothers.)

Lennard Blair, a young Scotchman of good though fallen family, and endowed with the personal and moral qualities ordinarily attributed to their heroes by writers of commonplace romance, is the principal actor in this artificial and artless story; and throughout the greater part of the narrative he is fiercely in love with Hestia Vere, daughter of an apparently opulent merchant, and a girl who, for the sake of her fortune rather than her rare beauty, is pursued by Travice Cheatwood—so called because he perseveringly traverses Lennard's plans, and would cheat him if he could. When this villainous Travice finds himself disdained by Hestia, whilst she exhibits cordial interest in Lennard's doings, he seeks to put himself on a better footing with the object of his devotion by shooting his successful rival with an air-gun from behind a hedge. "The grass was growing rank and deep in the old and unfrequented path, so the footsteps of the victim and the destroyer were alike muffled, as the latter glided after the former, whose figure loomed darkly against the twilight of the west; then Travice levelled his weapon, and aiming low—intent to wound, but not to kill—pulled the trigger. There was a sound like a hiss as the ball was shot; then Lennard uttered the wild cry that was heard by Hestia—one of

agony, as if struck in a vital part; he threw up his arms, and fell heavily on his back." Had he kicked up his heels at the moment of throwing up his arms, Lennard would have died; but though his wild cry of agony indicated that he was struck in a vital part, the doctor pulls him out of the jaws of death, and sets him once again on his legs, when he urges his suit to Hestia more vehemently than ever. Travice continues in the course of evil, commits forgery, and in a rapid flight from the emissaries of justice seeks concealment in a coal-mine, where, by striking a match to light a cigar, he causes an explosion that kills a number of poor miners, but fails to destroy the doer of the mischief, who in due course emerges from his subterranean prison and escapes to Mexico. Having sent Travice to the other side of the Atlantic, an ordinary writer would have married Lennard and Hestia, and bade them live in prosperous contentment for the rest of their joint lives; but Mr. James Grant declines to walk in the ways of common scribes. Hestia is not the girl whom Lennard eventually marries. Urged by her mercenary and sordid papa to liberate him from pecuniary embarrassments by conferring her hand on Sir Cullender Crowdy, she becomes the wife of the baronet, who, after the wont of Englishmen of rank, perpetrates crimes that result in his consignment to a place of penal discipline; and on the very night which witnesses her husband's capture and incarceration, Lady Cullender Crowdy "elopes with a tenor singer." Whilst her ladyship is thus going to the bad, in a manner which is supposed to indicate the natural and usual consequences of mercenary marriage, Lennard Blair is pursuing a brighter destiny in Mexico, where, after narrowly escaping capital punishment for crimes committed against Mexican law by the diabolical Travice, he discovers a long-lost uncle in a prodigiously wealthy merchant, who has no sooner made the acquaintance of Lennard than he bestows on him his only child, and all the riches which he has accumulated for her sake. "We need not," says the author, "expatiate on the beauty of the girlish bride, her diamonds, or on her wonderful lace dress, which cost fifty dollars a *vara* (the Mexican yard), or how freely Lennard and his uncle scattered handfuls of gold as they came forth to the carriage, when the brown leperos ran hobbling after them in hideous crowds, shouting, 'Caridad, señora y señores; Caridad, by the souls of your mothers—by the love of her you love'; and the upstosed pistoles fell in sparkling showers through the sunny air." The young lady's name is Dora.

*A History of the British Sessile-Eyed Crustacea.*

By C. Spence Bate and J. O. Westwood, M.A. 2 vols. (Van Voorst.)

*A History of the British Hydroid Zoophytes.* By Thomas Hincks, B.A. 2 vols. (Van Voorst.)

THE completion of the work on the sessile-eyed Crustacea by Mr. Spence Bate and Prof. Westwood, and the simultaneous appearance of Mr. Hincks's 'History of the Hydroid Zoophytes,' naturally lead us to a consideration of the present state of British marine zoology, and of the advancement of our knowledge of that branch of science due to the series of publications on our national zoology, which owes its existence to the judgment and spirit of the enterprising publisher of the two works now before us.

The commencement of the publication of this series forms an epoch in British natural history. It is now thirty-three years since the first of them, Mr. Yarrell's work on British Fishes, was completed. The scientific precision of the characters of the genera and species, the clear,



unaffected style of the work and the amiable *bonhomie* with which it was pleasantly seasoned, the stamp of entire faithfulness as well as originality of the personal observations, together with the exceeding beauty of the illustrations, at once stamped it as a book of classical authority in a scientific point of view, no less than an agreeable and amusing book for the general reader, and it obtained an enthusiastic reception from every cultivator or amateur of British zoology or of piscatorial sport.

The success of this work and the absolute want of similar expositions in the other classes, led to the consecutive publication of works of uniform character and form, on the mammals, the birds, the reptiles, the stalk-eyed crustacea, the star-fishes and the mollusca—by Bell, Yarrell, Forbes and Hanley, besides an admirable work on the fossil mammals by Owen, and on British birds' eggs by Hewitson, to which are now added the two works which form the subjects of our present notice. In addition to this uniform series, are the popular works of Gosse on various departments of Marine Zoology, the British Conchology of Gwyn Jeffreys and other works, all issuing from the same publisher; the whole of which constitute a nearer approach to a complete national Fauna than, a few years ago, could even have been hoped for.

The first of the works named at the head of this article, on the sessile-eyed Crustacea, may be considered as supplementary to Prof. Bell's volume on the stalk-eyed order of the same class; and it completes the malacostracous division. The previous publications of Mr. Spence Bate on the anatomy and metamorphosis of crustacea, and his catalogue of the sessile-eyed species in the national collection, prove him to be thoroughly capable of the descriptive as well as the anatomical and physiological phases of the subject; and of the illustrations it is sufficient to state that they are the productions of Prof. Westwood, whose thorough knowledge of the anatomical characters of the Annulosa is equalled by the matchless accuracy and effect of his pencil.

Although at first sight these forms may appear to be wanting in general interest, particularly as none of the species offer any especial claims to attention in an economical point of view, their life history is replete with habits and functions which will repay the trouble of close and continued observation. Many of them form very amusing objects in the aquarium, and their habits are as interesting as those of the more conspicuous and important species. The process of exuviation, or casting the skin, for instance, is as perfect as in the higher forms, the crab, the lobster, or the craw-fish. "They renew their tegumentary tissues periodically, and this is equally true with regard to the alimentary canal." This process was carefully watched by that accurate observer, the late Harry Goodsir, in the curious little *caprella*. He says, "Before the process commences the animal lies for a considerable time languid, and to all appearance dead. At length a slight quivering takes place all over the body, attended in a short time with more violent exertions. The skin then bursts behind the head in a transverse direction, and also down the mesial line of the abdominal surface. A few more violent exertions then free the body of the old covering. After this the animal remains for a considerable time in a languid state, and is quite transparent and colourless." All the habits of this little species are interesting, and the manner in which they are related by Mr. Spence Bate will give a good idea of the general style of the book.—

"As soon as the young are old enough to enjoy

a separate state of existence they quit the protection of the ovigerous pouch in which they have been nurtured, and, passing out, climb, gipsy-like, to the back of their mother, to which they may be seen holding on in every conceivable attitude. \* \* They live mostly among weeds and submarine growths, and are 'as much at home,' says Mr. Gosse, 'in the tree-like zoophyte as a family of monkeys in their arborial bowers; and, indeed, their agility, as they run from branch to branch, catching hold of a twig just within reach and pulling themselves in an instant up to it, then stretching out their long arms in every direction, strongly reminds one of the spider monkeys of South America.'"

—The writer of this notice has very often been struck with this amusing scene, and can attest the accuracy of the comparison.

We cannot resist the temptation to present our readers with one more extract, illustrating a pleasing phase of crustacean domestic life. The subject is one of the most common species of what are called sand-hoppers.—

"Dr. Leach, in the 'Edinburgh Encyclopædia,' states that the females carry their young about with them after their exclusion. This circumstance has frequently been verified; but upon the authority of our valued correspondent, Dr. James Salter, we are enabled to communicate one of the most interesting instances of maternal solicitude yet recorded amongst animals so low in the scale of physical arrangement. Dr. Salter says, 'On catching a female with live larvæ, nothing is seen of the progeny until the parent has become at home in the aquarium, when the little creatures leave her and swim about in her immediate neighbourhood. The plan which I have adopted to watch this curious habit of maternal protection has been to place a single individual in a bottle of sea-water. After a time, and that soon, the little crustacean seems at ease, and swims slowly about, when the young fry leave her and swarm around her in a perfect cloud; they never leave her for more than half or three quarters of an inch, and as she slowly moves about they accompany her. If now one taps the side of the bottle with one's finger-nail, the swarm of larvæ rush under their parent, and in a second are out of sight. The parent now becomes excited, and swims about quickly as if trying to escape; but by letting the bottle containing her rest quite still, she soon gets composed, when out come the young larvæ again, and swim about as before.'"

But we must quit Mr. Bate and his Crustacea to offer a few observations on the elaborate work of Mr. Hincks on a lower but not less interesting class.

Whether we regard the beauty of their forms, the marvels of their development, or the interesting variety of their habits and life functions, the humble creatures to which Mr. Hincks has devoted two elaborate volumes are not surpassed by many forms of a much higher grade of organization. We cannot render intelligible any description of the habits of these minute beings, their connected or their independent life, their transformation or their reproduction, without the aid of graphic illustrations, and the use of terms which would themselves require lengthened definitions; but we think the following passage well calculated to induce the lover of nature to study the subject for himself, with the aid of Mr. Hincks's admirably-illustrated work:—

"To appreciate fully the extreme loveliness of these 'animal plants,' they must be seen in life. A tuft of *Halecium* or *Eudendrium*, the one laden with white, the other with brilliantly tinted polypites like blossoms on some tropical tree, is a perfect marvel of beauty. The unfolding of a mass of *Plumularia* taken from amongst the miscellaneous contents of the dredge and thrown into a bottle of clean sea-water, is a sight which, once seen, no dredger will forget. A tree of *Campanularia* or *Obelia*, when each one of its thousand transparent calyces, itself a study of form, is crowned by a circlet of bended arms, drooping over its margin, like the petals of a flower, offers a rare combination

of the elements of beauty. The rocky wall of some deep tidal pool, thickly studded with the long and slender stems of *Tubularia*, surmounted by the bright rose-coloured heads, is like the gay parterre of a garden. Equally beautiful is the dense growth of *Campanularia*, covering large tracts of the rock, its delicate shoots waving to and fro with each movement of the water, like trees in a storm—or a colony of *Obelia* on the waving frond of the tangle, looking almost ethereal in its grace, transparency and delicacy, as seen against the coarse dark surface that supports it. But, besides this remarkable beauty, there is a charm in the life history of these beings. There must always be a certain fascination in a history which tells us of animals composed of multitudes of individuals, living an associated life, and so combining as to produce the most graceful plant-like structures—vegetating like a tree—putting forth thousands of polypites, like leaves, each a provider for the commonwealth—putting forth also a company of buds, charged with the perpetuation of the species, ripening in transparent urns and scattering their winged seeds broadcast, or sent forth, moulded and painted by the highest art, like fairy emigrant-ships freighted with young life, to colonize distant seas. And these are the simple facts of nature."

We have been led on by the beauty of this passage to give it at greater length than we intended, but it will well repay the time of its perusal, and gives a better notion of the tone of the work than any remarks of our own. We have to add that the lithographic illustrations which fill one volume and the woodcuts which are intercalated with the text are perfectly satisfactory, and that the work is thoroughly exhaustive of its subject.

One word more as to the series of which these works form a part. The visits now so universal to every accessible and habitable seaside locality, suggest the desirableness of providing for the sojourners in these places some more wholesome matter for their mental occupation and amusement than the host of vivid or sensational novels with which the library-shelves of every watering-place groan. Were one moderate shelf appropriated to the various publications on marine zoology which we have enumerated, and, in addition, were it practicable to procure occasional courses of popular and easy lectures on such subjects, we cannot but believe that many who were previously strangers to the interest and charm attached to the study of Nature, might be induced to occupy the leisure which they seek, in more wholesome and infinitely more delightful pursuits than those inane and frivolous amusements to which they are ordinarily restricted.

*Miscellanea Genealogica et Heraldica*. Vol. I.  
Edited by Joseph Jackson Howard, LL.D.  
(Hamilton, Adams & Co.)

THERE was a time when heraldry was the study and amusement of gentlemen; and genealogy was a general subject of inquiry with such curious people as weighed the merits of individuals by the quality of their blood and the length of their pedigree. To all the above persons this volume, full of serious and trifling matters, from important family history down to unimportant inscriptions on coffin-plates, will need no recommendation. There is much matter of fact here, but also much matter that is suggestive; many things that are "as good as a play," to use King Charles the Second's phrase, and many others that are quite as good as sermons. It is pleasant to trace the blood of Geoffrey Plantagenet and the Empress Maud running by various ways into the veins of living commoners of gentility. Quite as pleasant is it to look at the pedigree of the Hobsons with their coat of arms and the name and condition of the founder of that English family



put down as "William Hobson, of the North Country," the name of whose wife is unknown. The modesty of the matter reminds us of the Lady Walpole of humble birth, who, being asked by Marie Antoinette, "De quelle famille, Madame?" replied honestly, "D'Aucune, Madame!" and was as much valued for her honesty as if she had been descended from Pharamond or Dagobert. We come upon old times and old ways in one of the extracts from the parish register of Harwood, Herefordshire:—"Sep. 29, 1684. That day made a certificate for Alice, the daughter of Christopher Williams for this parish, for the King's Evil. My name and seal to it as Minister. Her father's as Guardian." Without such a certificate no patient would have been admitted at Whitehall to be touched by that most religious and gracious King, Charles the Second. Among the many wills here, that of Henry Lovell, Lord Morley, is singular for the omission of the usually expressed bequest of the legator's soul to the Saviour. This Lord Morley says, "I bequeth my soule to god Almighty our ladie and all seynates"; and one of the items of the will runs thus, "I will have a preste syngyng for me sotle the space of five yerres." This Lord was the last Lovell who bore the title of Morley, and he died childless. Nicolas states that he was never summoned to Parliament.

It would seem that, as late as 1616, the houses in London were rather known by signs than numbers. Alderman Elwes, in his will of that date, leaves, among many valuable bequests, his house, called the Harrow, and another called the Peacock, in Candlewick Street. Those objects were, without doubt, represented on the exterior of the respective mansions. Elwes was among the last persons who left a legacy for the support of the popular pulpit of that day, namely, 200*l.*, the interest or profits of which, properly invested, "to be bestowed yearly for ever upon the preachers that shall, from time to time, be appointed to preach at Paul's Cross." Among baptismal entries, there is a curious one referring to the christening of a daughter of Simon, Lord Fraser of Lovat, at Inverness, in 1719. The infant "was called Georgina, after His Majesty King George, who did the Lord Lovat the honour to be godfather to his child." Few people will have expected that they might meet this famous adherent of the Stuarts on such very friendly terms with the royal personage, whom he was wont to call "wee German laddie" and "Elector of Hanover." Occasionally, the volume presents instances of human pride struggling with Christian humility. Thus, Sir Henry Billingsley, in 1606, who professes to have the assurance of the Holy Spirit that he is one of the children of God, desires "to be buried with as small pomp and show as may conveniently be; only," he adds,—the knight asserting itself over the mere scot-and-lot Christian,—"only in such decent order as becometh a Christian of my place and calling!" His place was among knights and Lord Mayors; his calling that of a merchant trader. At the gates of Paradise itself Sir Henry would have looked for some little attention even from St. Peter, in respect of the calling he had pursued and the dignity to which he had attained in London.

*Mountain Warfare: Navarre, 1834-35, and Kabylia, 1843-45. French Rule: Syria, Canada, India, the Morea, Egypt, Plata—[La Guerre de Montagne, les Dominations Françaises, &c., par M. Duguin].* (Hachette & Co.)

THE first portion of this volume is not merely an historical study, it is an historical picture,

full of life, on a small canvas; at once crowded, but distinct like a battle-piece by Borgognone. It is full of characters too; an etching by Callot is not richer in expressing a world of meaning by a simple touch. The work, in fact, is artistic throughout.

The chief figure in the Spanish picture is Zumalacarregui, whose deeds made even his awkward-looking name familiar to England, and indeed to the world at large. He was the great Carlist chief who carried on war in the mountain country, and even swept the plains in support of Don Carlos, and against the child Queen who has just lost her throne in mature womanhood. Things went very well for her till this great chief appeared. He was often beaten but was never conquered. He often seemed to be beaten when he was really nearest the point of triumph. He often acted as if he were beaten, and took to retreat simply that he might at greater advantage destroy his victorious pursuers. His activity was almost miraculous, and Spanish mountain piety was willing to believe that the Saints helped "Uncle Thomas" to be in two places at once. No enemy ever knew where to find him. Despite their experience of his ways, they never could guess where he would next turn up. He never did turn up where it seemed most reasonable for them to wait for him. While they waited Zumalacarregui was capturing the town they had left, or he was upon their backs when their eyes were looking in the other direction. They were unable to profit even by the assurance that all the local information they could procure of his whereabouts was false. Whenever they treated it as such, they found that it was, after all, true, but that the truth had been told expressly to mislead them. General after general, down to and including the veteran Espartero, only encountered defeat at his hands. At last the Queen's Government recalled from exile that renowned Mina, whose fame was gloriously won by his guerilla warfare so successfully carried on in those very mountains of Navarre against the French armies of the First Empire. "I fear him," said Zumalacarregui, "less than any of the others. I was never quite sure of what they would do. I know what Mina must do. He will be the easiest of all to deal with." It was so, notwithstanding that Mina was as well acquainted with Zumalacarregui's game as the latter was with Mina's. But "Uncle Thomas" was the younger man, more active, and had followers born to the work and well acquainted with the ground. He was to Mina what Henri the Fourth was to the Duke of Mayenne, and was as little likely to be caught "napping."

The career of success, which lasted nearly two years, was brought to a close by a stray shot, when Zumalacarregui was besieging Bilboa in 1835. Mina could not regret a man who, as the Queen's guerilla chief remarked, was able to make soldiers out of the very trunks of trees; but he generously added, "Spain has lost a great man." The disgrace of this war lay in the atrocities committed on both sides, and which even the Elliot Convention did not altogether suppress. When we read of the wholesale massacre of prisoners of war, or of helpless citizens, we are reminded of the Carthaginians, who, in one of their insurrectionary wars, crucified three thousand of the insurgents to celebrate the victory! Zumalacarregui and Mina between them deliberately massacred ten times more victims than they slew in war. The former had his caprices. He once ordered a whole detachment of Christiano prisoners to be murdered, and sword and bayonet executed the order. He wished, how-

ever, to save their colonel, Viameneu, and he sent to the Christiano General Rodil proposing an exchange. Rodil replied that he had no prisoners; and Zumalacarregui forthwith had the colonel shot, though he had only just before been dining with him!

In the picture of the Kabyle warfare, the two most conspicuous figures are Abd-el-Kader—that type of Puritan soldier and gentleman—and Marshal Bugeaud, whom we take to be somewhat greater than some of his French compatriots would allow, yet not so very heroic as M. Duguin paints him. Bugeaud had to deal with the descendants of those people, whose insurgent chiefs the Carthaginians crucified by thousands, and he found them as hard to deal with. His troops were of the best quality, brave by nature, intelligent, ready to go wherever led, and at last as inured to mountain warfare as Abd-el-Kader and his men. But the mountain warfare was altogether different from that of the plains, and the invading troops were often worn out ere a contest commenced, to which the Kabyles came fresh, and with all their supports ready and at hand. The latter could retreat, not only without being beaten, but in order the better to destroy the enemy. The French often bravely pushed forward in pursuit of men who did not intend to be caught; and then had to retreat in their turn, discouraged, without adequate provision of food or ammunition, yet secure, as they thought, from molestation. But it was during these retreats that Abd-el-Kader used to unexpectedly descend upon the retiring army with the suddenness and destructiveness of the thunderbolt. Here, again, the experience of the regular troops hardly turned to their profit. The same incidents repeated themselves—a march to suppress insurrection, irritating attacks by the way, a battle where the enemy chose to have it, the retreat of the latter, which was often the prelude to a victory gained over the forces as they were returning with bulletins of triumph for the gazettes, and assurances of having annihilated antagonists who refused to be annihilated. The most wonderful feats of arms were performed in both armies. Bugeaud had the fortune to be followed by men who had confidence in him. They called him "Father Bugeaud," and they thought of him as children generally think of their father, namely, each that his particular father is the first man among men. The author says that Catinat was also called Father by his men. The name, however, was not Father Catinat, but Father Thought, "*Père la Pensée*." As Catinat appeared before his troops, his hands behind him, his gold-headed cane under his left arm, his head bent as of a man reflecting, his soldiers would say softly to each other, "There goes Father Thought." General Trochu has so described him, and we may recommend the General's book to M. Duguin for several reasons, especially for the rectification of many ideas with respect to the French soldier. M. Duguin evidently thinks that the French soldier has nowhere his equal. General Trochu shows that he has weaknesses common to all soldiers, and that brave men are general in all armies. The French found the Kabyle mountaineers as brave as themselves, though the French beat them at last, in mountain warfare. The author passes over the fact that when Abd-el-Kader at last surrendered it was on pledges every one of which was broken.

On the matter of French dominion abroad, M. Duguin is very pleasant. He thinks French colonization will always arrange itself! Of the French character he has the sublimest ideas, and he is quite sure that Nelson did not really win the battle of the Nile. Villeneuve at least ought



to have entirely destroyed him—only he did not. Honour to both gallant men! we say; and no doubt M. Duguin would say *Amen*. He ends with the conviction that commerce, and not war, will gain the great prizes of the world, which, however, he seems to think, France is going to subdue by powers that certainly do not favour commerce. The same thing was said in Louis the Fourteenth's time. The Italian actors lit up the front of their Hôtel de Bourgogne with coloured lamps so arranged as to read that France was about to be the one and sole great Power on the globe.

## OUR LIBRARY TABLE.

*The House of Commons: Illustrations of its History and Practice.* By R. F. D. Palgrave. (Macmillan & Co.)

THIS volume is a little enlargement of three lectures, delivered at the close of last year, to a working men's club, at Reigate. To persons who knew nothing of the history of Parliament and are unacquainted with its working processes, the book will convey some information. It begins with a spirit that flags a little as the story proceeds, and there is a rather confusing want of chronological order. There is nothing strikingly new, but old matter is not ill manipulated. We agree with the author that while there are six-score representatives of English monarchs in various materials, in and about the Houses of Parliament, it is to be deplored that there is not even a tablet to commemorate Sir John Eliot or Sir Simonds d'Ewes, to whom the House of Commons in some sort owes its being. "For to preserve from destruction its forms and principles of action, a life was devoted by D'Ewes, and Eliot died that those forms and principles might have life." With a better subject Mr. Palgrave has hardly been so successful on the occasion as he was (see *Athen.* No. 1711) with his clever Hand-book to Reigate.

*Latin Proverbs and Quotations, with Translations and Parallel Passages, and a Copious English Index.* By A. Henderson. (Low & Co.)

WE have no great liking for books of this class. Scholars do not need them, and others can scarcely make any legitimate use of them. By conning them over with sufficient attention a person may manage to make a false show of learning, but this cheap and easy method of getting a reputation is now so discredited, that the practice of quotation is out of fashion. Still they have a value as repositories of maxims, proverbial sayings and happy expressions. The distinguishing features of the present collection are the parallel English passages in addition to the translations and the Index based upon the subject-matter of the quotations. The reader is thus enabled easily to discover and compare the various forms in which any sentiment has been expressed in the two languages. This is, undoubtedly, an advantage, which, however, has had the effect of adding to the size and cost of the volume. The English renderings are sometimes by no means accurate representations of the Latin. On the whole, we consider the work more curious than useful.

*A History of Modern Europe, from the Invasion of the Barbarians to the Present Day.* By the Rev. H. Steinmetz, Ph.D. (Longmans & Co.)

THIS manual of European history is necessarily much condensed, but it is fairly executed. Dr. Steinmetz writes primarily for his pupils in the Bedford Grammar School, where he is Master of Modern History and Literature. His book may, however, be found useful in other schools, and will serve, so far as it goes, for general reference.

*The Ecclesiastical History of the Venerable Bede*—[*Venerabilis Bedæ Historia Ecclesiastica, &c.*]. Edited by G. H. Moberly, A.M. (Macmillan & Co.)

THE student of history should not be content to derive his knowledge of the past from the accounts of modern historians, any more than be satisfied with translations of works in other languages. He should go to the fountain-head, and make himself acquainted with the facts themselves, rather than any historian's version of them merely. Even though

he cannot hope the view he thus acquires of the past will always be nearer the truth than that furnished by historians, it will at least have the recommendation of being his own, and he will reap the advantage of having exercised his mind in the investigation. As one of the authorities for the early history of our country, the Venerable Bede deserves study, though his testimony is to some extent invalidated by accounts more in harmony with the credulity of his age than the exigencies of modern criticism. He was a great student and a man of extensive research, and possessed special facilities for acquiring a knowledge of the facts upon which his history is founded. Hence, though it was published more than 900 years ago, it still maintains its ground as an authentic source of information. It has been remarked by a German writer, that, if we had an authority for the political events of our history of equal value with this for the ecclesiastical, we should be well off. Mr. Moberly has produced a scholarly edition, based upon Smith's text, the general correctness of which is fully established. In his notes, which are chiefly illustrative, he points out the sources from which Bede derived the materials for the earlier part of his history, and supplies all that is necessary to elucidate the text. The introduction describes the period in which Bede wrote, and gives some particulars as to his life. Besides the Ecclesiastical History, the volume contains the History of Abbots, the Epistle to Egbert, Archbishop of York, and the Epistle to Boniface to Cudberth.

*Tales of Chivalry and Romance.* By David Murray Smith. (Virtue & Co.)

FOR the unseasonable appearance of this little volume for children—one of those trifles that are none the more acceptable for coming when they are not expected—Mr. Smith offers no apology; but, whilst saying nothing of the hundreds—ay, thousands—of scribes who, since the day of Elia and his sister, have re-told the grander stories of poetry and history for the amusement of children, he observes, "It may be objected by the critic who remembers the excellent volume of 'Tales from Shakespeare,' by Charles and Mary Lamb, that the idea is not quite an original one. But it will also be remembered that the volume referred to gives only the most meagre outline of the prominent incidents in the plays of Shakespeare, while in the following volume an attempt has been made to reproduce the whole plot and all the most prominent characters in 'The Tempest' and 'The Merchant of Venice,' and the most suitable stories from 'The Canterbury Tales,' Froissart, and the 'Morte d'Arthur.'" What can we do but laugh at the impudence of this suggestion that 'Tales of Chivalry and Romance' has superseded 'Tales from Shakespeare,'—that David Murray Smith has "taken the shine" out of Charles Lamb?

*The Blackbird of Baden, and other Stories.* By Robert Black. (Low & Co.)

THESE stories are of unequal merit; but two of them, at least, are thoroughly interesting, and there are features in all the rest which commend them to our notice. 'The Blackbird of Baden' promises well, but goes off towards the end; 'Married Well' rises gradually to a high level, then drops suddenly, and tries in vain to recover itself; 'An Unexpected Blessing' is clever; but marred by more than one touch of vulgarity. On the other hand, 'The Verdict against J. J.' is a well-worked-out piece of circumstantial evidence; and the two stories, called 'The Pretty Butcheress' and 'Two Turnings to the Right,' are marked by considerable feeling and observation, showing Mr. Black's powers at their best, and giving the reader much material for reflection. The book, on the whole, is a pleasant one, and deserves honest praise.

*The Gods and Heroes of Greece*—[*Die Götter und Heroen Griechenlands, von Otto Seemann*]. (Leipzig, Freeman; London, Nutt.)

THIS book is published with the object of giving the upper classes in German schools a more practical insight into the classics than is generally derived from ancient authors. The writer, who is head master of the Gymnasium at Essen, complains that hundreds of boys leave the Prussian higher schools yearly without having an idea of the

outward form and figure of the Gods of Greece whose names occurred daily in the course of study. To meet this failing, he has given a sketch of mythology in general, illustrated by engravings taken from the chief remains of classic sculpture. Each god, hero, cycle of legends, has its place, and the method adopted is the same throughout. First, we have an account of the history and attributes of each, and then the most notable pieces of sculpture bearing on each are engraved and criticized. The engravings are unequal; and while some reproduce famous statues with spirit and fidelity, others convey a feeble or a distorted idea. The Juno Ludovisi, the Wrestlers, and the Torso Belvedere, are the best of the engravings: the Diana of the Louvre is the worst. We hardly expect to find mistakes of fact in a head master, but we must say Herr Seemann writes of the Gods of Greece in a tone for which our school experience did not prepare us.

We have on our table *Catechetical Lessons on the Book of Common Prayer*, designed to aid the Clergy in Public Catechizing, by the Rev. Dr. Francis Hessey. Vol. I. *Illustrating the Prayer-Book from the Title-Page to the End of the Collects, Epistles and Gospels* (Parker).—*Selections from Calcutta Gazettes of the Years 1798, 1799, 1800, 1801, 1802, 1803, 1804, and 1805*; showing the Political and Social Condition of the English in India Sixty Years ago, by B. S. Seton-Karr. Vol. III. (Trübner).—*Selections from Calcutta Gazettes of the Years 1806 to 1815 inclusive*; showing the Political and Social Condition of the English in India upwards of Fifty Years ago, by Hugh David Sandeman, C.S. Vol. IV. (Trübner).—*Familiar Quotations*; being an Attempt to Trace to their Source Passages and Phrases in Common Use, by John Bartlett (Routledge). Also the following pamphlets:—*Irish Church Question*: Speech delivered in the House of Commons on March 19, 1869, by the Right Hon. John T. Ball, LL.D., Corrected, with an Appendix (Rivingtons).—*The Church and the Priesthood*: a Review of Dr. Moberly's Bampton Lectures for 1863, by Henry Harris (Parker).—*The Organization of Sunday Schools and their Scriptural Relation to Domestic Training*, by James Collinge (Manchester, Heywood).—*Handy Notes for Protestants on the Rise, Progress, and Principles of the Church of Rome*, by H. J. Preston (Trübner).—*Report of Patients treated in St. Thomas's Hospital from 1861—1865* (Churchill).—*Abolition of the Bonus System in the Indian Army*, compiled by Lieut.-Col. J. C. Phillips (Allen).—*The Army and its Reserves*, by Col. P. L. Macdougall (Mitchell).—*Lord Brougham*, by Francis Adams (Simpkin & Marshall).—*Second Lecture on Polar Magnetism: its Astronomical Origin, its Period of Revolution and the Synodical Period of the Earth Identical*, read before the American Geographical and Statistical Society, by John A. Parker (Trübner).—and *The Classification of the Statutes*: a Paper read before the Jurisprudence Department of the Society for the Promotion of Social Science, by Thomas Erskine Holland.

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## WAYSIDE FLOWERS.

Pluck not the wayside flower,  
It is the traveller's dower;  
Hundreds in passing by  
That beauty may espy,  
And win a touch of blessing  
From Nature's mild caressing.  
The sad of heart perceives  
A violet under leaves,  
Like some new-budding hope;  
The primrose on the slope  
Like spots of sunshine dwells,  
And cheerful message tells  
Of kind renewing power;  
The nodding bluebell's dye  
Is drawn from happy sky.  
Then spare the wayside flower!

W. A.

## THE HISTORY OF THE FACTORY MOVEMENT.

7, Serjeants' Inn, May 19, 1869.

In 1857 you reviewed a 'History of the Factory Movement,' by Alfred, of which I now avow the authorship. In a 'History of Factory Legislation,' by Philip Grant, (London, Simpkin & Marshall, 1866,) I find the following passage:—"The first intimation given to Mr. Oastler by Mr. Wood, is graphically described in a work published on the subject by a writer under the name of 'Alfred,' but well known to be by the pen, or under the dictation of Mr. Oastler and his friends." Page 15.

Not one word of the book referred to was written by Mr. Oastler, or under the dictation of Mr. Oastler and his friends. On all matters of fact, relating to Mr. Oastler, on which I had any doubt, I corresponded with him, but there was no interference by Mr. Oastler in any way. Mr. Oastler freely communicated to me many important facts, and also letters in his possession. An author who writes about a fact as being "well known," and puts the avowedly well-known fact as an alternative, has left room for correction in his next edition.

Mr. Grant has reproduced the substance of my 'History of the Factory Movement,' without any other acknowledgment that I am aware of, beyond what I have quoted. I committed a mistake in not publishing my name on the title-page of my book, which I now, in part, correct. SAMUEL KYDD.

## LITERARY SPAIN.

Madrid, May, 1869.

THOSE interested in the literary as well as political progress of Spain may like to know that a bi-monthly publication of high character, similar in appearance and size to the *Revue des Deux Mondes*, and named *La Revista de España*, is to be issued in Madrid on the 1st and 30th of each month, the first number bearing date the 1st of March. The fortnightly article upon internal politics is penned by that distinguished liberal, Don I. Luis Albareda, lately elected to the Cortes as Member for Alcoy. The remaining portion of the 160 pages will be found devoted to high-classed articles, embracing literature, science, philosophy, beaux arts, travels, commerce and political economy. F. W. COSENS.

## BYRON AT VENICE.

Versailles, May, 1869.

I regret to learn that Madame Guiccioli has made so free with my name and opinions respecting Lord Byron. I hope she does not also say that I enjoyed the advantage of her acquaintance at Venice, for although I cannot absolutely say I never saw her, I can safely assert the next thing to it. Lord Byron was always very kind to me, and having three horses at the Lido (the long island which separates the Laguna from the sea), offered me the use of one of them. Sometimes he called for me on his way there, sometimes I went to his house to meet him. On one of these occasions, while he was at his breakfast, a female crossed the room, entering on one side and leaving it at the opposite door, in whose appearance there was nothing to attract attention, and I actually took her for one of the maids of the house, learning only from him when she had passed that it was Madame Guiccioli. If I had met her five minutes later I should not have recognized her, so little had I observed her. I certainly did not approve the life Lord Byron led

at Venice, and as far as I felt myself warranted in doing so, never scrupled to tell him so; but we were nearly of the same age, which, with our different positions in life, would have only rendered me ridiculous if I had affected to play the Mentor with him. In all my intercourse with him, I almost invariably found him cheerful and goodnatured; or if at moments he was less so, he accounted for it by saying his foot caused him much pain. This I have no doubt was very often the case. In a previous letter I have said he led "a foolish, disreputable life," on which account I well remember to have told him he made himself ridiculous in the eyes of every one, and I have little doubt it was his disgust with the very life he was leading which made him take a dislike to Venice, and glad of the opportunity the connexion he about this time formed with Madame Guiccioli offered him to quit it altogether. It was pretty evident to me that he at first cared little for her, however much his vanity may have been flattered on seeing the impression he had made on a young lady of rank in society so different from the other women he had known since his arrival in Venice; and it depended on the toss-up of a halfpenny whether he would follow her to Ravenna or return to England. To this latter step I strongly advised him; but the dread of the reception he might meet with there, and the encouragement he received from Madame Guiccioli to follow her, prevailed over his better genius (not meaning myself), and decided his fate. Allegra was the daughter of a young English girl—a kind of connexion of Mrs. Shelley, whom he met at Geneva, where Madame Guiccioli wishes to represent his life as a pattern of morality. She was not by any means an amiable child, nor was Mrs. Hoppner or I particularly fond of her; but we had taken her to live with us, not thinking Lord Byron's house (he living at the time with another woman) a very proper one either for the infant or her nurse, a young Swiss girl, who, besides, had no kind of experience as to the care of children. She died in a convent at Ravenna, in which Lord Byron placed her when he followed Madame Guiccioli there. Lord Byron was occasionally annoyed by the impertinence of English travellers, who forced their way into his house, or followed him about; but he was far from showing any disgust with them in general, frequently coming to meet strangers on an evening at my house, though he well knew when he came there that he would not find us alone. I don't believe that Lord Byron was naturally of a saturnine disposition, but think the misanthropy that figures as part of his character in his early writings was merely a poetical fiction. His love of pleasure and the eagerness with which he pursued it certainly seem to prove him to have been of anything but a melancholy disposition. During the Carnival at Venice he was a constant attendant at the Ridotto, a kind of masked ball, where he witnessed scenes which supplied him with materials for his 'Beppo.' He had always a box at the Fenice Theatre during the season. He passed his evenings at one or other of the three houses occupied by Venetian ladies, where strangers had an opportunity of seeing something of Venetian society, and he readily took part in any amusement that was offered him, to which he was always willing to contribute his share. So far I am able to confirm Madame Guiccioli's opinion, that he was not of a misanthropical disposition; but this has nothing to do with the life he led at Venice; and she is decidedly wrong in asserting that I was his constant companion of an afternoon, unless she alludes to our rides together on the Lido, as I only spent the evenings with him when he came to my own house, or when I met him in the visits he paid to those of the Venetian ladies I have mentioned. I visited him sometimes in his box at the theatre, but this is not what Madame Guiccioli would wish to infer.

Lady H—, who saw Lord Byron frequently at Genoa, and also Madame Guiccioli, assured me she was convinced he went to Greece to get away from her, which I can well believe, as he had lived four years with her—three more than, according to his own account, it was in his nature to live with any woman. R. BELGRAVE HOPPNER.

## RAIN AND RIVERS IN THE PENINSULA OF SINAI.

Brookwood Park, Alresford, May 17, 1869.

In Keith Johnston's 'Rain Map of the World' are two vast "Rainless Districts." In the very centre of the western one stands the Peninsula of Sinai. This central focus of the rainless district is, however, and always has been, subject to the most violent rain-floods; and these rain-floods have always and do now discharge themselves into three different seas—the Red, the Dead, and the Mediterranean Sea.

Of the rain-flow into the Red Sea, in your numbers for March 6 and April 17, Mr. Palmer writes thus, dating from Wady Feiran, the ancient Pharaoh's Pharan:—"We passed the mouth of the Wady Umm Takhlah, the scene of the great catastrophe of last winter, when a large party of Arabs, encamped on a low eminence in the centre of the valley's mouth, were one night swept away by a flood so sudden, that they had not even time to escape to the mountains, barely a hundred yards off." "Wady Ajelah is a wilderness of boulders and torrent-beds, and high banks of alluvial deposits (Query, are these parallel terraces? This is the place for them.), bearing marks of many a 'seil' (flood). Of Wady Sigillyeh he says:—"At its mouth giant cliffs from down upon a narrow chasm, in many cases scarcely twenty feet in width, through which the drainage of nearly the whole southern slope of Mounts Serbal and Sigillyeh breaks," by a succession of leaps, into the plain below. The scenes here at flood-time must be almost terrible. To reach the valley our Arabs took us over the mountain on the south side of its mouth. There was no way, they said, through the pass, which was 'all cliffs and water.' On their return, however, our gallant countrymen "astonished the natives" by forcing a passage, not without "sundry desperate aquatic and gymnastic feats," and having "to swim across a deep pool." Mr. Palmer states a fact which accords with what Mr. Mackintosh has dubbed "Colonel Greenwood's hard gorge and soft valley theory,"—namely, "This oasis (of Feiran), like all other green spots in the Sinai mountains, owes its existence to a contraction of the Wady, and consequent arrest of the usual rapid and unimpeded drainage." That is, hard strata narrow the valley into a gorge. Rain and the river dig a comparatively wide and flat valley in the soft strata above the gorge. The rain-flood water, checked by the narrow gorge, overflows and deposits an alluvium or oasis on the flat valley. When the bed of the hard gorge is worn lower the bed of the soft valley is worn lower, the old alluviums vanish in the form of parallel terraces, and a new alluvium is formed on the soft valley at the new level of the hard gorge.

Of the rain-flow to the Dead Sea, Mr. Lowth ('Wanderer in Arabia,' page 220, vol. II.) writes—"At mid-day we descended from the high table-land into a broad Wady, full of large and spreading sayal trees in full leaf, tarfa, and various shrubs, a green and shade-dotted valley refreshing to the eyes,—the Wady Elianesh leading down into the Wady Araba. Marks of the rush of waters, long deep sharp clefts in the ground, and water-worn stones and torn shrubs half uprooted in torrent beds,—all these showed where the collected waters of the storms falling on the uplands we had left found their way down to the great outlet (inlet), that runs from (to) the Dead Sea to (from) Akaba."

Of the rain-flow into the Mediterranean Mr. Lowth writes, page 173, "In a few minutes our party arrived at the bank of a rapid river, of twenty yards breadth, crossing the centre of the plain. It was a turbid rushing stream, three or four feet deep, within regular banks, grown over with bushes at intervals. This was an impromptu river, created by the storm of the previous night: the principal part of it had fallen on the mountains to the east and south of us, and the water collecting from various valleys poured itself in one mass down this Wady Legaba—a deep torrent—on its way to the west and north, into the Wady el Arish." The Wady el Arish is the ancient Torrens Egypti. These are somewhat startling effects of Rain and Rivers in a Rainless District.

GEORGE GREENWOOD, Colonel.



THE INDIA MUSEUM.

LAST week witnessed an event which, in the midst of our other literary interests, we ought not to allow to pass unnoticed: we mean the re-opening of the India Museum, after the necessary closing of its gates for a couple of years.

It will be remembered that the history of this remarkable Museum dates from 1798, when, in consequence of a resolution passed by the Court of Directors of the East India Company, Mr. (afterwards Sir) Charles Wilkins, submitted a plan for its organization, and hence was charged with its foundation. Subsequently, the well-known naturalist, Dr. Horsfield, as curator of the Museum, added to its contents, as brought together under the management of its founder, an extensive natural history collection, comprising the results of his own labours as well as the contributions of Anderson and Finlayson, Drs. Buchanan and Wallich, Sir T. Raffles, Sir Proby Cautley, Col. Sykes, and others. A new era, however, for the Museum was initiated in 1851, when, at the close of the first Great Exhibition, many admirable specimens of Indian manufactures and produce, originally contributed to that world's fair by native princes and the East India Company, were removed to the India House. At that period the Museum was in charge of Dr. Royle, who then not only re-arranged the whole collection, but also rendered it of important utility in both a scientific and commercial point of view. In 1855 the greater portion of the Indian department of the Paris Exhibition was likewise added to it, and in 1857 its extension and re-organization had considerably progressed, when the completion of this task was unfortunately interrupted by the death of that distinguished scholar, "to whose eminent talents and vast acquirements" the Court of Directors paid a well-merited tribute by ordering his bust to be executed, and placed in a conspicuous part of the Museum.

Dr. Royle was, in 1858, succeeded by the present "Curator and Reporter on the Products of India," Dr. J. Forbes Watson; and it is but bare justice to say that the high state of efficiency which the India Museum has since attained, and the importance which it now possesses as a means of illustrating the past and present civilization of India, and of extending the commercial relations between India and England, are mainly due to the great learning and the untiring energy of that eminent officer, who, by his judicious measures, by his lectures before the Royal Asiatic Society, the Society of Arts, and at other institutions,—by his valuable labours (we need here only remind the reader of his 'Textile Manufactures and Costumes of the People of India'),—and, above all, by the love and enthusiasm which pervade all his official work,—has imparted to the India Museum a character of its own, and made it not only a scientific, but an industrial and commercial necessity for India and Europe.

In 1860, when the administration of the affairs of India passed from the East India Company into the charge of a Secretary of State for India in Council, the old East India House in Leadenhall Street, of historical renown, was vacated, and the India Museum had to change its original abode for temporary lodgings at Fife House, where it remained until 1867, when the Palace of the New India Office was completed. Its removal to the last locality has been a matter of much labour and time, and it is only now that the public are again permitted access to it.

Were we to take a cursory view of the contents of this museum, we might briefly describe them as illustrating "the history and topography of India, its people and their costumes, manners, trades, and religion; its antiquities, agriculture, manufactures, mineral resources, and natural history." The India Museum is, in short, a world of its own, and India, which has brought this wonderful creation into existence, may well be proud of being exhibited to us in a manner in which the fullest justice is done to the capacities of her genius and nature. But the variety in which these capacities are displayed in this museum are so great, that we must point to at least some of its prominent features; and in doing so we shall have also to consider another question which the re-opening of the museum natu-

rally suggests. We will recur to these points in a subsequent notice.

COMIC JOURNALS IN RUSSIA.

St. Petersburg, April, 1869.

A great change is at present passing over the social and political literature of Russia. The barriers erected against the influx of Western ideas by the Emperor Nicholas have fallen with their creator; and, under the enlightened rule of the present Czar, the advancing tide flows unchecked. With foreign intercourse comes foreign influence; Russian travellers visit Western capitals, and bring back with them accounts of social customs, scientific inventions, conveniences of domestic life, hitherto unknown on the shores of the Gulf of Finland and the banks of the Volga; St. Petersburg fashionables, skilled (as the majority of them are) in the principal European languages, peruse admiringly the French and English works which are now freely admitted on all sides, imbibing thereby new feelings and new opinions; literary men compare the great achievements of native and foreign genius, and pronounce critically upon the peculiar merits of each; imitation follows naturally in the train of admiration; magazines, reviews, comic and satirical papers spring up in every direction; and the nation, so lately voiceless except through the narrow tube guided by the hand of the Minister of Police, is now vocal with a thousand tongues.

First attempts, however, are proverbially infelicitous; and it must be owned that at present the periodical literature of Russia forms no exception to the rule. This remark applies more especially to the comic journals; for the reviews and political *résumés* are the work of men of undoubted talent, though too often inspired by a mistaken idea, and adopting an unjustifiable tone. But the *soi-disant* humorous papers unite the coarseness of France and the heaviness of Germany with a quiet, good-natured imbecility which no one can accuse them of borrowing, and which might lead one to imagine that a Russian jest, like the "lance of courtesy" in a tournament, is bound to lose its point before coming into action. This tastelessness, however, is by no means to be explained on the hypothesis which some adopt, that the Russians are naturally deficient in humour—a verdict which no reader of Gogol or Griboiedoff, of Pushkin or Kriloff, or Turgenieff, is likely to indorse. In fact, despite the plaintive character of the popular music, the popular mind has a decidedly humorous cast; and we have ourselves seen in private circulation epigrams and diatribes clever enough to have given a stamp to any journal in the capital. One in particular, which we lately heard recited at a gathering of Russian *littérati* (satirizing under the title of "Samson," an official of great energy but defective judgment), commencing:—

Reft of eyes, yet filled with might,  
Strong, but never strong aright,—

might have borne comparison with the best of Moore's political squibs. But the superior humorists naturally disdain so commonplace a channel of expression, while those of lesser note are withheld by the fear of being compromised; and as a natural consequence, the leading comic journals have now fallen very much into the hands of the Imperial University—a tumultuous body, endowed with a double portion of the spirit which inspired the mediæval "Écoliers" or the London "Frentices," and with a literary style which happily combines the refined humour of the Cider Cellars with the verbal fluency of Billingsgate. Under such auspices, the ill-starred periodicals naturally oscillate between insipid propriety and laboured coarseness. For perhaps a month or six weeks the talented contributors go smoothly on in their current of untranslatable humour, till some special atrocity calls forth the fatherly admonition of the police; and immediately a reaction ensues, filling their columns with harmless sneers at the weather and other safe objects of attack, till the effect of the warning has died away, when all goes on as before. It would be unjust, however, to allow no credit to these adventurous novices, ill-regulated though they be. The following specimens, though not specially re-

markable, are promising from such inexperienced workmen:—

BOY (*struggling in the river*). "Help! I'm drowning!"  
MAN (*lifting out of the water a dog which has slipped in*). "Excuse me—I consider that, as a Member of the Society for the Protection of Animals, I have already done all that can be expected of me!"

CHILD (*doubtfully*). "Papa dear, when you divided that 10,000 roubles with M. Proutnikoff yesterday, you only gave him 3,000; but, surely, the half of 10 is five, is it not?"

FATHER. "Quite so, my dear, in theory, but in practice it is another thing altogether."

TALENTED COMPOSER (*wandering on the outskirts of St. Petersburg*). "My opera's complete all but the prelude, and there I'm stuck fast; the harder I try, the less I can think of anything to suit." (*Looks up suddenly, and sees a number of rooks perched along the telegraph wires, like notes of music*.) "Ah, bravo! glorious! there it is ready-written for me, and I've nothing to do but to copy it!"

PARTNER. "How is it that your husband is not here tonight? he's not ill, surely?"

LADY (*fanning herself*). "Hopelessly!"

VIRTUOSO (*entering a shop*). "Give me a picture of some kind."

SHOPMAN. "What kind do you wish? Here's a fine landscape."

VIRTUOSO. "It's all one—a landscape, or a portrait, or a battle,—only see that it fits this measure. I bought a frame yesterday, and now I want a picture to fit it!"

SPECULATOR. "I can give you what you wish, young man; but you must be prepared to expend 100 roubles."

YOUNG OFFICER. "With great pleasure; here's the half of a hundred-rouble note, and the other half you shall have when you have made good your promises."

SPECULATOR. "Good heavens! so young, and yet so artful!"

Nor are these sarcastic allusions always confined to such inoffensive topics; we have lately fallen in with not a few *jeux d'esprit* which, under the rule of the late Emperor, would either have never appeared at all, or would, by their appearance, have drawn down speedy and condign punishment upon their unfortunate authors. To take only one instance out of many, we recently saw in the leading comic paper a whimsical parody of Gustave Doré's celebrated illustration of Dante's 'Inferno,' wherein the shade of Bertrand de Born, a famous sower of rebellion, is represented as coming forth with his severed head in his hands. In the Russian version, the editor of the *Moscow News*, a noted and audacious writer, is seen hobbling along with great effort, retarded by a cannon-ball (inscribed with the words "police surveillance") attached to his ankle, and carrying by the hair his own head, which is so drawn as to bear a grotesque resemblance to an inkstand, with a pen in each ear. The text of Dante is thus travestied:—

And by the hair he, with despairing look,  
Upheld his head, which cried to me, "O woe!  
Himself is his own inkstand! Thus are two  
In one tormented."

This is treading on dangerous ground, whether we consider the allusion to the character of the *Moscow News*, or that levelled at the supervision of the police, which is always a sore subject with the Russian journalist. A similar caricature, not less daring, and worked out with unusual cleverness, appeared in the same paper some time previous to the above, representing the various journals as a band of musicians, each playing an appropriate instrument. In the foreground stands the Minister of Police as bandmaster, regulating the time of the music with his baton; on his right is the *Invalide Russe* (now discontinued) with a trombone, on his left the *Military Gazette* with a kettledrum. Immediately below the band-conductor, the *Moscow News* is playing in a reckless, fly-away fashion, upon an enormous bass-fiddle; and close by are the two leading comic papers; the one tinkling a triangle, the other playing the Pandean pipes. Farther on, the *Voice* is bawling through a speaking-trumpet, and the *Bourse Gazette* flourishing a tambourine; a host of minor performers being loosely sketched in the background. Far in the distance, a cracked church-bell is being tolled by a hand outstretched from a cloud of mist,—a not inapt emblem of the famous *Kokokol* or *Bell*, published abroad, and at present edited by M. Herzen; while Russia, personified as a young lady in a ball-dress, is looking on with a face of utter dismay, and vainly endeavouring to close her ears against the uproar. But even more audacious is the cartoon of "The Eastern Question Quadrille," recently produced by a rival periodical. In this picture, Austria is dancing



with Baron Beust, and, though apparently ready to faint from exhaustion, is still dragged about by her remorseless partner. France, in a dress embroidered with crossed swords, and wearing tinsel cannon in her hair, has for a partner Louis Napoleon, whose hair is brushed up into the form of a stand of bayonets. Prussia, chaperoned by Bismarck, is being presented by John Bull (a huge double-chinned Falstaff) to England, who looks very doubtfully at her new acquaintances. Russia, squirmed by his Infernal Majesty in person, is scowling fiercely at all her neighbours; while the Sultan, snugly ensconced in the gallery, surveys the whole scene over the bowl of his chibouque with a quiet grin.

We may call attention, *en passant*, to the irresistible tendency of the Russians (long debarred as they have been of the use of political satire) to discover a latent political meaning in every pasquinade or caricature, however innocent and commonplace. We met with an instance of this at Moscow a few months ago, when a Russian friend of ours, on being shown M. Ernest Grisct's amusing sketches of 'The Wonderful Crab,' asked, with evident sincerity, "Which of the English Ministers is the crab meant for?"

The chief comic papers of St. Petersburg are *Iskra* (The Spark) and *Budilnik* (The Alarm-Bell), which, in tone, character and general programme, may represent respectively—though in a very inferior degree—*Punch* and the *Tomahawk*. Of the two *Budilnik* has the superiority in pictorial illustration; but its satire is almost invariably of a savage and personal character, such as would not be permitted by the editors of *Iskra*; it has also a tendency to political allusions, which will not improbably occasion its ultimate suppression. Both papers, however, are of some years' standing, and have now an extensive circulation; and there is still hope that they may participate in the general improvement which the present reign has inaugurated throughout Russia. The most encouraging symptom in this country is the fact that the Government has begun to perceive that it is hardly worth while to hire a number of men at exorbitant prices to deface articles which they cannot read, and condemn books which they do not understand. Should the rumoured modifications of the censorship prove genuine, they will find very few gain-sayers. There is not, probably, an educated man in St. Petersburg or Moscow who is not heartily sick of the system so vividly and caustically painted by Beaumarchais: "There has been established in Madrid a system of liberty respecting the sale of all productions, which extends even to those of the press; and thus, provided that in my writings I make mention neither of the Government, nor of politics, nor of morals, nor of men in office and official boards, nor of the opera and other spectacles, nor of any one in particular, I may freely print what I please, under the inspection of two or three censors." These senseless restrictions once removed, the current of national humour will flow freely and copiously. True, a comic paper is not the best nursery for wit of any kind; but even mediocre wit flourishes better spontaneously than when reared like a cucumber under a frame. There is a literary as well as a personal emancipation to be decreed here before all can be free; and it is full time for the Russia of 1869 to shake herself loose from the trammels of a system which, even in much-abused England, has been extinct since 1695.

Our list of new books for this month is not so extensive as the last, but it contains several publications worthy of notice. 'Statistics of the Projected Ural Line from Perm to Tiumen' gives a very clear and interesting account of a project which has long been in agitation, and the full value of which (if adequately sustained and developed) it is difficult to overrate.—'Mexico; or, the Republic and the Empire: a Contemporary Romance,' is a good subject indifferently treated.—'Where Better?' by Feodor Rayshtetnikoff, has a *souppçon* of the satirical proverb quoted by Pushkin, "Where is it better? Where we are not."—'Innocent Victims,' by Madame Vladimiroff, is an agreeable proof that, in Russia, as elsewhere, the gentler sex are beginning to take an appreciable share in literature.—

'The Granddaughter of the Cuirassé Boyar, a Tale of the Last Polish Insurrection,' by A. Lajetchnioff, is a dangerous work on a dangerous subject, which will probably receive less attention from the public, and more from the police, than might be desired by the author.—'The Political and Commercial Relations of Russia with the East,' by T. Yusephovitch, appears very opportunely, and should command serious attention, if not entire approval, both from merchants and politicians.—In addition to the above, we have to notice a re-issue of the dramatic works of M. Stacheff; as also translations of 'The American Navy during the War,' of two or three of Miss Braddon's later novels, and of Thomas à Kempis's 'Imitation of Christ.' K.

#### OUR WEEKLY GOSSIP.

THE Council of the Royal Geographical Society have awarded the following medals and distinctions to the scholars in "Public Schools." In Political Geography, they give the gold medal to H. C. Richmond, of Liverpool College; the bronze medal to J. D. Wilde, of Manchester Grammar School. They also report the "other candidates who have eminently distinguished themselves in the examination" as E. Crabb, of Manchester Grammar School; J. H. Collins, of Liverpool College; M. L. Lewis, of the City of London School; Harold B. Dixon, of Westminster School; and B. S. Bontflower, of Rossall School. In Physical Geography, they give the gold medal to W. Grundy, of Rossall School; the bronze medal to G. W. Gent, of the same. They report "other candidates who have eminently distinguished themselves in the examination" as G. G. Butler, of Liverpool College; M. Stewart, of Rossall School; A. S. Wilson, of Glasgow High School; G. B. Brown, of Uppingham School; and E. C. Thomas, of Manchester Grammar School. Two striking facts are here presented. The first fact is that the great Public Schools are all but out of the contest, Harold B. Dixon being the only member of a great Public School who has a place on the list. The second fact is, that Lancashire has taken away *all* the medals, and *six* out of the other ten distinctions.

We understand that the Prince of Wales will dine with the Royal Geographical Society at their Anniversary on Monday next, when Prince Hassan of Egypt, Baron Hochschild, the Swedish Minister, and other notabilities (including, probably, Mr. Gladstone), are expected. The Prince is the Vice-Patron of the Society.

Mr. C. H. Gregory, President of the Institution of Civil Engineers, has issued cards for an evening reception on Tuesday next week.

The Society of Arts Conversazione is fixed, we understand, for Wednesday, the 23rd of June, at the South Kensington Museum. The cards of invitation will be issued shortly.

Mr. E. Deutsch has returned to London from his Eastern journey, not only richer, generally, in knowledge of Semitic countries, but with curious additions to the special knowledge of scholars in Semitic antiquities. Mr. Deutsch has deciphered the inscriptions on the "great stones" of the Temple platform, and finds them to be Phœnician masons' marks. Thus, we have an end of all doubts as to the original builders of that side of the Temple wall. They were of the age of Solomon, and probably the craftsmen of Hiram, King of Tyre. Mr. Deutsch has also recovered the lost letters of the Maccabean Hebrew alphabet. Two such "finds" rarely fall to the lot of a single traveller. It is understood that Mr. Deutsch will report on his discoveries to the Committee of the Palestine Exploration Fund.

An interesting illustration of the value of rough breastworks in the field occurred in the course of the experiments at Shoeburyness last week. Some earthworks were thrown up, such as could be rapidly constructed by troops in the field, representing a small main entrenchment with some rifle pits in front, and a hundred dummy figures of men were placed under the cover thus afforded. Thirty-six rounds of shrapnel, segment, and common shell were fired at this position from two of the

excellent bronze field-guns designed for service in India, at a range of a thousand yards,—no great distance in these days. By the twelve rounds of shrapnel shell one man was killed; by the ten rounds of segment shell one man was wounded; and by fourteen rounds of common shell only two men were touched. It is perhaps too much to say that the position would have been utterly untenable in face of such a fire on open ground. The last edition of the Queen's Regulations enjoins instruction in the art of entrenching; but we have not seen the order carried out.

Sir John Falstaff will re-appear in London on Monday next, in the person of his best representative, Mr. Mark Lemon.

At the age of seventy-one years, a ripe scholar and admirable critic has gone from among us in the Rev. Alexander Dyce, editor of Shakspeare, of Peele, Greene, Webster, Marlowe, and of other Elizabethan writers. His latest work is a new edition of Ford, in three volumes—a book now lying on our table for early notice. Mr. Dyce was an intimate friend of Samuel Rogers, of whose 'Table-Talk' he made a collection.

The first summer show of the Royal Botanic Society was held on Wednesday this week. The weather was unfavourable, but the gathering of flowers excellent.

The Royal Horticultural Society will hold their next floral exhibition this day (Saturday).

Literary merit has lately been recognized by Spain, the Provisional Government at Madrid having conferred a Knight Commander's Cross of the distinguished Order of Charles the Third upon Mr. Frederick W. Cosens, of Clapham Park. The diploma, signed by Marshal Serrano, was granted for services rendered to the literature and arts, as well as to the commerce of the country. This distinction is the first which the present Spanish Ministry have awarded to a foreigner; and the honour is well deserved.

Dr. J. E. Gray has been elected an Honorary Member of the Royal Physiographical Society of Lund, in Sweden.

Mr. J. Bass Mullinger, of St. John's College, Cambridge, is collecting materials for a History of the University of Cambridge.

At the presentation for degrees in the University of London, held last week, the Report read by the Registrar stated that the total number of candidates examined last year was 1,430, of whom only 772 passed. The Chancellor, Earl Granville, said that, at the first examination of ladies, "the equally classical and suggestive number of nine" presented themselves, and succeeded. In replying to some criticisms on the wide range of subjects required by the University, he admitted that some thought the curriculum open to improvements, but contended that a large proportion of those who failed were self-taught, or too much engaged in other occupations to spare sufficient time for study, and that those educated at schools where the programme of the University was recognized were generally successful. This is, no doubt, true, and it suggests a query, whether it would not be advisable for the three Universities each to appoint a board of examiners for the examination of schools, and thus let each form of education have free scope, rather than by mutual compromise pare down all to one stereotyped model, under the superintendence of a central authority like the proposed Educational Council.

In answer to the query in the *Athenæum* about a history of the river Thames and its navigation, a Correspondent says that the late James Elmes, the architect, Surveyor of the Port of London, published a quarto volume called 'The Port of London.'

Among the articles to be sold at the forthcoming bazaar in favour of the German Hospital will be the autographs of about 700 German naturalists and physicians, distinguished by their researches in the various branches of natural philosophy and medicine. These autographs have been arranged in twenty-one different groups, as Astronomy and Mathematics, Physics, Geology, Chemistry, Zoology, Anatomy, Physiology, Science and Prac-



tice of Medicine. The idea of offering such attractions for sale is not new; but we do not recollect an instance of a good idea being carried out on so large a scale.

An officer in the household of the Emperor Maximilian of Mexico made a large collection of books and manuscripts relating to America,—and especially to Spanish America,—which has been sent from Vienna to this country for sale. Private negotiations having failed, the collection will fall under the hammer of Messrs. Puttick & Simpson during the first week of June. It is especially rich in illustrations of the late French invasion, and of the fate of Maximilian.

The new chapel of St. John's College, Cambridge, built after designs of Mr. Gilbert Scott, and, notwithstanding some drawbacks, one of the chief architectural beauties of which the University can boast—especially the interior of the building, which is said to rank among the most successful of the architect's works—was opened last week in the presence of a great gathering of University and college dignitaries, including the three bishops who, with the Bishop of Natal, were educated at this college.

The Art-Exhibition at Leeds last year has led to the formation of a smaller one this year, which was opened on Wednesday, in the presence of several Members of Parliament. Besides many paintings in oil and water colours, contributed by gentlemen in the neighbourhood, it includes some from the Sheepshanks collection at the South Kensington Museum, and a small drawing executed by Charlotte Brontë, with her autograph. There are also some sculptures and Indian curiosities.

The Bodleian Library, at Oxford, is to be enlarged, as it has not proper room for all its books and manuscripts. The University are going to build new examination-schools on the site of the old Angel Inn; and they will then give up the whole ground-floor of the present Bodleian building to the Library.

A cromlech in Jersey has been recently opened. This proved to be a small but undisturbed cromlech, in plan a parallelogram, consisting of an avenue of upright slabs running nearly east and west, closed at both ends by broad slabs, and whose centre is covered with three capstones. Apparently, the two end capstones, which would have completed the structure, have been taken away. The northern side slabs were seven in number, and all tilted inwards by the pressure of accumulated sand. The southern side was composed of five larger slabs, with a slight inclination outwards from the same cause. The three capstones, averaged seven by three feet, but were slightly deranged from their original site and slipped between the supporting rocks. The length of the structure is twenty feet by four broad, inside, and the depth of the side slabs averages four feet six inches. Under the upper layer of the white sand was found very fine dark soil. In the north-west corner, broken pottery was found, and as the working proceeded urns were discovered, all on the north side, nine of which have been preserved, and are more or less perfect; slight traces of osseous interment, and a few fragments of charred ash, whether vegetable or not is uncertain, were discovered. A stone amulet, drilled with two holes, apparently for suspension, and a few flint flakes, were also found; the jars were always placed within small cists of flat sea-worn stones. One curious feature, which is generally apparent in similar structures, was here wanting: no layer of limpet shells was met with, which probably indicates the interments as being of a secondary or later period. Mr. Lukis has preserved several ancient bronze wedges, which were picked up in this locality. It is hoped that strangers will not be allowed to carry away these valuable curiosities—valuable only, however, when associated with the localities in which they were found.

The Velocipede movement goes on apace. We have heard of journeys from Liverpool to London and from London to Brighton with these vehicles; gentlemen—many of them beyond the youthful age—leaving business for an hour's instruction and practice in the use of them, and tournaments and

other trials of skill. They have now been made the subject of discussion in the House of Commons, where the Marquis of Hartington stated they had been tried and would be further used by postmen in level and otherwise suitable districts; but as proficiency in managing them did not form part of any examination for the Civil Service, the employment of them would not be compulsory.

The British Archaeological Society of Rome has ended its proceedings for the season. The weekly lectures and excursions were continued so long as there were any English or Americans in Rome. Mr. Parker concluded the series with an account of recent excavations, and announced that, for want of funds, they would not be continued during the summer. The latest discovery was of remains of the *Therma* of Severus and Commodus, on the opposite side of the *Via Appia* to those of Antoninus. Mr. Parker announced that the 'Lecture on the Ancient Streets of Rome, and the Roads in its neighbourhood,' had been printed for members, with an engraving of the foss-ways, or hollow-ways.

The Library of Mr. L. H. Petit, one of Her Majesty's Commissioners of Records and formerly M.P. for Ripon, deceased, has recently been dispersed by Messrs. Sotheby, Wilkinson & Hodge. The following are from among the most important articles: *Archæologia Cambrensis*, 24 vols. 10*l.* 15*s.*—*Archæological Journal*, 24 vols. 11*l.*—Aretino, *Ragionamento*, 1660, 3*l.* 5*s.*—Baffo, *Raccolta Universale*, in the Venetian dialect, 3*l.* 3*s.*—Bewick's *History of British Birds*, first edition, 7*l.* 7*s.*—*Annales Archéologiques*, 25 vols. 16*l.*—Ames, *Typographical Antiquities*, by Dibdin, 17*l.*—Anderson, *Diplomata Scotiæ*, 7*l.* 12*s.* 6*d.*—*Psalms of David*, in "Scotch-Irish Meeter," 3*l.* 12*s.*—*Bulletin Monumental*, 34 vols. 8*l.* 2*s.* 6*d.*—*Biblia Indica*, 1663, 55*l.*—Baker's *Northamptonshire*, large paper, 16*l.* 5*s.*—*Biblia Slavica*, 5*l.* 5*s.*—*Collection of Old Ballads*, 3 vols. 13*l.* 10*s.*—Chalmers's *Caledonia*, 6*l.* 2*s.* 6*d.*—Bourasse, *La Touraine*, 6*l.* 12*s.* 6*d.*—Dibdin's *Bibliographical Decameron*, 3 vols. 12*l.* 10*s.*—Dibdin's *Antiquarian and Picturesque Tour*, 3 vols. 16*l.* 17*s.* 6*d.*—Dering, *Reliquiæ Eboracenses*, MS. notes by Gent, 11*l.*—Eytton's *Antiquities of Shropshire*, 12 vols. 21*l.*—Faber's *Origin of Pagan Idolatry*, 3 vols. 6*l.* 12*s.* 6*d.*—Drayton's *Poly-Olbion*, 7*l.* 10*s.*—Rymer's *Fœdera*, 10 vols. 8*l.* 12*s.* 6*d.*—*Bibliotheca Grenvilliana*, 3 vols. 6*l.* 10*s.*—Herbert's *Nimrod*, 4 vols. 10*l.*—*Grammatica Slovenica*, 1648, 6*l.* 10*s.*—Grose's *Antiquities*, 13 vols. 18*l.* 10*s.*—Halderson, *Lexicon Islandico-Latino-Danicum*, 2*l.* 7*s.*—Heiwood's *Works*, 1598, 4*l.* 10*s.*—Holme's *Store-House of Armory*, 8*l.* 10*s.*—*Hyperotomachia Poliphili*, Aldus, 1499, 24*l.*—Higgins, *Anacalypsis*, 5*l.* 10*s.*—Isabelle, *Les Édifices Circulaires*, 5*l.* 7*s.* 6*d.*—Luther, *Catechismus*, 1696, 4*l.* 8*s.*—*Lexicon Lapponicum*, 5*l.* 12*s.* 6*d.*—*Liturgia Anglicana*, New York, 1715, 11*l.*—*Myvrian Archæology of Wales*, 9*l.* 10*s.*—Newton's *History of Discoveries at Halicarnassus*, 6*l.* 10*s.*—*Mémoires de la Société des Antiquaires de la Normandie*, 28 vols. 17*l.* 10*s.*—Meyrick's *Heraldic Visitations of Wales*, 10*l.*—Moor's *Hindū Pantheon*, 5*l.* 12*s.* 6*d.*—Morland's *History of the Evangelical Churches of the Valleys of Piedmont*, 6*l.* 2*s.* 6*d.*—O'Neill's *Sculptured Crosses of Ancient Ireland*, 5*l.* 15*s.*—Nichols's *Literary Anecdotes and Illustrations*, 17 vols. 12*l.* 7*s.* 6*d.*—Owen-Pughe's *Dictionary of the Welsh Language*, 3*l.* 9*s.*—O'Connor, *Rerum Hibernicarum Scriptores*, 4 vols. 36*l.* 10*s.*—O'Connor, *Bibliotheca MS. Stowensis*, 2 vols. 10*l.*—Palgrave's *Rise and Progress of the English Commonwealth*, 5*l.* 10*s.*—Pallas, *Linguarum totius Orbis Vocabularia*, 3*l.*—Petit, *Châteaux de la Vallée de la Loire*, 26*l.* 5*s.*—Plot's *History of Staffordshire*, 7*l.* 10*s.*—*Poetæ Minores Græci*, inextrux Gaisford, 4 vols. in 3, 9*l.* 9*s.*—Rabelais, *Œuvres*, édition variorum, 9 vols. 8*l.* 15*s.*—Roby's *Traditions of Lancashire*, 4 vols. 8*l.* 2*s.* 6*d.*—Pitcairn's *Criminal Trials of Scotland*, 3 vols. 4*l.* 4*s.*—Polwhale's *Cornwall*, 11*l.* 5*s.*—Scrope and Grosvenor *Controversy*, by Nicolas, 10*l.* 10*s.*—Silvestre, *Paléographie Universelle*, 4 vols. 57*l.*—Lord Somers's *Collection of Tracts*, by Scott, 13 vols. 13*l.*—Tooke's *Divisions of Purley*, with the blanks filled up, 10*l.* 10*s.*—

Texier, *Description de l'Arménie*, &c., 2 vols. 15*l.* 15*s.*—Wilson's *Sanscrit and English Dictionary*, 14*l.*—*Voyages Pittoresques dans l'Ancienne France*, 3 vols. 20*l.* 10*s.* The sale produced 2,937*l.* 11*s.*

The SOCIETY OF PAINTERS IN WATER-COLOURS.—The SIXTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admission, 1*s.*; Catalogue, 6*d.* WILLIAM CALLOW, Secretary.

The INSTITUTE OF PAINTERS IN WATER COLOURS.—The THIRTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall. JAMES FAHEY, Secretary.

Closes on Saturday, the 22nd inst.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The EXHIBITION is OPEN from Ten till Six.—Admission, 1*s.*; Catalogue, 6*d.* GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 129, Pall Mall.—The SIXTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1*s.*; Catalogue, 6*d.*

HOLMAN HUNT'S GREAT PICTURE, 'The Finding of the Saviour in the Temple,' previous to its withdrawal from Public Exhibition, is NOW ON VIEW at E. GAMBART & CO.'S NEW GALLERY, 1, King Street, St. James's Square.—Admission, 1*s.* Hours, Ten to Five.

The late GEORGE H. THOMAS.—PAINTINGS, WATER-COLOUR DRAWINGS, and SKETCHES, including those lent by Her Majesty, ON VIEW, 168, New Bond Street, over the German Gallery.—Admission, 1*s.*

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1*s.*

CHRISTIAN GRACES (Faith, Hope, and Charity), IL PEN-SEROSO, and L'ALLEGRO.—NOW EXHIBITING, Three Original Pictures by Mr. G. E. Hicks.—Admission, 1*s.*, from Ten till Six o'clock, at the Repository of Arts, 41, Piccadilly, corner of Sackville Street.

SINAI, EGYPT, THE ALPS, including a large new Picture of MONT BLANC.—AN EXHIBITION OF WORKS by ELIJAH WALTON. Pall Mall Gallery, 48, Pall Mall (Mr. Wm. Thompson's), from Ten till Six.—Admission (with Catalogue), 1*s.*

GERMAN GALLERY, 168, New Bond Street.—EXHIBITION OF PAINTINGS.—A series of large Pictures, the Seven Churches of Asia (most wonderfully illustrating the fulfilment of the Revelation of St. John), and other Eastern subjects, painted by A. Svoboda during his recent Travels in Asia.—Admission, 1*s.*

HOLMAN HUNT'S GRAND PICTURE, 'IL DOLCE FAR NIENTE,' painted in Florence, is NOW ON VIEW at MR. MORBY'S GALLERY, 24, Cornhill.

ROYAL POLYTECHNIC is open from Twelve to Five and Seven to Ten.—The "Great Lightning Inductorium," in Professor Pepper's Lecture.—Musical Entertainment by George Buckland.—Admission, 1*s.*

## SCIENCE

### SOCIETIES.

ROYAL.—May 13.—Dr. W. A. Miller, Treas. and V.P., in the chair.—The list of candidates recommended for election into the Society and the following papers were read:—'Observations of the Absolute Direction and Intensity of Terrestrial Magnetism at Bombay,' and 'On the uneliminated instrumental Error in the Observation of Magnetic Dip,' both by Mr. C. Chambers, 'On some of the Minor Fluctuations in the Temperature of the Human Body when at rest, and their cause,' by Mr. A. H. Garrod.

GEOLOGICAL.—May 12.—Prof. T. H. Huxley, President, in the chair.—F. H. Brown, S. Jenkins, Lieut. W. H. James, R.E., C. Lambert, and T. W. Gardner were elected Fellows. The following communications were read:—'On some of the results arising from the bedding, joints and spheroidal structure of the Granite on the Eastern side of Dartmoor, Devonshire,' by Mr. G. W. Ormerod, 'Notes on apparent Lithodromous Perforations on the Hills of North-west Lancashire,' by Mr. D. Mackintosh, 'On the Parallel Roads of Glen Roy,' by Prof. J. Nicol, and 'On Beds of supposed Clithrigende Age near Knaresborough,' by Mr. J. Clifton Ward.

ARCHÆOLOGICAL INSTITUTE.—May 7.—The Earl of Dunraven in the chair.—The Chairman directed attention to a magnificent specimen of early Irish Art, exhibited by him. It was a large two-handled chalice, the body of which was composed of a white metal, formed of an alloy of silver and lead, which seemed to be peculiar to Ireland. It was ornamented with bands of gold, or gilt bronze, in various



parts, very highly enriched with ornamentation, and with numerous enamels and precious stones. It had been found last autumn in a "rath" or fort at Ardagh, county Limerick, by a man digging potatoes. In it were found a smaller cup of white metal, and four fine fibulae, also of white metal, ornamented with enamels and precious stones. The chalice is inscribed with the names of the Apostles in letters of the early Anglo-Saxon form, such as prevailed from the seventh to the tenth centuries. It had been somewhat injured when found, and had since been carefully taken to pieces by a Dublin jeweller, cleaned, and restored to its former condition. It was found to consist of 354 separate pieces, including twenty rivets.—Dr. Rock made some eulogistic comments on the chalice, and on the various forms and characteristics of other early objects of art of a similar kind. He then drew attention to two fine pieces of embroidery exhibited by Miss Maitland. One of these, he thought, was the finest piece of English work he had seen since the "Lion" cope. It was of the fourteenth century, and was done in "chain-stitch," and was not cloth of gold, but diaper. It represented a Tree of Jesse, and was probably a relic of the rich vestments or decorations used in the Shropshire Abbeys. The other piece was of later date, and was in "feather-stitch." Both had come from the well-known collector and antiquary of Shrewsbury, the Rev. W. G. Rowland. Mr. O. Morgan supplemented the Chairman's remarks upon the Ardagh chalice, and then referred to several objects on the table exhibited by him. These consisted of two cups; the one a cocoa nut cut longitudinally, the other formed of a calabash, or dried gourd, both mounted in silver; and several rings of peculiar form or mounting.—The Hon. W. O. Stanley read a Memoir on further explorations of ancient dwellings and vestiges on Holyhead Mountain, with supposed remains of early metal-workings. This Memoir was illustrated by a large collection of implements of stone and ancient relics, pottery, &c., found in the course of the excavations. Ground-plans of some of the dwellings were also shown.—Mr. Morgan, Mr. Clark, and others, made observations upon this communication.—Dr. Rock gave some supplemental remarks upon early objects of bronze of the spoon shape, which had been found from time to time in various places. He thought they had been used in the administration of the sacred unction. Several of these objects were exhibited by Mr. Albert Way and others.—Mr. Macleod sent two early fibulae which had been found lately in Ross. They were somewhat like the Ardagh fibulae on the table, and, as the Chairman remarked, the art shown in them was quite Irish.—Mr. Tregellas exhibited some fragments of bronze implements and objects of pottery found on the Combe Hill estate (near Kingston, Surrey), of H.R.H. the Duke of Cambridge.—Captain Vernon exhibited an inscribed sword of the sixteenth century, which was found in the Thames in 1739. It was from the Museum of the United Service Institution.—The Rev. C. W. Bingham brought a small sculptured box of walrus tooth, inscribed with the word *Zeug*. It was probably an early chess-man, hollowed into a box, and plugged.

ROYAL INSTITUTION.—April 30.—Sir H. Holland, Bart., President, in the chair.—'On the Work of the Meteorological Office, Past and Present,' by Mr. R. H. Scott, Director of the Meteorological Office.

SOCIETY OF ARTS.—May 12.—Earl of Ducie in the chair.—The paper read was 'On the Ventilation and Trapping of Drains,' by Mr. J. Lovegrove.

MATHEMATICAL.—May 13.—Prof. Cayley, President, in the chair.—Dr. E. H. Riches was elected a Member.—The following papers were read:—'On a Geometrical Proposition, indicating that the Property of the Radical Axis was probably discovered by the Arabs,' by Mr. Merrifield.—'On Envelope in the Cubic Correspondence of Points,' by Mr. Cotterill.—'On Series of Curves, especially on the singularities of their envelopes, with appli-

cations to Polar Curves,' by Dr. Henrici,—and the first part of a communication 'On Quadric Transformation,' by Prof. Hirst. The President drew attention to a model constructed by Dr. Henrici of the Cubic Surface  $xyz=1$ , pointing out the Lines of Curvature and other singularities.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Geographical, 1.—Anniversary.
- Linnean, 3.—Anniversary.
- Architects, 8.
- TUES. Royal Institution, 3.—'Stellar Astronomy,' Prof. Grant.
- Ethnological, 4.—Anniversary.
- Engineers, 9.—President's Annual Conversation.
- WED. Geological, 8.—'Geology of Cape York,' Mr. Rattray; 'Chesil Bank,' Messrs. Bristow and Whitaker; 'Beach at Portland Bill,' Mr. Whitaker; 'Saurian Humerus from the Kimmeridge Clay,' Mr. Hulke; 'New Form of Labyrinthodont,' Prof. Huxley and Mr. Miall; 'Upper Jaw of Megalosaurus,' Prof. Huxley.
- THURS. Royal Institution, 3.—'Light,' Prof. Tyndall.
- Royal, 8.
- Zoological, 8.
- Antiquaries, 8.
- FRI. Royal Institution, 8.—'Discoveries in Solar Physics by the Spectroscope,' Mr. Lockyer.
- SAT. Royal Institution, 3.—'Semitic Culture,' Mr. Deutsch.

#### FINE ARTS

##### ROYAL ACADEMY.

CONTINUING an examination of Gallery IV., we come upon Mr. Millais's portrait of *John Fowler, Esq., C.E.*, (No. 225)—a seated figure, the artistic merit of which has received rounds of applause. Considered as a picture, it is worthy of a place in any gallery.—*A Study of Fruit* (230), by Mr. W. H. Smith, is admirable for colour, modelling and solidity.—With this should be studied a similar work, *Marie Louise Pears* (139), by Mr. J. C. Swallow, which is worthy of its place in Gallery III.—*Not Invited* (241), by Mr. C. Verlat—a surly dog with an already bare bone, intruded upon by hungry fellow creatures—is extremely apt and rich in character, good in colour, but too darkly toned for Nature.—Mr. H. W. B. Davis's long stretches of sandy landscape, the almost bare dunes of the French coast, are as grateful to the artistic and nature-loving eye as before. He improves in seeing the necessity for beautiful disposition in the lines of a view; and although this year exclusively dealing with one kind of subjects, is anything but mannered or tiresome in their repetition. "*Now fades the glimmering landscape on the sight*" (243) shows twilight on the dunes with great solemnity and with admirable effect. *Dry Sand* (301) represents a hollow in an arid heath at hottest of the day. *A Squall from the Sea—Mont St. Frieux, Picardy*, (362) is capital, and very good in tone. *Evening* (907) has a very grave and pathetic expression; day fading from above a sandy flat, over which the eye gets a glimpse of the pallid sea.—Mr. T. Graham's picture of *The Laird's Pew* (249) shows an old gentleman and his blooming daughter reading from a book, and in church, has much that is pleasing in the very obviously dextrous handling, and is so effective that one regrets it can hardly be called more than a large sketch for future work. It is very rough, but less viciously "tricky" than is common in the modern Scotch school of craftsmen, by whom the art of making showy sketches was never carried so far or practised so cheaply as now. This is a dangerous art, leading too surely to the catastrophe of Wilkie, who introduced it.—*A.D. 1580*, by A. B. Houghton (251), is a very humorous work, painted with skill and ease. He has not been content to indulge at the easiest and showiest rate by his natural facility in painting. Accordingly, although anything but laboured, his work looks solid, and is brilliant enough to light up the corner of the room where it hangs. For subject it has an elderly "swell" of the sixteenth century in the act of turning his moustaches before a mirror, which hangs under a window. The comcomby of the man, from the poise of his body on his heels to the high pointing of his hair, with the squaring of his elbows and the stiffening of his back, is given with rare zest and spirit. The painting of parts is capital; the whole is worthy of a more richly-wrought, certainly more coolly-tinted background. Mr. Houghton has been known for several years as a designer: his success as a painter is greater than former pictures, good as they were, promised for him.—Mr. Frith's *A Man in Armour*

(253)—a study of part of a suit and a portrait of a man—has, as to the former, much breadth of style, some needless coldness of colour and great freedom of handling on the part of the painter.—Mr. Anthony's *City and Fortress of Lerida* (248) shows with richness of colour and truth of atmospheric effect the calm river in front of the city, which rises on a hill and is crowned by a high watch-tower. The student will enjoy the treatment of the sheeny water here, and the thorough soundness of the whole.—Mr. P. Dunbar's *Peat Moss in Skye* (254) is a fine, original study.—*Bishopstone Valley* (260), by Mr. G. Sant—a deep dell—is a capital example of a figure-painter's landscape, and a little opaque in colouring.—One of the most brilliant landscapes here is by Mr. J. S. Raven—a view on the Tay, near Dunkeld (268), with shadows of sunlight flying over its high and wooded banks and smooth stream, sunlight filling the thickest growth of the trees and shining in the depths of foliage,—a white cloud passing over and behind the lofty ridge of the bank. This is a fine study of light, bright and diffused upon splendid herbage and richly-coloured water. It is remarkably true in colour, texture and atmosphere, and broad as it is brilliant. We can find a fault only in the hardness of painting and monotonous colouring of the boulders which lie upon the nearer and lower bank of the river.

We think Mr. W. B. Richmond's *Procession in Honour of Bacchus* (277) a mistake, not only in respect to the artist's powers, but as to the treatment of a Greek subject in the inspiration of the modern ballet—its very antithesis. The girls and men who pose their bodies are but changed in costumes from their fellows of Her Majesty's Theatre. The work is rough in execution. This might be no great defect if it were sound so far as it goes, which is not the case, because while there is ample evidence of pretence in respect to drawing and painting, and enough of the appearance of mastery, very few parts of the picture will bear examination, even although the artist's standard is adopted: see the figures of the two boys with inexplicable legs who bestride the goat on our right. On the other hand, there are some nice points of colour here: see the dusky boy standing close to the group we have named.—The picture of Louis the Eleventh kneeling to the holy man and monk (292) which M. Tourrier has sent has a great deal of humour and spirit in its design: see the earnest action of the king, the sober satire of his chief courtiers, who kneel behind, the almost loud grins of the more vulgar attendants in the rear. The mockery of all is well given. The execution of this picture is rather heavy, the colour being loaded on the canvas; but the composition is good and the drawing sufficient, if not fine or elaborate.—The Council of the Royal Academy is probably not aware that the picture styled *Among the Sierra Nevada Mountains* (309) has been exhibited before in London. If not, as we believe, this canvas, yet certainly this work, was at Messrs. M'Lean's in the Haymarket,—an ordinary "show-picture," such as are painted for the sake of subscriptions to engravings,—in May, 1866, and as such reviewed by us, *Athen.* 2013, p. 711.

Mr. E. Nicol's *Disputed Boundary* (319) we have already described, and may be dealt with now in praise of the contrasted characters of the two farmers, one of whom is a bully, the other an old imperturbable man, who would, one sees, rather be assaulted than not. The lawyer interposing, and his old housekeeper, who brings in refreshments, are capital in character, and apt in humour. The faces here are painted as well as ever by the artist, but his treatment of drapery grows slighter, still more slight every year.—Mr. H. Moore's *Bright Weather after a Gale* (328) shows him to be a master of the effect thus often represented, but without mannerism. The sea pours in upon a beach, milk-white where it reflects a brilliant sky, and reaches further and further on the sand, spreading smoothly with each breaker's fall and, by circling on the level, slides back to where its followers break in foam. These are masses of swirling and rolling water, painted with extraordinary spirit and drawn so truly, that rough as the whole surface of the picture is, one



sees it is finished with the finish of knowledge, wrought in the true spirit of Art.—*The Nursing Donkey* (337), by Mr. A. Hughes, is a charming little picture of a lad bearing a foal beside its trotting parent and through a scrubby place of wood.—Mr. G. Costa's *Porto d'Anzio* (352), woodcutters on a sandy shore by level water, is painted with great gravity and dignity in composition, chiaroscuro and colour. Notice the treatment of the lines of the landscape, the richness of the tones. The painting is rather heavy.—*The Pontine Marshes, near Rome* (366), by Mr. E. C. Borgia, has a grand expressiveness, withal not a little aiming at mere effectiveness.

*Hay-time* (375), by Mr. T. Armstrong, is a curious, in some respects admirable, and in others disappointing picture. Its defects are obviously due to the whims if not to the blameworthy ignorance of the artist who in some parts here has drawn like a child and painted like a girl-beginner. Yet what a fine sense of form he has by birthright is clear in the tall woman with the baby on the left; how he has been weak enough not to honour that sense in studies is even more obvious in the wonderfully incorrect figure of the woman in the centre of the picture. We cannot write 'centre of the group,' because the former-named figure has no relationship to the pair who with rakes in their hands stand on the right. There is a great deal of beauty in the colour of the first-named figure, gravity in its gracefulness, dignity in the face, expression in the attitude; so there is delightful colour in the figure of the girl in the purple dress; her pose is graceful as a classic study. These three damsels are in a "home-field," making hay while the moon rises at full behind dark trees which screen an old house; as the sun yet shines, this opposition of lights may afford some, but insufficient, explanation for the absence of shadows in the work. But this will not account for the false colour, or no-colour, of the trees, and for the lack of modelling which attends the outrageously bad drawing of the central figure, and its awkward pose. Mr. Armstrong has a great deal to learn, most in the way of self-contempt in Art, next in the art of uniting elements of design to the making of a picture. The single figure of the baby-carrier would be perfect by itself. Why not cut the picture in half?—Mr. A. B. Donaldson is accomplished in studies, and in *Vespers* (376) shows that he knows how to put a picture together. By Mr. W. Linnell is a large landscape, *Aurora in Romagna* (461), peasants from the mountains on their way to Rome, a train of such persons just at the end of their journey, when, turning the shoulder of a long hill, they catch a glimpse of St. Peter's dominating Rome, on the extreme horizon,—a dome standing clear, and by its form distinguished from all other objects. There is very little action afforded by the travellers, who are pilgrims of a sort, and have come a great way to visit the capital. The glowing effect chosen has been rendered with great power; the solemnity of twilight over a vast panorama and the splendour of the sky are elements gathered here with rare success.—Mr. H. Wallis's *Marsyas* (442), the preparations for flaying the presumptuous player, while Apollo reclines near the front of the scene, and a vista is formed by trees, is a very rich and beautiful picture, full of light, solid in painting, and expressive. It suffers from its neighbours here.—*London River* (451), by Mr. C. N. Hemy, is rich in sober colouring, better than *Under the Walls of Maestricht* (4).—Miss Starr's *Fairy Tale* (464), two girls, one much older than the other, reading in the window-seat of an old room, is pretty and pleasing, but wants carrying out thoroughly ere it can be reckoned of higher value than a sketch. Miss Starr is untrue to herself.—*A Fugitive Royalist* (389), by Mr. H. B. Roberts, is a capital design, and an interesting idea is fairly expressed with some excess of dexterity in place of the fruits of sterner studies. A person of a slender frame and not powerful intellectual appearance sits dejected on a chair, in a poor cottage, where he has taken refuge. The family of the house look at him with varied expressions, which are well given. Of course here is our old enemy, "Alfred in the Neatherd's Cottage" of many depressing

memories, but this old story is not too vividly recalled by the picture before us. The sympathy expressed by the little maid's face is very good, and the whole is dramatic.—Mr. F. W. W. Topham's *Relics of Pompeii* (398), an idle fellow chaffering and grinning with some women, and having antiques for sale, does not seem to us to be worth painting as a subject, nor is it made a picture by its artistic treatment. What it means either as to art, history or sentiment is beyond our guessing. Of course we should not trouble our readers with so much as this about a picture which lacked attractiveness of a sort as well as merit. This seems to have the former, not the latter.—*The Little Puritan* (409), by Mr. T. Goodall, a girl in a blue dress, is very pretty in thought and treatment.

We next come upon a group of very remarkable pictures which are divergent in nearly every quality of Art; mostly so, however, in the modes of their painters' skill. We take them in the order of the Catalogue without regard to that of their merits. In the former order stands first: Sir N. Paton's *Caliban* (405), a seated figure of the monster, with spirits of the air circling about, and singing as the text describes in the urchin's words. One must look beyond the crude painting and chalky colour of this work to see its real value and great merits: that done, the pathos of the subject, as wisely seen by the artist, stands forth with extreme felicity and with moving force. The puzzled, "both-ered" look of the poor creature, animal as he is, the pity-invoking eyes which tell of a half-blinded sense of something that is delightful, yet not grasped by a fragment of a mind that hungers after a larger sense and deeper power, are signs of profound mastery in design, and in value far beyond anything of the sort which the artist has produced. Note all the features of the queer mask before us: the fish-like mouth so apt to Caliban's breeding, the fin-like excrescences that sprout rather than grow from his limbs are points of like, if inferior, character. The drawing of the monster's figure, no easy matter to render well, is very satisfactory. The defect of this work, apart from the faults above indicated, is in the weak, operatic figures of the air-spirits, which lack beauty, grace, and brilliance.—Next comes No. 483, *A Quartet, a Painter's Tribute to the Art of Music*, A.D. 1868, by Mr. A. Moore, which seems saturated with melody, and is entirely apt to express what the fanciful title indicates as the artist's purpose. To this aim colour and composition are in accord and unchallengeable. In these the competent recognize a marvellous merit and quality of the rarest kind in Art.—*The Girls Dancing* of Mr. Mason (438)—a near neighbour to this picture—is a modern instance of similar fortune and purpose to those of Mr. A. Moore, and attained by very different means. The latter has had his will in painting four players on stringed instruments, who are seated on a stone bench that is backed by flowers and foliage, among which rest those great viols which have been for the time laid by. Three ladies, who are robed in the Greek manner, stand listening before the harmonists, and, by the grace of their noble forms, the varied, flowing and broken lines of their diversely-textured draperies, render to the eye of the student in loveliness the suave, long-sustained and fluttering harmonies of the lighter order in music, as the graver, more sedate and powerful poses of the men offer to the same judgment apt suggestions of the more serious elements of melody.

#### FINE-ART GOSSIP.

A Committee, with Mr. Moy Thomas as Hon. Secretary, has been formed to conduct a Select Supplementary Exhibition of Pictures of 1869. The following are the chief regulations which have been drawn up by this Committee: The Exhibition will consist of works of painting (oil and water colour), sculpture and engraving.—Pictures will be received at the Old Bond Street Gallery from Wednesday, the 19th, to Saturday, the 29th inst. inclusive.—No work will be accepted which has already been exhibited in London.—A commission of 10 per cent. will be charged on the price originally affixed by the artist, in the case of all works sold, whether by private agreement or by the

person in charge of the Exhibition.—Each exhibitor will be entitled to a ticket of admission to the Exhibition (not transferable), which will be forwarded with an intimation of the acceptance of his work before the opening of the Exhibition.

An Exhibition of the works of the late R. B. Martineau will be opened at the Rooms of the Cosmopolitan Club, Charles Street, Berkeley Square, on Saturday, the 29th inst., and remain open for three weeks.

Mr. John Leighton, so well known for his services to Art, under his signature of "Luke Limner," has laid a suggestion before the members of the Royal Academy for the improvement of the book-room in Piccadilly. The collection is, we believe, a pretty good one, though it has serious defects. The librarian is a man of first-rate acquirements: all that is needed is a little stronger sense of the value of book-knowledge on the part of the governing body. Appeals like this from Mr. Leighton cannot fail of their effect sooner or later. The Academy has opened the new season under favourable skies, but the air is not free from signs of a coming storm; and the Academy will have to justify itself by public service if it is to live, as we all hope it will live, in the best affections of the best English people.

Surely a great mistake has been made in cleaning and "beautifying," as it is commonly called, one of the most important of our historical memorials—the monument, said to be by Torregiano, of Margaret Countess of Richmond, &c., mother of Henry the Seventh, in that king's chapel, Westminster Abbey. The proceeding now announced appears to consist in removing the accumulated patina of 450 years from the surface of the effigy. The process is a simple one, and might have been achieved long ago had any one ventured to attempt what is now past remedy. Some years ago proposals for a similar act were stopped in execution by the highest authority, and with the entire approbation of artists and antiquaries, who, until the other day, saw with no superstitious reverence the signs of a work of art intact and venerable in the unchallengeable record it afforded of the passing of time about this pathetic monument of the silent mother of kings that were. What profit is expected from this revival of the primary splendour of the tomb? If it shines as brilliantly in gilding and chasing as when it was erected—almost the last relic of Gothic taste in memorials—what have we got in exchange for that venerableness which is lost for ever? The figure was perfect, but its accessories were considerably injured, and their defects will be but the more obvious the "smarter" the thing is made to look. The figure is now a shining and garish object, antipathetic in its rawness to the sobriety and gravity of the chapel. It was not touched when that chapel was "restored," about sixty years ago. We trusted it was safe. With alarm which is shared by all students, we understand that this unfortunate proceeding may be extended not only to the noble gates of the chapel in question, but to the very monuments of the Plantagenet kings and queens which are gathered in the Confessor's Chapel. Surely it is obvious that, apart from danger to the works, the "keeping" and solemn harmony of these memorials with the building which contains them will be ruined by such mischievous operations. The Abbey is a place of unbounded delight to artists and antiquaries: its dignity is in no small degree due to that unity of colour and light and shade with which Time has, so to say, enveloped it. This ineffable and invaluable charm is threatened. To restore the "keeping" of the work as a whole, if the objectionable smartening is extended, it will be needful to make likewise "as good as new" the whole interior of this, almost the last of our grand churches that has escaped the "restoring" mania of this day—a fancy which has effected irremediable harm—harm that never can be undone, and which generations more learned and sympathetic in art than our own will not fail to visit upon the doers of to-day in many a bitter but vain word. Surely it is time our national Art-treasures were in wise keeping. The intrusion of the Fontevault monuments to



the Abbey was checked by the House of Commons, yet that unfortunate matter has hardly been laid at rest when this new and lamentable error arises to show the need for a minister to take charge of public monuments.

Messrs. Christie, Manson & Woods sold on the 12th, 13th and 14th inst. a large number of drawings and pictures, of which the following were the more important. Drawings: Mr. F. Tayler, The Falconer, 57*l.* (Fuller).—Turner, Mount Moriah, engraved, 225*l.* (Maclean); Jerusalem, engraved, 189*l.* (Hall).—G. Cattermole, The Stirrup Cup, 54*l.* (James).—W. Hunt, An Old Woodman, 25*l.* (same).—J. D. Harding, A Beach Scene, 73*l.* (Williams); The Queen's View, 78*l.* (Wilkinson). Picture: A. Nasmyth, Loch Achray, 68*l.* (Pendleton). Drawings: Mr. F. W. Topham, The Spanish Posada, 90*l.* (Thompson).—D. Cox, A Landscape, 32*l.* (Bourne).—G. Cattermole, The Intercepted Letter, 47*l.* (Vokins); Monks Preaching, 48*l.* (same).—D. Cox, A Welsh Landscape, 36*l.* (Duncan).—Mr. E. Duncan, A Wreck, 168*l.* (George).—C. Fielding, A Landscape, 59*l.* (Troubridge).—Mr. F. Tayler, In the Highlands, 50*l.* (same).—Mr. E. Lundgren, A Brunette, 51*l.* (Maclean).—Mr. J. Gilbert, The Baron's Return, 57*l.* (Permain).—Prout, Interior of a Foreign Cathedral, 50*l.* (Butler).—Stanfield, Solway Firth, 49*l.* (Lockyer).—Mr. B. Foster, Two Girls reading at a Cottage Door, 42*l.* (Morby).—Mr. E. Duncan, Wreck off the Coast, 39*l.* (Tooth).—C. Fielding, Coast Scene, &c. 45*l.* (Beavis); View in Scotland, 231*l.* (Pendleton). On the 15th inst. the same auctioneers sold the following: Mr. Ansdell, A Retriever and Pheasant, 215*l.* (Wheeler).—M. Le Jeune, The Bird's Nest, 157*l.* (Vokins).—Mr. Creswick, A Welsh Pool, 177*l.* (same).—Mr. T. Faed, Highland Mary, 315*l.* (Sharpe).—Mr. E. J. Poynter, Faithful unto Death, R.A. 1865, 100*l.* (Agnew).—Mr. F. R. Lee, Devonshire Scenery, 110*l.* (Bowers).—Messrs. T. S. Cooper and F. R. Lee, Mountain Scenery, 178*l.* (same).

## MUSIC AND THE DRAMA

MUSICAL UNION.—RUBINSTEIN'S LAST PERFORMANCE THIS SEASON, on JUNE the 1st, with Leopold Auer, from St. Petersburg.

MR. CHARLES GARDNER'S MORNING CONCERT, SATURDAY, May 22, at Three o'clock, Queen's Concert Rooms, Hanover-square. Miss Robertine Henderson, Mdle. Valenza, De Facius, Miss Bessie Randall, Mr. Cummings, Mr. Frank Massey, Mr. Walter Pettit, Herr Oberthür, and Mr. Walter Macfarren. Part Songs by an efficient Choir, under the direction of Mr. W. H. Monk.—Stalls, 10*s.* 6*d.*; to admit Three, 1*l.* 1*s.*; Unreserved Seats, 5*s.* Lamborn Cock & Co. 63 and 65, New Bond Street; and of Mr. Charles Gardner, 3, Chilworth Street, Westbourne Terrace, W.

MISS EDITH WYNNE'S FIRST GRAND CONCERT, THURSDAY EVENING, June 3, Eight o'clock, St. James's Hall.—Sofa Stalls, 10*s.* 6*d.*; Stalls, 5*s.*; Balcony, 3*s.*; Area, 2*s.*; Admission, 1*s.* Lamborn Cock & Co. 63, New Bond Street; Chappell, 50, New Bond Street; Olivier, 19, Old Bond Street; Keith Prowse, 48, Cheapside; Hays, 4, Royal Exchange Buildings; Austin's Ticket Office, St. James's Hall, 2*s.*; Piccadilly; and of Miss Edith Wynne, 13, Bulstrode Street, W.

THE OPERA.—No singer of modern times has improved so steadily as Madame Adelina Patti. When she first came to England she had several vicious tricks of style, acquired or encouraged in the rough journeyings the child had made throughout the North American continent, while her voice, prematurely worn, had apparently lost the special charm of youth. With each year that has passed since then, however, the voice has gained resonance, fullness and power, while the style has been gradually chastened and purified. From a mere phenomenon, Madame Patti has risen to be the most complete lyric actress now before the public. She has appeared as yet only in 'La Sonnambula' and 'Don Giovanni'; exhibiting in her remarkable impersonation of *Amina* fuller richness of tone as well as more intensity of dramatic purpose than heretofore. We shall be curious to see how Madame Patti will acquit herself in 'Les Huguenots' an opera in which she is to take part for the first time, in Europe at least. Signor Mongini has been singing finely this season—notably in 'La Sonnambula.' The hoarseness from which Mdle. Tietjens was evidently suffering on the night that 'Robert le Diable' was at last actually given, influenced more or less the general performance. But the skeleton cathedral, wherein the resuscitated

nuns give themselves up to their revels, was, as heretofore, singularly striking. Apart from Madame Patti's intelligent and interesting picture of *Zerlina*, the performance of 'Don Giovanni' was chiefly noticeable for the offensive singing of Signor Graziani, who bullied Mozart's music in truculent fashion, and for the slovenly playing of the band. Signor Li Calsi has had a fair chance of making good his position, but it is too evident that he and his orchestra do not understand each other. Now difference of opinion nowhere does so much mischief as in an operatic band.

ROSSINI'S MASS.—The first performance in England of Rossini's Mass was of the "rough and ready" order. In no other country could so vigorous a rendering of a strange and difficult work be obtained after two rehearsals. But in no country in the world should such a feat be attempted when an unknown work has to be submitted to public opinion. The Mass having been bought by the management of the Opera, the co-operation of a fine band and chorus was secured. But as sufficient rehearsals are impossible in the very height of the season, the advantage of good material has been purchased at the cost of delicate workmanship. Rossini has, in this last revelation of his genius, paid extraordinary attention to marks of expression, repeatedly making use of the unusual sign *pppp*, to denote the utmost possible delicacy of treatment. Entire movements, too, are directed to be sung *sotto voce*. In Wednesday's performance all these directions were practically ignored. Signor Arditi once or twice attempted to restrain the ardour of his chorus, but a certain amount of dangerous uncertainty was the result. He seemed, moreover, afraid of ever relaxing or accelerating the tempo, lest his singers should not follow him, and, for the same reason probably, took several movements so fast that it was not possible to follow the various parts. Where mere sonority of tone and precision were needed, as in the *coda* to the Gloria, for instance, the effect of the chorus was prodigious; but all the varieties of light and shade aimed at by the composer were lost in a constant glare. The solo singers were much less open to blame than the chorus. Mdle. Scaldi, it is true, rather disappointed us; her fine *contralto* voice quivering to an unpleasant degree. It is possible that want of familiarity with the music may have induced nervousness. Under the circumstances, it would have been advisable to omit the 'O Salutaris,' a hymn introduced into the Mass in Paris only for the purpose of giving Madame Albani an additional opportunity for solo display. But in no case should it be interpolated between the Gloria and the Credo. Signor Mongini sang carefully and well, and Mr. Santley as admirably as usual: but Mdle. Tietjens eclipsed all her comrades. Not for many years past has her voice been in such fine condition, and never in our recollection has she sung with so much sympathetic expression. Her enforced rest of the past few weeks has worked wonders. Will she not take this as a timely warning? We have purposely forbore to enter into the qualities of the work, reserving our remarks on this head for next week. Enough for the present to state our conviction that the 'Mass,' unequal though it be, contains several numbers which may compare with anything in music. Vain emulation of Handel has here been Rossini's Scylla; the life-long habit of hearing his music sweep across the footlights his Charybdis; where these dangers have been passed, the composer has sailed calmly on his barque, upheld by genius as mighty as the ocean, as vast and as pure.

CONCERTS.—*Philharmonic Society*.—Reference has more than once been made in our "Gossip" to Madame Norman Neruda, and to the success she achieved at the Paris Conservatoire and elsewhere. The accounts of our Correspondents have not been in the least exaggerated. The tone produced from her violin is superb—it is almost unrivalled, indeed, in its combination of power and sweetness. She appears to be absolutely certain in intonation and to have all the mechanical difficulties of the most difficult of all instruments under absolute control. M. Vieuxtemps's Concerto in E is an

empty, pretentious affair; but the *rondo*, with its rapid flights of harmonics and its wild *coups de force*, served a certain purpose in testing Madame Neruda's certainty of finger and steadiness of nerve. There was a virile *maestria* about her playing which scorned all indulgent consideration on the score of her sex. We cannot form any opinion of the lady's intellectual power until she is heard in some great work; but as an executant she must certainly be placed in the very highest rank. Another *débütante*, Madame Monbelli, possessing a sweet and sympathetic *mezzo-soprano* of large compass and considerable flexibility, gave Rosina's aria from 'Il Barbiere' with excessive elaboration of the florid passages. Miss Agnes Zimmermann's playing of Prof. Bennett's graceful Caprice in E was admirable; and Mendelssohn's 'Isles of Fingal' Overture was, in spite of its being taken a trifle fast, excellently rendered. The symphonies, Mozart's G minor and Beethoven's No. 7, were tolerably well played.

Beethoven's 'Choral Symphony' was the feature of Wednesday's New Philharmonic Concert. The orchestra was good, and the choral singing in the impossible finale better than could reasonably have been expected. The solo voices were, as usual, inadequate. It was a mistake to give Mr. J. T. Barnett's 'Ancient Mariner' after Beethoven's gigantic work.

Herr Anton Rubinstein is at this moment in London. At last Tuesday's Musical Union *Matinée* he took part in Mendelssohn's c minor Trio and in Beethoven's 'Kreutzer' Sonata, also introducing his own Étude in c major. M. Vieuxtemps was the violinist.

The Holborn Amphitheatre was opened last Saturday for "Promenade Concerts," but there was little in the programme to need remark. Haydn's 'Clock Movement,' and Mendelssohn's 'Capriccio Brillante' for piano, his 'Cornelius March,' and the Overture to 'Guillaume Tell,' were the most noteworthy features. The orchestra is formed of sixty good players, and is conducted by Mr. Hargitt.

Among the concerts of the past week must be noticed one devoted to the effusions of the lately deceased lady who wrote under the pseudonym of "Claribel."

ST. JAMES'S.—M. Lafont's appearance at the St. James's Theatre imparts fresh interest to the performances of the French company. Almost half a century has elapsed since M. Lafont first played on an English stage, and fully forty years since he took a wife in England. Since that time he has appeared with increasing reputation at many Parisian theatres, and has passed from the representation of the heroes of such melo-dramas as the 'Chevalier d St. Georges,' in which he first won absolute celebrity, to the portrayal of eccentric types of comedy like the Comte de La Rivonnière in the 'Père Prodiges' of M. Dumas fils, and Montjoye in the comedy of the same name, by M. Octave Feuillet. The play last named has been chosen for M. Lafont's re-appearance. It is by no means a masterpiece of its author, being inferior not only to the 'Roman d'un Jeune Homme Pauvre,' but to 'Dalila' and 'La Tentation,' and even to 'La Crise,' a much earlier work. It has a certain neatness of construction and some clever character-painting. More than one of its scenes, moreover, is thoroughly dramatic. But the end of the play is weak and ultra-sentimental. The principal character is inconsistent; the later actions of his life being quite out of keeping with his nature, as depicted in the earlier scenes. To these faults must be added that the dialogue lacks spirit and finesse, and that some of the incidents are improbable in the extreme. Montjoye is a part suited to display to advantage the gifts of M. Lafont; Montjoye is one of those men who import into the conduct of affairs a profoundly Machiavellian spirit. No human infirmity seems to cling to him. Love, poetry, sentiment,—all that ennobles or softens life,—he dismisses contemptuously as "le bleu," and he marches straight to his end, careless what he treads beneath him so long as he reaches it. He resembles thus Vernouillet in 'Les Effrontés' of M. Augier and the 'Mercadet' of Balzac. Some



resemblance may, indeed, be found in him to more than one of Balzac's heroes, and notably to his Henri de Marsay. But M. Feuillet is timid and inartistic beside his great predecessor, and the sudden conversion of Montjoye, which is due to influences utterly disproportionate to the result, sinks the character to the level of the heroes of much more commonplace writers. M. Lafont is as good an exponent of the part as could be found. His manner is perfect in cynicism and indifference: its intelligence and its artistic sense are equally admirable. His heartlessness is so complete that it seems almost to communicate itself to the spectator, who feels his moral vision grow blurred and indistinct. A man who conforms so completely to his own nature, and whose selfishness is so thorough and so unconscious, can scarcely, it seems, be responsible, or in any strong sense blameworthy. M. Lafont's ease is free from the springiness and jauntiness which are almost the only defects noticeable in the acting of Mr. Mathews in similar parts. It is accompanied, moreover, by an earnestness and an emotional power such as no English comedian possesses. The general representation of Montjoye is better than any previous performance of the present season. Madame Larnet, who succeeds Madame Brindeau in leading parts, is a great improvement upon her predecessor. M. Brésil plays *Saladin*, an enthusiastic adherent of "le bleu," with a skill which makes a not very natural character comprehensible. M. Paul Clèves is satisfactory as a young lover, and M. Latouche clever, if a little over-demonstrative, as a Brazilian general. Milles, Leblanc, Deborah and Descamps are good in the various female characters. The by-play is specially commendable. It has the significance which, in the best English representations, taken as a whole, is wanting. Each slightest word spoken aside by one character to another is in keeping with their respective relations, and there is none of the giggling and gossip which are constantly witnessed on an English stage.

The representation of 'Les Faux Bonshommes' on the previous Thursday was principally noteworthy on account of the *Edga Thévenot* of M. Brindeau, the *Répond* of M. Daubray, and the *Madame Dufoure* of Madame Masson.

**GAITEY.**—An extravaganza, by Mr. Alfred Thompson, entitled 'Columbus; or, the Original Pitch in a Merry Key,' has been played at this house. The literary merits of the production are not greater than those of the score of similar works which each year obtain popularity with the British playgoer. But the scenery and costume are more brilliant than have previously been exhibited. The ballet is gorgeous, and the music, though not ambitious, soars far above the level of negro minstrelsy. 'Columbus' accordingly may please an audience a little higher than that to which the burlesque-writer ordinarily appeals.

**GLOBE.**—The demand of late existing for burlesque appears to have resulted in an absolute failure of supply. Mr. Byron's latest work, 'The Corsican Brothers; or, the Troublesome Twins,' is, like many recent productions, a burlesque in name only. It is a vulgar version of the original story, with the addition of doggerel and bad puns. It displays want of invention absolutely pitiable in this writer, whose ideal of burlesque-writing appears attained when he has made a man receive a black eye instead of being killed, and has represented a Corsican family quarrel originating in a dispute concerning a pigeon in place of a hen. A representation of the *Jardin Mabille*, in Paris, and a second of the Return of Spring-time and the Birthday of Beauty, which, for some reason known only to Mr. Byron, is supposed to follow the termination of 'The Corsican Brothers,' were pretty and well devised. Mr. Clarke was amusing in portions of his representation of the brothers *Dei Plunkki*, as the twins are called, but the acting was so bad and the singing so much out of tune that the favourable verdict which was pronounced upon the performance did not pass unchallenged by a portion of the audience.

## MUSICAL PITCH.

Athenæum Club, May 12, 1869.

PERHAPS you may like to put on record the enclosed memorandum, which I am authorized by Messrs. Broadwood to send you, and which contains some interesting historical information on this subject. Mr. Hipkins's independent determinations of the vibrations agree very nearly with those given by me in the *Athenæum* of the 6th of March.

I have further compared these with the numbers of vibrations due to the dynamical conditions of the string, independently of any standard whatever, and find them agree very closely. No. 1, for example, comes out by the latter method 539 vibrations; No. 5 is 515.

Mr. Hipkins and I have tried the influence of change of temperature on tuning-forks of different sizes, and find that under ordinary circumstances the variation is scarcely appreciable. It is, moreover, in any case only transient, as when the fork returns to its former temperature, it resumes its former rate of vibration.

The evidence here produced by Messrs. Broadwood appears to show that at the founding of the Philharmonic Concerts in 1813, and for some years following, the pitch was about 507; that at some undetermined period afterwards the Society adopted a pitch of 516; that it subsequently rose to 535; and that some time between 1846 and 1854 it was 539. Messrs. Broadwood state that they still tune to this pitch pianos sent to the Philharmonic Concerts; but it appears from No. 1 that the Covent Garden Opera has for ten years been a little higher.

WILLIAM POLE.

## A Comparison of various Tuning-Forks in the Possession of Messrs. Broadwood &amp; Sons.

The Vibrations were determined by means of a Monochord with a tension of 145 '61b., the wire used being No. 17.5.\* The Double Vibrations per Second are reckoned from the French Normal Diapason, the tempered c of which is taken as 517.3.

	Length in Inches	Vibra- tions per sec.
1. Covent Garden Opera ..	12.00	541.4
2. Broadwood's "Philharmonic" ..	12.06	538.7
3. Society of Arts ..	12.06	532.5
4. Broadwood's "Medium" ..	12.28	529.0
5. Normal Diapason ..	12.56	517.3
6. Broadwood's "Vocal" ..	12.59	516.0
7. Peppercorn's (Original Philharmonic) ..	12.82	506.8
8. Father Schmidt (Hampton Court Organ) ..	13.08	474.9

1. Given by Sir Michael Costa to Mr. Allen, of Percy Street, about the year 1860, for the pitch of bells, &c. required to be in tune with Covent Garden orchestra. Agrees with the pitch of that orchestra, as recently taken by Dr. Pole.

2. Tuned by Mr. Black during Sir Michael Costa's direction of the Philharmonic, 1846—54, and not deviated from since. This is the "Broadwood No. 3" of the French Imperial Commission, 1859. The concert pitch for some years before this was about 535.

3. The standard c fork, kept at the Society of Arts, John Street, Adelphi. Said to give 523 vibrations per second; but if the French normal pitch be right, this gives 532.

4. A medium pitch, adopted by Messrs. Broadwood between 1840—54, and still adhered to by them, for tuning pianofortes not sent to concerts. It is the "Broadwood No. 2" of the French Report, 1859, and is nearly the pitch recommended by the Stuttgart Congress in 1834.

5. The French Normal Diapason, established by Imperial decree in 1859—the a in the treble clef being stated as 870 single vibrations per second at 15 deg. Centigrade = 59 deg. Fahrenheit.

6. The "Broadwood No. 1" of the French Report, 1859. This pitch was in use in 1840, but the concert pitch of that time was already higher. Forks of this pitch were long stamped "Philharmonic," having once been adopted for that Society by the late Sir George Smart, but when is now uncertain. It is still used as a vocal pitch, and scarcely differs from the Normal Diapason.

7. The late Mr. Peppercorn, once a tuner at Messrs. Broadwood's, preserved a fork of this pitch, which he stated to have been the concert pitch when the Philharmonic Concerts began in 1813, and to have been adhered to for fifteen years after.

8. A fork tuned to a c organ-pipe of Father Schmidt's; probable date 1830. This pipe was formerly in Hampton Court organ, and being lately tried at Messrs. Bevington's, proved to be a whole tone below their Paris Exhibition organ.

A. J. HIPKINS.

33, Great Pulteney Street, April, 1869.

## BERNHARD MOLIQUE.

A slight memorial of one of the worthiest human beings that ever existed, and one of the most complete artists who have expressed themselves in Music, is due to the sterling merits of Bernhard

\* I find 80 inches of the wire weigh, when under tension, 12.022 French grammes.—W.P.

Molique. Though no one could number him among the men of genius who have figured so brilliantly during the past half-century, his conscientious working-out of every talent which he possessed by nature, and could improve by study, give the deceased that high place among his predecessors and contemporaries which it is fit and fair to claim for him now that his simple, laborious and honourable life is over.

He was born at Nuremberg in the year 1803. His father, a town musician (to which position there is no equivalent in England or in France), obliged the boy to make himself useful on many instruments—an admirable musical training. When he was fourteen years of age he was sent to Munich and placed under Rovelli, first violinist of the Royal Chapel. Two years later he was in the orchestra of the Theater An der Wien, at Vienna; subsequently he returned to the Bavarian capital, to succeed his master as first court violinist, when only seventeen years of age. I have heard his contemporaries speak of his playing at that time as something rash, daring and brilliant in no common degree. But I must doubt the fidelity of such a character. It is more certain that the sobriety and sedateness of his manner (unimpeachable as was his execution), and the strictly classical forms of his compositions, stood in the way of his success at a time when such more showy but less solid men as Lafont, De Beriot and Paganini were abroad. After travelling for some years as a *virtuoso*, he took up his abode in Stuttgart. There he was resorted to and consulted as a master of his instrument. On the breaking out of the troubles in Germany, encouraged by the respect shown him during previous visits to this country, he took that resolution which is always perilous in one whose nationality is distinct and whose habits are formed—of changing his country; and settled himself in England. Here there was no occupation for him analogous to that he had left in his own land. But it was admirable to see how he conformed himself to our requirements. Incessantly—too incessantly—occupied with composition, for "all sorts and conditions" of musicians, and as a matter of nature and conscience always doing his best, never debasing the standard he had set for himself, with a view to popular requirements, Herr Molique undertook the exhausting duties of a professor of harmony and composition. That he was singularly happy in his pupils may be seen in future records of English music and musicians. No one profited by his teaching who did not esteem and regard the man, apart from his lessons. This, be it said without indelicacy, was proved emphatically and gratefully, when his tired hand could write no longer, and his tired brain had to take rest beyond the contest and turmoil of London. He died quietly, at home, after a long period of bodily and mental decay, "among his own people," without, it is hoped, a want or a care.

To appraise his value as a composer is not an easy task. His favourite work, 'Abraham,' an elaborate oratorio, proves, after all that could be said and sung about it, to be little more than a reflex of 'Elijah.' His violin concertos, I believe, will wear,—so long, at least, as any show-music can wear. After the one by Beethoven, and the one by Mendelssohn, there are few, if any, works of the kind in which fancy and classical texture are so happily combined. Some of his songs are charming. 'If o'er the boundless sky' (so capably sung by Miss Masson), and 'The Gondolier Song,' are as good as any contributions to the world of German song-writers ever made—Schubert's not excepted.

To end, Bernhard Molique was, as a man, child-like, gracious, unsuspecting, unselfish, without bitterness; and this is remarkable, when the worth of his labours and the smallness of his gains are considered.

HENRY F. CHORLEY.

## MUSICAL AND DRAMATIC GOSSIP.

It is stated by several of our contemporaries that Sir Michael Costa has been requested by the Crown Princess of Prussia to compose a national hymn for her adopted country.

In consequence of the illness of Miss Nielson, the performances of 'Life for Life' were suspended



at the Adelphi on Tuesday evening, and 'The Dead Heart' was hastily revived. Miss Nielson is suffering from an affection of the throat, and on Monday evening was with extreme difficulty able to finish her performance.

'The Ticket-of-Leave Man' has been revived at the Olympic.

Mr. Phelps appeared on Monday night at the Standard, in Lord Byron's 'Manfred.' A good deal of pains had been bestowed upon the play, which was elaborately mounted, and was received with great favour by an immense audience. The same evening Astley's reopened, with a military spectacle, entitled 'The Battle of Waterloo.' New dramas were also produced at some of the minor theatres. The novelty at the Grecian was called 'From the Streets to the Hulks'; that at the Britannia had a title explanatory of the classes with which it was principally concerned, and was named 'Hop-Pickers and Gipsies.' 'Rip van Winkle' has been revived at the Royal Alfred. At Sadler's Wells, Miss Susan Denin has appeared in 'Leah the Forsaken,' and in 'East Lynne.'

Miss Madge Robertson will, we are informed, shortly return to the Haymarket Theatre.

'Firefly,' a drama adapted from 'Under Two Flags,' by Ouida, has been produced at the Surrey Theatre, with Miss Edith Sandford in the part of the Vivandière. The play, which follows closely the novel, is noteworthy as a military spectacle, but has no claim to literary merit.

The only positive novelty of the week in Paris has been the production of M. Ernest Boulanger's 'Don Quichotte,' at the Théâtre Lyrique. The author is known by his 'Sabots de la Marquise,' and several other *lèvers de rideau*, brought out at intervals at the three principal lyric theatres, and the larger work now produced is ten years old. The music is by no means original, but it is carefully and well written. M. Meillet is particularly well fitted in the character of Sancho Panza. 'Jaguarita,' the indifferent opera written by Halévy for the Lyrique, has just been transplanted to the Opéra Comique, with Madame Cabel in her original character. The weak story was adopted for the libretto of Vincent Wallace's 'Desert Flower.'

M. Félicien David has been elected a Member of the Académie des Beaux-Arts, in the room of Hector Berlioz.

M. Sardou, who is now at Genoa with Signor Verdi, has engaged, it is said, to convert 'Patrie' into a five-act libretto for this composer.

The book of M. Semet's forthcoming opera, 'La Petite Fadette,' has also been entirely prepared by the author of the original tale, Madame George Sand.

'Les Sceptiques' of the late M. Félicien Mallefille has been revived at the Théâtre de Cluny, to which it first drew the public favour which of late has never forsaken the house.

The Bouffes Parisiens is about to pass into the hands of a Spanish company, at the head of which stands Madame Bremon, an actress who brings with her a reputation acquired in Spain and in Brazil.

M. Nestor Roqueplan is about to undertake the management of the Châtelet.

By an Imperial decree the Baron Taylor, well known in Paris in connexion with learned and charitable societies, has been raised to the rank of a senator.

From America, we learn that the 'Messe Solennelle' of Rossini has been played at the New York Academy of Music. Mr. Lester Wallack was expected to leave for England on the 12th of May. Miss Marriott, since her arrival in New York, had suffered from severe illness. The late Artemus Ward is announced as joint author with Mr. T. W. Robertson of the comedy of 'Ours,' which is now being played at the Park Theatre, Brooklyn.

The second appearance of Rossi, the Italian tragedian, took place in an Italian version of the 'Struensee' of Michel Beer, the brother of Meyerbeer. Rossi made a less favourable impression in this play than in 'Hamlet.' Signora Casilini, by whom he is supported, effected in it, however, a marked advance in public estimation.

A new four-act opera, 'Alba d'Oro,' by Signor

Battista, has been produced at the San Carlo, at Naples. The composer was twenty times recalled. But as Signor Battista generally has this same success at Naples, and never anywhere else, the compliment has not much significance.

The Viennese orchestra of female musicians is going on a *tournee* through North Germany to St. Petersburg.

Mdlle. Carlotta Patti is now in Constantinople with her *troupe*.

#### MISCELLANEA

*Ebony*.—How long has this article been recognized as wood? Ancient writers appear to have classed ebony with ivory in value. The trees *Diospyros ebenum* and *D. ebenaster*, from which the best ebony is produced, belong to India or the Mauritius. Ebony is cut out of the tree. The best bits being in the centre, the outer surface is quite unfit for the purposes to which ebony is applied. The Hebrew name עֲבֹתִי, *ebonim*, occurs but once in the Old Testament, Ezekiel xxvii. 15, where we have "horns or tusks of ivory and ebony." *Hobnīm* is so like ebony, and the classification with ivory is so clear, that no one need doubt that ebony is really meant. But does it mean "whole trees," or only pieces of ebony? *Planks* of ebony would not meet the case. I wish to extend this subject to the illustration of Chaucer. 'The Rime of Sire Thopas' is inserted in the 'Canterbury Tales' as preliminary to the 'Tale of Melibeus,' and contains quaintnesses of speech antique even in Chaucer's day. Among other things, we are told that

His saddle was of revel bone.—L. 13807.

What is this but ruler bone, *i. e.* ebony? the stuff of which rules are made—hard black things, that show no stain of ink, are heavy for their size, and durable? Sire Thopas, whose name is a jewel, is decked with extravagancies: "a shield all of gold," a "sheth of ivory," should have a saddle of ebony to match—not in colour certainly, but in value. The earliest commentators on Chaucer say "rayed," *i. e.* *riolé* = diversely coloured. Your readers may inspect such saddles of real rayed bone now-a-days. I have seen one in the Meyrick Collection at South Kensington, and another in the Tower, class vi. No. 61, circa 1475. The bone is very coarse, sliced thin, and cut in long, narrow strips, which might be done with a circular saw, and veneered on prepared leather, perhaps *cuirbouly*, and curiously engraved in coloured patterns. It seems to me that Chaucer could not have intended to provide Sire Thopas with a saddle of real life, and so has burlesqued the subject by substituting ebony, as the most unlikely thing for his purpose. A. H.

*Liverpool*.—Permit me to call the attention of those who have been discussing the origin of the name of 'Liverpool' to the following extracts:—"The ibis is adopted as a part of the arms of the town of Liverpool, and formerly, if not at present, stood conspicuous upon the Guildhall in truly golden array. This is termed a *Liver*, from which that flourishing town derived its name, and is now standing on the spot where the *Pool* was, on the verge of which the *Liver* was killed."—*Montagu, 'Ornithological Dictionary,' Supplement, 1813.*—Hereupon it has been remarked:—"The arms of the town of Liverpool are comparatively modern, and seem to have no reference to the ibis. The bird has been adopted in the arms of the Earl of Liverpool, and in a recent edition of 'Burke's Peerage' is described as a cormorant, holding in the beak a branch of sea-weed. In the Plantagenet seal of Liverpool, which is believed to be of the time of King John, the bird has the appearance of a dove with a sprig of olive. For a drawing of this ancient seal, with various other particulars, . . . I am indebted to the kindness of John Skaife, Esq., of Blackburn."—*Yarrell, 'British Birds,' 1843, ii. p. 506, note.* Far be it from me to say that Montagu's derivation is the true one. I do not exercise myself in these matters; but I may perhaps be allowed to say that in deriving the name "Liverpool" such names as "Livermead" in Devonshire and "Livermere" in Suffolk should also be explained. One can perhaps account for them on Montagu's hypothesis; but I have not seen any

other which will answer the requirements of their cases.

ALFRED NEWTON.

*Cambridge*.—I take it to be the fact that a large amount of the immigration to Britain was by way of Belgium, and thence, for the sake of fair winds and smooth water, to East Anglia and the shores of the Wash. A series of extracts from old writers, by Mr. Surtees (*Athen.* p. 343), shows that the Flanders route was the usual one. Besides, we find numerous places in East Anglia with names of Celtic origin. But, taking up the route to Cambridge, we come first to the Wash (from *uisge*), which has upon or near its shores Ken Hill; Lynn, *i. e.* *linn*; Downham, from *dun*; Lincoln, the Roman Lindum, *i. e.* *Linn-dun*; and Wisbeach, from *Uisgebach* (= Wash-stream), similarly to Holbeach, Holbeck and Holborn. Ascending the Ouse, *i. e.* *euas*, we pass Ely, *i. e.* *Eel-ey*, and, keeping to the left branch of the river, we note, after passing through forty miles of dead flat, a very palpable head, the Castle Hill of Cambridge. Now, *uisge*, *linn*, *euas*, *dun*, *ey* and *ken* are all Celtic. When, therefore, I find on the same route a town called Cambridge, with a bridge near to and leading toward a *head*, which in Celtic is *ken*, I conclude the name to mean Ken-bridge, *i. e.* the bridge at the head. That a bridge existed there under the Romans, when *ken* was still in use, is, I think, evident from the fact that at least three Roman roads converge towards the point. But Cambridge is Cantabrigia in Bede, and Chaucer has

At Trompyngtoun, nat fer fro Cantebrigge.

But these confirm the derivation advanced. Kent, *i. e.* "kenneth," is the generic of the specific *ken*, and means that a district, generally, "headeth"; and the Observatory Hill, the high ground near Madingley, and especially that at Hardwick (*i. e.* Ardwick=Height Town), prove its applicability. We have at least two other places whose names are identical with that of Cambridge, viz., Pembridge and Bembridge. There is this to be noted about Pembridge, that it also has a Hardwick near it, and that the river there is not the Pem, but the Arrow; a proof that there it could not have been the river which gave its name to the town. W. B.

*French Bread*.—From how much earlier than 1611 does the excellence of French bread date? Cotgrave says: "Pain tant qu'il dure, vin à mesure—Prov. Eat bread at pleasure, drinke wine by measure : a precept which the French observe in the first (howsoever in the second) part; for no people eat more bread, nor haue better bread to eat, then they."

*The Horse*.—A very graceful iron horse remains in Tanfield Church, near Ripon. It canopies the alabaster effigies of a Marmion and his spouse. Attached to it are sconces for holding candles. There are two on either side, and three on the ridge. I think, but am not quite sure, that there is an engraving of it in Whitaker's 'History of Richmondshire.' A rude sketch, showing a part only, may be found in the 'Reports of the Yorkshire Architectural Society,' 1851, page 250. An iron horse of late perpendicular character, but very good workmanship, was removed several years ago from the choir of Snarford Church, in Lincolnshire. One half of it—all that could be recovered—is now in the South Kensington Museum. A sketch, which does not do it justice, may be seen in my 'English Church Furniture,' page 126. The Churchwardens' accounts of Leverton, near Boston, show that a play was performed in the church of that village late in the reign of Elizabeth:—"1595, for playing in the church, iij. s. viij. d. . . . to the apparer for sufferings a plaie in the church, iij. s. viij. d." Does the latter entry indicate that the apparitor caused the Churchwardens to pay a fine for their indiscretion, or that he charged the money for granting them permission to have their amusement within consecrated walls?

EDWARD PEACOCK.

TO CORRESPONDENTS.—T. C. B.—E. C. G.—R. A.

*Errata*.—Page 662, col. 3, line 23 from bottom, for "Archdeacon Hall," read *Archdeacon Hale*.—Page 663, col. 3, line 34, for "Hordley," read *Herdeby*.—Page 670, col. 2, line 5 from bottom, for "favour" read *fame*.



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# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2170.

LONDON, SATURDAY, MAY 29, 1869.

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THREEPENCE  
Stamped Edition, 4d.

## UNIVERSITY COLLEGE, LONDON. HYGIENE AND PUBLIC HEALTH.

Professor W. H. CORFIELD will deliver the Introductory Lecture open to the Public to his Course of Twelve Lectures on MONDAY, June 7th, at Four P.M.

The subsequent Lectures will be delivered at the same hour on the succeeding Wednesdays and Mondays. The subjects of the Lectures will be the principles of Hygiene, and the application to it of the data afforded by the Experimental Sciences.

Fee for the College, 12. 12.

JOHN ROBSON, B.A., Secretary to the Council.

## UNIVERSITY COLLEGE, LONDON. TUESDAY EVENING LECTURES.

The last Lecture of the present Series will be delivered on June 8th, by E. B. TYLOR, Esq. Subject—The Spiritualistic Philosophy of the Lower Races of Mankind.

The Tickets will admit either Ladies or Gentlemen, and may be obtained at the Office of the College, price 2s. 6d. each. The proceeds will be paid over to the Fund now being raised for erecting the South Wing of the College.

JOHN ROBSON, B.A., Secretary to the Council.

## ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street, W.

EMANUEL DEUTSCH, Esq., F.R.A.S., will, THIS DAY, at 3 o'clock, commence a Course of THREE LECTURES on SEMIOLIC CULTURE, to be continued on SATURDAY, June 5 and 12.

Subscription to this Course Half-a-Guinea.

May 29, 1869.

H. BENICE JONES, Hon. Sec.

## ROYAL BOTANIC SOCIETY GARDENS, REGENCY PARK. AMERICAN PLANTS.

The EXHIBITION of these Plants will be OPENED on TUESDAY NEXT, June 1st, and will be continued till June 14th. Tickets of admission, 2s. 6d. each. The ordinary privileges of the Fellows of the Society will be as usual.

A Band will play on the Wednesday Afternoon.

## ROYAL HORTICULTURAL SOCIETY, South Kensington, W.

GREAT FLOWER and FRUIT SHOW and RHODODENDRON EXHIBITION (under the monster tent), by Mr. Waterer, of Knapp Hill, Working, on WEDNESDAY and THURSDAY, June 3 and 4. Bands of the 1st Life Guards and Royal Horse Guards from three. Tickets, which must be bought before the 2nd, and can be had at all the principal Musicians'—First day (doors open at two), Fellows' friends, 3s. 6d.; public, 5s.; or on the day, 7s. 6d.; second day (doors open at ten), admission, 5s.

## ANTHROPOLOGICAL SOCIETY of LON- DON, 4, ST. MARTIN'S PLACE, Trafalgar-square, TUES- DAY, June 1, at 8 P.M. Papers to be read:—

‘The Distinctions, Mental and Moral, occasioned by Difference in Sex’—GEORGE HARRIS, F.S.A.

‘Difference in Minds of Men and Women’—J. M. ALLAN, F.A.S.L.  
J. FRED. COLLINGWOOD, Secretary.

## SOCIETY of FEMALE ARTISTS.—The COSTUME LIFE ACADEMY is continued at 53, GEORGE- STREET, Portman-square, TUESDAYS and FRIDAYS, 1 to 5.

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Mr. Fisk's Lectures on Anatomy (previous to the sitting of the Model) are on TUESDAYS.—Application to the Hon. Sec., addressed 53, George-street, Portman-square.

## FREE CHRISTIAN UNION.—The FIRST ANNIVERSARY of the FREE CHRISTIAN UNION will be held as follows:—

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SERMONS by the Rev. ATHANASE COQUEREL (in French), Pastor of the French Protestant Church, and the Rev. C. KEGAN PAUL, Vicar of Sturminster, Dorset. The Devotional Service by the Rev. WILLIAM MIALI, of Queen's-road Chapel, Brighton, and the Rev. JAMES MARTINEAU, of Little Portland-street Chapel.

The FIRST ANNUAL MEETING on WEDNESDAY EVENING, June 2nd, at Half-past Seven, at Freemasons' Tavern, in which M. Coquerel and others will take part. All persons interested in promoting Catholic Union are earnestly invited.

Papers explaining the nature and objects of the Union may be had from Messrs. Williams & Norgate, 14, Henrietta-street, Covent-garden, London.

## DULWICH COLLEGE.—MATHEMATICAL MASTERSHIP.—The Master of the College is prepared to receive Applications for the office of PRINCIPAL MATHEMATICAL MASTER in the Upper School. The Salary will commence at £1,000 a year. Candidates must be Graduates who have taken First-Class Honours in Mathematics. The Master appointed will be required to enter on his duties immediately after the Summer Vacation, when one wing of the new buildings will be ready for the reception of 360 Boys. Further particulars may be obtained upon application, by letter, to the Rev. the Master of Dulwich College, London, S.E.

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strong form here cited. The travelling dragomans are only a lower type of the pests of the East, and in this instance we are inclined to attribute to the dragoman many inaccuracies and inconsistencies, for which other portions of Mr. Tozer's text afford the antidote. Another disturbing influence which he has not escaped is that of consuls, with English names, born and bred in the East, who have now for so long a time been spreading disaffection and discontent among the populations of Macedonia, Thessaly and Epirus.

We advert to these circumstances because they lessen the practical value of Mr. Tozer's volumes to those not well acquainted with the country, as the casual observer will not always find out at the right time where the slip of the dragoman or the consul has been corrected by the independent observation of Mr. Tozer. This is to be regretted, because in impartiality Mr. Tozer approaches the historian of Greece, Mr. Finlay, and within the bounds we have named gives the just praise and censure of Turks, Albanians, Greeks, and Wallachs. There is, consequently, a great deal to be learnt from his pages on the complicated questions affecting the far eastern peninsula of Europe and its northern confines.

We qualify some of his observations as slips, for in the first volume he attributes to the Albanians trustworthiness, truthfulness, and integrity, but in the second he gives the corrective from the pen of Mr. Finlay. With regard to Turks, particularly Pashas, they come in for some of the dragomanic and consular venom; but although Mr. Tozer could seldom communicate directly with them, he gives a good deal of evidence as to the Turkish rule in these countries, in which he distinguishes between the general Turkish government and the local Mussulman population of Albanians. It is strange, however, to notice even in his volumes what it is considered legitimate to say of Turkish gentlemen. He gives the name of a governor whom he visited, and from whom he received friendly services; and he states of the Bey, "He had a depressed look; and I have since heard that, like so many of the Turkish upper class, he is a great drunkard." This may very possibly be translated by some consul, and read to — Bey with good-natured malignity; for these personal remarks of European writers do come to Osmanli ears, as they are meant to do by the inspirers.

Let us now turn the tables, and let us read from the pen of Ali Bey in a printed book, or in the pages of the *Mejmuat Fincoun*, translated to Mr. Tozer by one of the accomplished professors of his university as follows: "Arrived at Oxford, accompanied by my dragoman, Isaac Solomons, of Posen, and now of Wapping, having an excellent knowledge of all Western languages. We put up at a small beer-shop, kept by a highly-respectable Irishman, much oppressed by the English magistrates and police. As we wished to see the Oriental MSS. and some other special objects in the University, I went with my dragoman to Exeter College, and saw the Rev. Mr. Tozer, the Vice Chancellor of the University. He received me in a very friendly way, gave us refreshments, asked me to breakfast for the next morning, and Solomons as well, and at once sent several of his officials with me to show me what I wanted. Mr. Tozer, like most dignitaries of the Church, is a portly person, bearing the signs of good feeding. He was dressed in a black costume with a straight collar, very much like that of the officials of the Porte, except that he did not wear a fez on his head. He had a depressed look; and I have since heard (from O'Donoghue) that, like so

many of the English upper clergy, he is fond of port. Mr. Tozer could not converse either in Arabic or Persian, but said he had once known a little Hebrew. The state of learning in the colleges may be judged from this. Solomons even doubted whether he spoke English as an educated man."

After referring to this kind of blemish in the narration of a courteous and tolerant traveller, we may remark, as one of the best commentaries on the real state of affairs, that Mr. Tozer enthusiastically recommends others to follow his example in leaving the beaten track of tourists; for he says there are no insuperable difficulties in the way of travelling in the interior, even during the summer months. This we receive with some qualification. Mr. Tozer is a man who, in case of need, rides his sixty miles in a hilly country, does not mind being belated or bivouacking in brigand haunts, and makes himself contented during a ten days' fast in a Greek monastic fastness. We should particularly caution travellers not to expose themselves to the fevers of the plains in the summer and autumn months; but if they will do as Mr. Tozer mostly did, keep to the mountains, we believe they would experience the same satisfaction that he did in witnessing new countries, remarkable races, and the contest still going on between the new political system and many ancient forms of society.

These several visits of Mr. Tozer have taken him to regions of very great interest to the political student and the ethnographer; and in the two volumes before us he has laid down the elements of the questions to be examined, but without, we think, reaching the full results of the investigation. As the long title of the work shows, it refers to the whole mountain regions between the Balkans and the Hellenic frontier, and comprehensive information will be found on each of many topics. These are tempting to follow; but would require at our hands separate discussions. With regard to Albania and the Albanians, there is much matter. Mr. Tozer is content to divide these people into the two nations of the Tosks and the Guegs; but the classification can be carried beyond these great groups. Under this head, he has availed himself of the untranslated works of that accomplished scholar, Von Hahn, as also on other subjects. Visiting Albania at various times, Mr. Tozer has seen the progress of the conflict between the central government and the beys and chiefs of clans, which may be described as the real conquest of the country by the Osmanlis. What is going on there is, as nearly as may be, the history of the highlands of Scotland in the beginning of the last century.

Mr. Tozer entered the country of the feudal Roman Catholic chief, the late Bib Doda Pasha, or head of the Mirdite Albanians, and was in the palace, which contained the remnant of the family,—two murderesses, and the descendants of the murdered. Mr. Tozer was not much impressed with the civilization of this Christian group. His passage through Montenegro, however, gave him a very favourable opinion of the people there, to such a degree that he not only advocated their political pretensions, but he is fully persuaded they are a very quiet people; whereas they are known throughout Turkey for their bloodthirsty propensities, and can well compare with Albanians, and go beyond the Greeks. To the Wallachs of Mount Pindus he has devoted some attention; but he has added nothing to the subject, although he has studied it. Of the gipsies, curiously enough, he says very little. Of the Armenians he has formed a remarkable estimate.



To our knowledge of the monasteries of Mount Athos we cannot say Mr. Tozer has added, although he visited them all. M. Didron, Mr. Curzon and Herr Gass are still his chief authorities, and ours. We think there is something yet to be done on the influence of the convent art of Athos on the Armenians and Georgians. Mr. Tozer has selected from Sir Thomas Wyse one curious observation, and which is still true—that Greek churches are decorated by painters from the Holy Mount; but there is a circumstance which seems to have escaped notice—that the painting of the pictures of saints has now in a great degree passed into the hands of the Russians; and notwithstanding Russian inscriptions instead of Greek, they are largely sold by the dealers. Of course, in Bulgaria the Russian alphabet has a chance of preference over the Greek.

In the Troad Mr. Tozer made a tour, which he describes, and his Appendix A continues the subject. We have here the last views of Von Hahn, but we do not find the researches of Messrs. James and Frank Calvert quoted. It is one great advantage as to the Troad that each can form his own theory.

The three closing chapters of the work give a review of the subjects of Romaic ballads, Greek folk-lore, and the relics of mythological superstitions. These are treated in their comparative relations, and in such a way as to give more particularly a view of the labours of Ulrichs, Passow, Von Hahn and Fauriel, besides those of our countryman, Mr. Pashley. Beyond these chapters there are many illustrative passages in various places, relating not only to the Greeks, but to the Albanians and Wallachs. On the evidence of the folk-lore, to a great degree, Mr. Tozer is inclined to resist Fallmeyer, and to regard the Greeks as to some degree participating in an Hellenic descent, although he admits a strong Slavonic infusion and neglects the Albanian. Mr. Tozer points out more than once the true relation to the Romaic of the Neo-Hellenic of Athens, which he represents as an artificial language, apart from that of the people.

Among ethnological notes we find more than one quotation favouring the reports of Von Hahn and Newton as to tailed men in Albania, which Mr. Newton conceives to be connected with the old legends of satyrs. Various cases are quoted by the Albanians which appear authenticated; but the negative evidence is strong; for the Turkish military surgeons in Albania told Von Hahn that no such *lusus nature* had come before them in their inspection of recruits.

Although these volumes are small in size, they are provided with two good accessories—a copious table of contents and an index, which will render them works of reference to the scholar and the traveller for some time to come.

*Life of Mother Margaret Mary Hallahan, Foundress of the English Congregation of St. Catherine of Sienna, of the Third Order of St. Dominic.* By her Religious Children. (Longmans & Co.)

It will, we think, be impossible for the best-natured reader not to smile when he turns from the handsome, humorous, rather sly, and complacent portrait of "Margaret of the Mother of God," which is the frontispiece to this volume, and finds in the text that she practised fasting, as her children knew, and terrible austerities of which indeed, as Bishop Ullathorne admits, the community over which she presided knew nothing whatever. The prelate just named has written a Preface to the

work, in which he says, that having read the *Life* he bears witness to its authenticity. It is astonishing to us, we confess, that Bishop Ullathorne did not detect the contradictory statements made by the superabundant authors, nor discover that, according to their own showing, the practices of this doubtless very good woman were not in accordance with her alleged chief maxim, "God Alone," and none other.

Margaret Hallahan was of very humble birth and of a most unhappy home. She was born in 1803. Her earliest remembrances were of her visits to Tyburn, where Roman Catholics were wont to go to do honour to certain of their co-religionists who had been hanged there since the Reformation. The biographers call them "*Martyrs*," and several of them were undeserving of their fate; but the word is some token of the spirit which pervades and spoils the book for general readers. The favour of these last is hardly obtained for the heroine by an incident of her life when eight years of age. On the evening of the Jubilee celebrating the half-century of George the Third's reign, we find Margaret "dancing about in a passion and pulling her own hair, because her parents refused to take her out to see the illuminations." Among her endowments are described, an ignorance of ciphering, but a capacity to find out errors in other people's arithmetic; an incapability for needlework, but an acuteness in seeing the bad stitches of other sewers. This readiness in discovering the defects of one's neighbours is by no means a monopoly of the Saints. It is only curious that so acute a child as Margaret should have actually believed that a painted eye in a Roman Catholic chapel was the very eye of Him who made the world. A child-like faith is beautiful, but this conclusion is not of it. In matters like this, the perception of the authors is sadly at fault. Philosophy they might be expected to handle awkwardly; but simple morality they *should* understand. When Margaret was a maid-servant in a Madame Caulier's house (where she had been taken in from motives of charity) "she used to give away whole loaves to the charwoman." That is, she stole her mistress's bread, and gave away what did not belong to her. It reminds us of Mrs. Haller's charity in distributing wine to the sick villagers which she had taken out of her master's cellar! Margaret is praised for never setting her affection on any human creature. Yet one has heard of the command, "Love one another." Her ignorance may be taken in excuse for some of her harshly uncharitable assertions respecting her neighbours. She is described as saying that whatever fair words and measures were awarded to Roman Catholics by Protestants, the latter could never be trusted as friends. "They may say what they choose, but they would like to hang us all." Margaret may have thought so, but so grave an editor as Bishop Ullathorne would not have been ill employed if he had caused his "*Religious Children*" to have inserted a note to the effect that such an assertion is flagrantly untrue.

Pious souls will be startled at the irreverence with which Mother Margaret treated personages who should, in her eyes, have been held sacred, and whom strangers to Margaret's sisterhood would treat with grave and sober respect. After she had become devoted to a life of seclusion, Margaret brought from Belgium "a bottle of Ste.-Philomène's oil," with some little miracle-making appended to it. Margaret thought that "Philomena ought to do something for her, for she (Margaret) had been the first to bring her to England." There is the same free and easy way with more holy and more blessed women. The Virgin herself can scarcely have looked lovingly on Mother Margaret when

she went into a Protestant church at Coventry, while a large congregation were engaged in religious worship, and "recited aloud the Litany of Our Lady." The wildest Protestant fanatic would have a better sense of decency in a Roman Catholic church. Indeed, Mother Margaret seems to have had little sense of that quality in her own Church when she busked up her skirts and executed a dance before the image of the Virgin, to the great astonishment of "her friend Miss G.," who is cut short with an initial because she did not admire the salutatory saint, whose propriety is described in the remark that "she only danced before her Mother!" We meet with the same taste in various other ways. Referring to this austere lady's account of the "turkeys and geese that came tumbling in on Christmas Eve," Margaret alludes to her own obesity,—born of the privations, we suppose, that come of the above "tumbling in"; and she delicately remarks, "I have one comfort, that there are some fat saints in Heaven; St. Thomas Aquinas was very fat; and I think it is the mark of a true Dominican." This facetiousness with and about the saints is repulsive enough; but it takes form more offensive in such passages as the following: "One day she told them she was going to ask Our Lady for a particular favour. 'But suppose she does not grant it!' inquired M. De Bury. 'Oh,' was the reply, 'I shall tease her till she does!'" Can such flippancy take an air of sanctity in the bishop's eyes? Is there not something really to shock the purer sense in Mother Margaret, when in much pain, exclaiming, "I am almost ready to fall out with the Blessed Virgin. I tell her, if she had a bad back, I would soon cure her if I could." Is not this of worse quality than the old soldier's prayer before battle: "Oh, God, do with La Hire, in this fight, as La Hire would do with thee if La Hire were God and thou wert La Hire!" There is more of similar profanity; and yet Mother Margaret is praised for her profound respect for holy things, as, for example, when at a modest Roman Catholic chapel she did not see the Host on the altar with an ever-burning lamp before it, but found "it" in the sacristy cupboard, in a mean vessel, she exclaimed "My Lord and my God in a pewter ciborium!" Japan could not match this for superstition and irreverence. But anything seems excusable in this corpulent, fasting Mother, who invited images and pictures to her Community-House at Stone, and found that images and pictures accepted the invitation.

The contradictions in the volume are the more amusing as they are in closer juxtaposition. At page 220, when the visit of certain priests is expected at one of her houses, the Mother writes:—"Get a large piece of beef and a leg of lamb for their dinner, peas and potatoes, and a good bread-and-butter pudding and a fruit pie, and get them some good beer. . . . You must have some mince-pies and plum-puddings for Christmas; and give Father something good sometimes, and a good supper at night." All praiseworthy; but why is it thus written on the page face to face with this?—"Thank God, we live hard. May it be so to the end. . . . If our heart is in this work, what does our food signify? Let the body die and go to heaven!"

As with appetite and digestion, so are the contradictions numerous respecting education. This worthy woman could no more spell than Lord Duberly could; and she informs the world that "secular learning does not help the soul in any way." "I fear," she says, "that it will be in England as it always has been—mind and body will be taught, and the poor



soul will be left in ignorance;" yet a page or two later we have her exclaiming, "I should like our children to learn everything." We are told, moreover, that progress in physical science alarmed her. She "was not very complimentary to the philosophers, . . . and she even felt a certain satisfaction when some of their wonderful modern discoveries came to naught: as when, in spite of storm-signals and meteorological theories, the wrecks on the English coast increased instead of diminishing in number." Surely this must have been what is called a "cruel satisfaction."

Finally, it is to be observed that Margaret Hallahan desired nothing so much as being unknown to the world. In spite of that desire, she is here dragged into the fullest light of that world, with more of damage than of justice to a character which was evidently that of a clever and sincere woman. She was evidently, as the "Religious Children" let slip, a woman really without any "Puritanical solicitude to edify"; at the same time, she is so described as to leave an exactly opposite impression. She accomplished or helped to accomplish many good works. The record that at sight of her funeral a Protestant "of the lower orders" suddenly became Roman Catholic, and that bees "were busy among the flowers" that decorated her bier and body, is doubtless the first chronicling of evidence which, in its after accumulation, may add poor and not quite perfect Margaret Hallahan to the list of saints.

*Castelvines y Monteses: Tragi-Comedia.* By Frey Lope Felix de Vega Carpio. Translated by F. W. Cosens. (Printed for Private Distribution.)

It is well known that Lope de Vega wrote a play on the same subject as 'Romeo and Juliet.' The Spanish author was a contemporary of Shakspeare; and it is curious to compare the way in which two great poets regarded the capabilities of this Italian story as a subject for the stage. The superiority of Shakspeare's version is not an English boast—that superiority is immeasurable; and critics of all nations—excepting those, perhaps, of Spain—proclaim it. Still, it is well for us to have easy means of comparing the two plays; and through Mr. Cosens's careful and almost literal translation, a reader fortunate enough to receive a copy will have these means. Mr. Cosens speaks of the difficulty of finding an ordinary publisher for such a work; indeed, he ventures to say that the issue of such a translation "never could prove commercially profitable." This, we think, is saying too much. There is a public for everything that really illustrates Shakspeare's works; and many persons would be glad to have this volume besides those favoured few who rank as Mr. Cosens's friends.

The only English version of the Spanish play accessible to the general reader is the 'Romeo and Juliet,' a Comedy written by that celebrated Dramatic Poet, Lopez de Vega, a Contemporary with Shakspeare, which was printed for William Griffin, at the Garrick's Head, in Catherine Street, Strand, 1770. That version is not only a wretched affair, but is somewhat scarce. For the purposes, therefore, of criticism and comparison it is of little use. Besides, the anonymous translator had taken many liberties with his text. He had changed the title from 'Castelvines y Monteses' to 'Romeo and Juliet'; he had altered the names of many persons in the drama; so that Castelvines became Capulet, Monteses became Montagu, Roselo became Romeo, and Julia became Juliet. He had omitted whole scenes from the play, substituting a brief and bald account of the

action in the suppressed scenes; and generally he had striven to give the Spanish work an altogether false appearance of similarity to that of the English. Moreover, he had washed the poetry completely out of the play. In fact, as Mr. Cosens remarks, this poor production was a "traitorous rendering of the original." The value of the present work is consequently great.

To see in a striking way the difference between Shakspeare's treatment and that of his Spanish rival, the reader should compare the garden-scene in 'Castelvines y Monteses' with the balcony-scene in 'Romeo and Juliet.'

He jests at scars that never felt a wound, cries Romeo. In the Spanish play Roselo approaches the bench on which Julia is seated, and takes his place beside her; as the stage-direction says, "Roselo sits on one side of Julia, Otavio on the other." On which the lady and her two lovers enter upon somewhat awkward conversation. Otavio answers to the fiery Tibalt of the English poet; and he is not only represented as Julia's cousin, but as her lover. He is a morose and discontented fellow, and wishes Roselo were in any other place than his mistress's garden. The young lady's wit is equal to the occasion—equal, that is, to the Spanish occasion. In the midst of the dialogue the following stage-direction occurs—"Julia gives her hand to Roselo, but turns her face to Otavio—Roselo understanding that her conversation is addressed to him." Then comes the following dialogue:—

ROSELO. Oh! sweet, soft hand, to clasp so close in mine.

JULIA. I hope to please thee, gentle coz, And yet I fear my boldness doth do more Than much outstep all maiden modesty.

I can show thee no greater favour than To say thou hast my most enduring love.

ROS. He who is primed to drink a toast To Love, needs little invitation to the deed.

JUL. He who doth turn a shoulder to the foe Surrenders at discretion.

OTAVIO. Yet when thou turned'st from me And left mine enemy to gaze upon thy face, Think'st thou 'twas strange to doubt?

JUL. And so I show my hate and doubt, By leaving all for thee.

OTAV. Sweet lady Julia, now no longer I complain nor doubt.

ROS. Dare I give credence to mine ear That these sweet words are all for me?

JUL. Lack I not some courtesy, good coz?

And yet I see no help for't.

OTAV. Nay, Julia, thou wouldst never err Though placed by Love in greatest strait.

JUL. And thanks you owe so much to me, And yet thou think'st so little due to be.

OTAV. Julia, wouldst thou drive me mad?

ROS. She favours me beyond compare.

JUL. Did opportunity permit, you'd see How bold and saucy I would be.

OTAV. Good Fortune smiles upon my hopes.

ROS. Her words fall on my ravished ear As murmuring waters flowing near.

OTAV. Thus joy doth follow small mishap.

ROS. She speaks to me alone, while yonder fool Doth think each whispered word 's for him.

JUL. Oh, never in these sweet sunny hours of life Knew I so much to charm me.

OTAV. Sweet love consumes me With his thousand fires.

ROS. Each honied word her lip distils Creeps in mine ear as most melodious music thrills.

JUL. Think ye not, sirs, such free and open speech Doth savour of some licence?

OTAV. Love like ours, sweet coz, doth know Full liberty of word and thought.

ROS. Deem me not rashly bold nor rude; But as I saw and madly loved, so thou Dost heal the wound with charmed words.

JUL. To see thee was to love. I blush, For art thou not so handsome, bold, So young and gallant too?

OTAV. Having thy love, I breathe, sweet coz, The air with angels.

JUL. I'll say thou art a mirror, where Though I am far distant from the sun, His glorious rays shall fall on thee, And by reflexion glance on me;

And so thy light and heat remain as part of mine.

ROS. The sun's great brightness burns apace Because I feel him at the full;

And yet undazzled still I see my sun of love; No shadows now I fear from clouds above.

JUL. A question, who doth love me best?

OTAV. I!

ROS. I!

JUL. Whose then am I?

OTAV. Mine!

ROS. Mine!

JUL. Wilt thou be mine only?

OTAV. Yes!

ROS. Yes!

JUL. And wilt ne'er forswear me?

OTAV. No!

ROS. No!

JUL. Carest thou to see me oft?

OTAV. When can I see thee?

ROS. When can I see thee?

JUL. Later, then 'tis better.

OTAV. Better!

ROS. Better!

JUL. Say then who shall guide thee?

OTAV. Love!

ROS. Love!

JUL. Wilt come alone?

OTAV. I will!

ROS. I will!

JUL. Shall I wait for thee?

OTAV. Wait!

ROS. Wait!

JUL. May I come assured?

OTAV. Assured!

ROS. Assured!

JUL. Where?

OTAV. The orchard!

ROS. The orchard!

JUL. Be silent, Love.

OTAV. As death.

ROS. As death.

OTAV. Methought that echo, with her twice-told voice, Did whisper'd answer give to every utter'd word.

JUL. 'Twas naught but roaming fancy's flight, Or zephyrs whispering to the starry night.

ROS. To JUL. Not one single word mista'en.

OTAV. Thy rashness, sweet, aggrieves me not, Thy misgivings cause me no surprise;

Echo I'd have repeat the voice I love, Ever in whispers to the crowd unheard.

JUL. If the whispers be not thine, Whose then their echo? The words Thou heard'st perchance were mine.

OTAV. Sweet Julia, I'd have our lives to be Naught but the echo of thy love for me.

ANTONIO. Time draws on apace, Already it is growing late.

JUL. *aside* (giving a ring to ROS.). Keep this.

OTAV. Keep this! keep what?

ROS. (*aside* to JUL.). Oh, this indeed is bliss.

What do I not owe thee, sweetest maid?

JUL. To OTAV. How dull thou art! Dost comprehend me yet, or thou part?

OTAV. Nay, how should I?

JUL. Didst thou not note that thus I placed my hand upon my heart,

In token that I gave it free to thee; And so I said, in truth, keep this?

OTAV. So will I, my soul's idol, and for ever Guard thy precious gift of love.

ROS. (*aside*). Is she not angelic as discreet? Amazed I listen to her words so sweet;

She bids me this dear ring to guard, And so her heart surrenders all to me.

Otavio thinks 'tis his. Oh Love! blind boy, Her beauty and her wit enslave. Oh joy!

This extract will suffice to show the great difference in power and humour between the Spanish poet and the English poet. The ending is, of course, happy. Roselo espouses Julia, and the whole winds up with a clang of marriage-bells.

The Spanish text from which Mr. Cosens made his version is that of Don Juan Eugenio Hartzenbusch, published by Rivadeneyra, in his 'Biblioteca de Autores Españoles,' 1860.

*My Holiday in Austria.* By Lizzie Selina Eden. (Hurst & Blackett.)

Miss Eden enjoyed her holiday, and her readers will have a share in her pleasure. She writes like one who has nothing to do but to amuse herself, and to record the lighter impressions of an agreeable journey. Easy and fluent in her style, lively and pleasant in her matter, she does not profess to enter deeply into any subject that she touches, or to look around in search of any more details than strike her passing observation. We have her genuine recollections of Salzburg and Berchtesgaden, the Königssee and Ischl, Brunn and Laxenburg. It so happens that these places are already familiar to most of us, and Miss Eden does not add to our stock of knowledge. But she always reminds us agreeably of what we have seen in our own travels; she takes things good humouredly, and she never tries our patience. If this does not say much for the literary merits of her book, it is a sufficient proof of its attractions.



The few glimpses Miss Eden gives us of the change which is being worked in Austria by the Seven Weeks' War, come at an opportune time after the late speech of the Emperor. One significant fact is, that the white uniform is to be discontinued. Miss Eden regrets the sacrifice of this picturesque garb, but admits that dark blue will be more practical. It was always difficult to keep the white uniform clean, and it was a conspicuous mark for the enemy's fire. However, it dated from the Crusades, and, like many other traditional characteristics of Austria, it was sacred from its antiquity. Perhaps some other traditions will fall with it, or will not long survive it. The generals who also date from the Crusades, the deficit which seems to have been growing since then, the Concordat which is in harmony with those times, might well be the earliest victims. Miss Eden seems to have found some discontent among the Austrians themselves with the promised reforms. She heard reports of exceptional favour being shown to the Hungarians, much to the discontent of Austria proper and Bohemia. "The Empress especially," says Miss Eden, "is supposed to have a strong leaning towards Hungary, and the most ridiculous stories are afloat relative to her dislike to Vienna and the Viennese. One absurd story, to the effect that when Her Majesty entered her box at the Opera she always went in backwards, as she did not wish to bow to the audience, only shows how easily a jealous people can invent imaginary causes of discontent." We do not know whether the story about the revenge of a young Hungarian officer on ultra-aristocratic pride comes from the same source, but Miss Eden evidently believes it:—

"I was told an anecdote illustrative of Hungarian pride. The incident occurred at a ball at Pressburg last winter. A young lady, who thought herself demeaned by having for a *vis-à-vis* a young officer who was not a noble, hardly allowed him to touch the tip of her little finger when she passed him in the quadrille. The second time, thinking even this slight favour too great a condescension, she held him the corner of her pocket-handkerchief! He coolly took it, used it, and returned it to her! Not a gentlemanly thing to do, but it served her quite right."

While these feelings prevail, there seems no immediate prospect of Austrian unity. The social conservatism of the people is too strong, even if their political prejudices can be conquered. Miss Eden found that many of the ancient superstitions still survived, and that some of the popular customs were as backward as ever. In Salzburg, people believe that there is one person in the town who can extract the teeth of snails, and that an amulet of these teeth worn round the neck of a baby which is cutting its own teeth is an invaluable safeguard against convulsions. The picture which Miss Eden draws of the garb and treatment of Austrian babies is by no means new, but is extremely telling. "The little helpless creature," she says, "is first clad in some of the usual baby under-garments, and then is tightly bound by swathes of linen to a quilted, hard wrapper, in which it is encased like a chrysalis, its legs being so bound that it cannot move them. This wrapper, after being again bound very tightly round, is ornamented with a ribbon and bow—a wretched mockery of the poor little sufferer." A bit of moist white bread tied into a rag is then popped into the child's mouth, and the child itself, instead of being called baby, after the "home-like, comfortable" English fashion, receives and fully deserves the name of "*Wickel-kind*,"—rolled-up child. Miss Eden is indignant at there being no such words as "nurse" and "nursery" in German. "If the rolled-up child is not asleep, let us go into the child's room,

and ask the child's woman for some tea," does not," in her judgment "sound half so cosy as 'Let us go into the nursery, and if baby is not asleep we will ask nurse for a cup of tea.'" But if Miss Eden asked the child's woman to put "*Oberst*" into the tea, she would find her own astonishment, and her fear of "a colonel or some high official" being dropped into her tea-cup, more than equalled. The Austrian word for cream is *Obers*, and the final *t*, which Miss Eden adds to it, is either a mistake or a wilful caricature. Miss Eden's general correctness inclines us to the latter hypothesis.

*The Life of Father de Ravignan, of the Society of Jesus.* By Father de Ponlevoy. (Dublin, Kelly; London, Simpkin, Marshall & Co.)

It is owing, no doubt, to the moral imperfections of our nature that we have found this book so long and tedious, and that we have failed so completely to gather from it what was the real secret of the Père de Ravignan's various successes. Perhaps the author did not mean either to interest or enlighten us. It may have been his sole object to address himself to those who could appreciate the semi-miraculous manifestations which he has related with such unctiousness. We confess that whatever might be the value of the rest of the book, these passages would fill us with distaste and repugnance. But, unfortunately, the rest of the book too aptly coincides with these passages. The biographical interest of the work is small; indeed, almost infinitesimal. The author has professed to let the Père de Ravignan speak for himself, and "furnish the larger and more authentic part of his own history." Yet the only result of this attempt is to give us a multitude of trivial letters without any bearing on the character of their writer. It is possible that the facts of the Père de Ravignan's life may be narrated faithfully. The opinions entertained of him by others are certainly given us at much length: what we miss is the man himself; and it is no compensation for our loss that we have too much of the priest.

We should be glad if it were possible to separate the Père de Ravignan as he really lived from the complicated phantom presented in this volume. There must have been a great deal of good in him, even on his biographer's showing. His sermons must have been extremely eloquent, even if the reputation of his life had not added to his fame. Yet we learn all this from the funeral oration pronounced by the Bishop of Orleans quite as thoroughly as from this lengthy biography. The skilled panegyrist, too, left out of sight all those peculiarities which the clumsy biographer thrusts upon us. To him, with his zeal for his and the Père de Ravignan's "Mother Society," good works in general have only one meaning. Were these things calculated to advance the power of the Jesuits? Was the Père de Ravignan a faithful servant of the Society? The triumph which attends all the answers in the affirmative is just what estranges us. If these good works had a direct practical object, if this eloquence was turned to a certain purpose, we see that we can have no concern with it and them. The Père de Ravignan's success in conversions would be indeed a glory to him if he rescued persons, say, from the bondage of sin and death, or worked any other vital change in their natures. But when it merely means that he brought them round from one set of opinions to another, we cannot help thinking that far too much is made of it. What we particularly object to in this biography is its constant theory of Divine interpositions. We read in one place that a young Russian lady married

a Frenchman. "Her soul," says the biographer, "was to be dearly bought. Her husband fell ill, and, with a love stronger than death, he did not hesitate to offer his own life for the conversion of one so much beloved. Heaven heard his prayers." The husband died, the wife became a Roman Catholic. We find two pages later that she profited by the example thus set her. When the Père de Ravignan was ill, she "made a compact with the Master of life, offering herself as a victim, and we may piously believe that she drew upon herself a blow which had not been destined for her. However it may be, the apostle was restored to the earth, and she was, as we hope, received in heaven." Nothing can be more complete than these two instances. They show us conclusively that God is not a judge of what is right and what is wise, but has power to do certain acts on receiving their equivalents. The Russian lady was not intended to be saved; the Père de Ravignan was not intended to live. But it seemed better first to the husband and then to the wife that these decrees should be reversed, and they were reversed upon terms. If this is not the fair and necessary inference from the sentences we have quoted, we hope some one more learned, and of a more logical mind, will correct us. Yet it is worth while our observing that the life which was thus offered as a sacrifice was, on the biographer's own showing, a burden, and the death which was viewed as a penalty, was an actual gain. If so, the bargain was all on one side. The husband bought a blessing for his wife by accepting a blessing for himself. The wife was more selfish, for she chose to accept a blessing in order that the Père de Ravignan might be deprived of it. At a later time, when the same life was to be ransomed, the terms offered were not so advantageous. The biographer calmly tells us that "a person who lived in habitual union with our Lord heard the following words spoken by Him in her soul: 'This is a trial sent in mercy and love. The prayers which will be offered for the Père de Ravignan will touch my heart. For the advantage of souls I will leave him some years longer on earth, and during these years you must bear with suffering.' I do not vouch," adds the biographer, with becoming modesty, "for this communication from heaven, on which the reader must set whatever value he thinks fit." But it seems to him a plain proof of its authenticity that the Père de Ravignan's life was spared for exactly six years from the day of the vision. We observe, too, the former sacrifice had occurred six years before this one, which is enough to confirm the biographer's pious theory.

At the same time we read of the skill of the doctor who was in attendance on the Père de Ravignan, and we are not left to conclude that his recovery was owing solely to miraculous means. But we find that medicine is also an instrument in the hands of heaven, and that it is not sent for the mere purpose of healing. The Père de Ravignan held that "medicine, no less than sickness, was instituted in expiation of our sins," and he had therefore greater confidence in allopathy than in homeopathy, because the first was "more faithful to its providential mission." On this principle one might have a sort of vicarious pharmacopoeia. When a more pleasant kind of medicine was best suited to a complaint, some friend of the patient's being in health might consent to take a nauseous compound so as to atone for sin without impeding a cure. It is clear, too, that such maladies as require black draught and rhubarb must be more pleasing to Providence than such as need nothing but diet or stimulants. We do not see the exact need of the



doctor under such circumstances. But, no doubt, science and faith are apportioned out in some special way, so that the one may step in just where the other fails. The resources of the second are vaster. There is not only the direct appeal of which we have had such striking instances, but a multitude of other aids may be called in judiciously. The way in which a newly beatified saint was enlisted in the cause of a patient is naturally described by the biographer as a "happy thought." And if such works are to be wrought in material matters, which are exposed to the chance of some practical test, the spiritual field is at once wider and more free from interference. In the case of an old French naval officer who had to be awakened to religious belief, the Père de Ravignan relied on three separate resources. First of all, he procured the prayers of all the foundlings: "their innocent prayer has such power with God." Next he made use of a medal of the Virgin: "There will be no good done till the Blessed Virgin is interested in it." Lastly, he said mass at a certain altar in a certain "favoured church"; and, as the biographer adds, "the game was won." We are tempted to ask, whether this is religion or magic? But the biographer is so prodigal of what his translators elegantly render "blows from Heaven," that we can hardly question his sincerity. What speaks most forcibly in favour of the Père de Ravignan's genuine belief in such a system is the account of the tortures to which he voluntarily submitted. Here is a pleasing catalogue:—

"His whole life through, F. de Ravignan made the most of what was allowed him in this matter. His tendency was towards excess, and to the last a tight rein was needed to keep it in. At a later period he kept for his own use a whole arsenal of instruments of penance: disciplines of cords, others armed with iron spikes, girdles beset with needle-points, haircloths of great size, shirts of rough material, bearing crosses, the name of Jesus, figures of the Sacred Heart—all formed by needle-points. This terrible shirt was fastened round the arms, and covered the chest, and marked the sacred signs on the living flesh in characters of blood. It still exhibits signs of long use. He preferred this severe instrument of penance to all others, and even near the end of his life, notwithstanding the prostration of his strength, he often put it on. To see his gait and motions, always free and seemingly easy, no one could have conjectured the straitness of his bonds. Death has made all known by leaving us these blood-stained relics."

We do not say that the use of such instruments at all reconciles us to the theory which they are meant to support. So far from this, they would alone raise a presumption against it. Taken with the other facts of the Père de Ravignan's life, they satisfy us that he understood the apostolic ideal, and that he was ready to do and suffer all that might be required of a true servant by his master. But it is the requirement which forms the justification; and we cannot see that necessity was laid upon him to warp his mind or to lacerate his body. It will always remain the question whether his work was advanced, or his influence gained, by acts which must estrange all save the most extreme partisans of one form of opinion. He may have been able for a time to control such a convert as Mr. Home, the medium, by showing that the spiritualist world was outdone by the forces of orthodoxy; but if he really felt, with the General of his Society, that it was "much to have been able to utter the adorable name of Christ without insult"—in a Christian country, he certainly went the wrong way to work when he presented such conclusions as his to a people of logicians, and gave the descendants of Voltaire such materials for epigrammatic infidelity.

## NEW NOVELS.

*Old-Town Folks.* By Harriett Beecher Stowe. 3 vols. (Low & Co.)

THE contrast between 'Uncle Tom's Cabin' and the present work is like passing from the roar and turmoil of Fleet Street into the quiet stillness of one of the grass-grown courts which are within a stone's throw. When the Young King of Portugal visited England, we were told that the carpet on the floor of the royal apartment in the steamer was woven in compartments, with scenes from 'Uncle Tom's Cabin'; in distant and obscure rural districts, where shops were none and houses few, we have seen cottage walls covered with paper representing incidents in Uncle Tom's story. Mrs. Beecher Stowe had a theme ready-made to her hands—the conscience of the world was in a state to kindle at a passionate appeal, and the story acted on the nerves and feelings of readers like "an awakening sermon" at the period of a religious revival. Mrs. Stowe's second slave story, 'Dred,' was dull, and it is now forgotten. Her subsequent works have been read rather in memory of 'Uncle Tom' than for their own merits.

The present novel, 'Old-Town Folks' will not revive her name, although it contains some graphic descriptions of character and society as they existed in New England at the period when the Old Dominion had just passed away. A reader will find in these pages many bits of genuine humour, and have more than one hearty laugh over the touches of real fun; but as a three-volume novel, which it professes to be, and judged as a whole, it is very dull. The story is rambling and ill-constructed, or rather it has no construction at all; it runs into digressions about old forms of theological divinity, interminable conversations, and descriptions of things and persons who bear the same relation to the story that the ivy does to the tree. The incidents and main threads of the story slip out of sight, and it requires a good memory and attentive reading to discover whereabouts they occur. Mrs. Stowe had the making of a charming story in her own hands: the description of Old-Town, originally an Indian town, and the place where Elliot, the Indian Apostle, established his first settlement, is delightful; the society of the place is sketched vividly, and with a quiet humour that promises much. After we have begun to love the old grandmother, Mistress Badger, the worthy Deacon, her husband, to respect Miss Lois, the sharp-tempered but benevolent maiden aunt, to be sorry for poor little Horace and his broken-down, disappointed father, and rejoice in the adoption of Horace and his brother into the comfortable family-life at the grandmother's homestead, the story goes off to a poor wayfaring woman who, with two children, seeks shelter at a farmhouse. The farmer is just like one of the ogres in a nursery story; his wife, a compassionate little body, scared out of her life by her cruel husband, but trying to be kind by stealth: she receives the wanderers. The mother dies before the morning, and the two children are left to charity. She had been married to an English officer, who had deserted her, and returned to England, denying his marriage. The account of how the two children were taken,—the boy by the farmer, and the little girl by his sister, Miss Asphyxia Smith, and set to hard work,—is told like a fairy tale. Miss Asphyxia's "system" of training girls has a grotesque cruelty, and would be revolting if it were not redeemed by the unconsciousness of evil and the complacent belief that she is "doing her

duty." The description of the poor little girl Tina under her hardships, is both touching and humorous; the escape of the brother and sister, their adventures in the forest, and their taking refuge in an old deserted manor-house, is delightful; but as soon as they are found, and adopted into the motherly heart and ample bosom of the good grandmother, the story falls all to pieces. Horace, the original little boy, for whom the sympathy of the reader was enlisted, and who has developed a faculty for seeing spiritual visitants, which would raise the envy of Mr. Home himself, subsides out of sight, and becomes merely the narrator and chronicler. The book never revives out of its dullness. There are long details of school life and of people and things loosely tacked on to the tale; Tina is adopted by a charming old lady, whose appearance belonged to the "good goblin style of beauty," and she becomes a fashionable and fascinating young woman, fatal to the peace of all men, young and old. But when the reader would be glad to know how the father of Harry and Tina was brought to acknowledge them, and how it was that Harry became a real English baronet, and when it was that Ellery Davenport, the dangerous and fascinating grandson of Jonathan Edwards, succeeded in winning the heart of Miss Tina, and who and what Ellery Davenport's former life and errors had been, we are obliged, instead of the narrative of details which patient readers have the right to expect from a professing novel, to be content to plunge into controversial conversations about thorny and vexed questions of old Calvinistic divinity, accounts of old and curious, but happily forgotten, books and pamphlets, particularly of one by the Rev. Dr. Bellamy, of Connecticut, called 'True Religion delineated and distinguished from all Counterfeits,' which contains a most logical and unquestioning conclusion, that with very few exceptions "mankind are in a state of Being worse than Not to Be," with a cheerful outlook for the majority of eternal perdition. The stream of the narrative becomes not only feeble, but is entirely lost in the shoals and sands of doctrinal theology that would be dreary if it were not terrible.

*False Colours: a Novel.* By Annie Thomas (Mrs. Pender-Cudlip). 3 vols. (Tinsley Brothers.)

By the numerous, though comparatively small, class of readers, for whose gratification three-volume novels are manufactured by our London publishers at the rate of six a week,—those devourers of romantic fiction to whom a novel by Victor Hugo differs in nothing but length from a tale by Miss Braddon,—'False Colours' will be skimmed without dissatisfaction, and spoken of without disapproval. We can even imagine that some of the languid readers, who pass their daily hours of novel-reading in a dreamy state of mind mid-way between sleep and consciousness, will smile here and there over the confusion of its pertly penned pages, and murmur that Mrs. Pender-Cudlip is not at all inferior to Miss Annie Thomas. The opening chapters of the tale are almost amusing, from the ridicule which they throw on the frivolous ways and small ambitions of Londoners who are commercial people in quarters east of Temple Bar, and at the same time strive to be fashionable folk in western suburbs of the town. But though, like most of the writer's tales, it begins auspiciously, 'False Colours' exhibits the want of coherence, inconsistency of design, and general debility which distinguish the novels of literary manufacture from the stories of romantic artists. Of the Bayswater people, to whose doings the narrative



gives prominence, the most notable is Amelia Foster, a young lady who in the twenty-second year of her age bestows her hand on a rich and well-mannered Somersetshire squire, with a social position that will afford her a desired pretext for dropping the friends of her girlhood, who, she is well assured, will not hesitate to speak of her as having married a man old enough to be her grandfather for the sake of his money. To ingratiate herself with her elderly admirer Amelia says to him on the eve of her marriage, "It is never pleasant to speak of what may take place after one's death, still I think it may be satisfactory to you to know that I shall be quite as well pleased if you make my enjoyment of whatever you may leave me dependent on my not marrying again, as if you leave me unfettered." To her parents, who reprove her for making this needless and unrequired concession to her lover's vanity, Amelia justifies herself by saying, "I care for money and position more than for anything else in the world. I know what I am about. My offer of giving up what I never should care to have, and may never have the chance of, whether I care for it or not, has improved my prospects. Mr. Hepburn may live till I am too old to love any one else or to be loved by any one else; but I shall never be too old to enjoy luxury." But like many other too confident and too clever people, Amelia does not know what she is about; for no sooner has she become the wife of Mr. Hepburn, of Glene, than ceasing to be cold and passionless, she falls violently in love with her husband's medical attendant, Mr. Arthur Scorrier, surgeon of Danebury, whom she patronizes before she adores him.

To make matters worse for Amelia, Arthur Scorrier marries one of her bridesmaids, Cecilia Vargrave, a girl of the old Bayswater set, for whom she has long cherished a rancorous aversion. When Mrs. Hepburn, of Glene, has ineffectually striven to prevent the marriage of Cecilia and Arthur by revealing to the latter all that she knows of the shameful secret of Cecilia's birth, she maintains a hollow friendship with Mrs. Scorrier, who in due course is shown to be the illegitimate daughter of Mr. Hepburn's sister, whilst her husband—the actor whom we are asked to regard as the hero of the narrative—is discovered to be Mr. Hepburn's illegitimate son. Never have hero and heroine in a novel behaved in more unheroic fashion than this wedded pair of basely-born cousins. Instead of looking after his business, and living like an honest man, the Danebury surgeon neglects his patients and runs a career of pecuniary extravagance, common with London Bohemians, but absolutely impossible for a country doctor. He indulges his wife in costly and ostentatious pleasures which no woman of her social condition would venture to seek or accept in a rural neighbourhood. Her conservatory rivals the conservatory at Glene; she has a pair of chestnut ponies that surpass all the ponies of the county quality, a new park-phaeton that cost a hundred and eighty guineas. In the inventory of her effects mention is made of "her twenty-guinea saddle, and her hundred-guinea piano, the diamond star which Arthur was so proud of seeing sparkle on her brow, the rings with which he loved to adorn her lovely little hands." No wonder that "every post brought" the country doctor "a bevy of bills and urgent insolent demands for money." When the crash has come, and insolent tradespeople have sold Cecilia's park-phaeton and diamonds, the hero tells his wife that she must for a time relieve him of the burden of maintaining her, and had better return to Bayswater, where her uncle will doubtless supply her with bed and board. Whereupon the heroine goes up to town, but

instead of running to her old quarters in Lad-broke Square, establishes herself in a cheap boarding-house, and enters the musical profession, in which she speedily distinguishes herself as a pianist of marvellous proficiency. Scarcely, however, has she thus acquired fame and prosperity, when Mr. Hepburn of Glene dies, leaving his noble estate to his illegitimate son and niece, who are thereby enabled to gratify their taste for expensive luxuries without living in fear of tradesmen who are insolent enough to ask their customers to pay their bills. Mrs. Hepburn is left with a handsome jointure and a desolate heart: and another of the Bayswater beauties—Cecilia's cousin Isabella, "the blonde Bayswater belle, with the fawn-coloured hair and eyes"—becomes a big brewer's bride "with a splendid place in Kent."

*True Love.* By Lady Di Beauclerk. (Hurst & Blackett.)

THE gift to write a good novel is bestowed on few; but the faculty of writing a pleasant, readable story is more liberally given: we are, therefore, somewhat surprised that a person like Lady Di Beauclerk, who has travelled about the world and seen society, should have given us nothing better than the weak story which she has called 'True Love.' It cannot be accused of want of incidents; they are plentiful as clouds in a stormy sky, and they are of the most sensational and violent description. There is a love scene, a thunder-storm, a burglary, a murder, a capture, a coroner's inquest, and an execution,—all in the space of a few pages; but they fall as softly as feathers, and make absolutely no impression on the reader. The hero is a young man in a good position in life, and an amateur artist; the heroine is a factory girl, afterwards promoted to be a lady's maid; but she has had parents who have been of gentle birth, though they vanished in her infancy, leaving her to the care of a faithful nurse. The young man persists in his purpose of marrying her, whether her parents are ever found or not; but he makes inquiries, and the "father" enters one day, "quite promiscuous," as maid servants say, and gives a placid account of his very startling adventures,—how he had gone out to be the manager of a quicksilver mine in South America; had been seized by a party of wild Indians, who, after murdering the rest of the work-people, carried off the manager to work a mine of their own discovering; and how, after a while, the Mexican government had pounced down on them, seized on the mine, and carried them off as galley-slaves,—from which uncomfortable fate he had been rescued by the efforts and inquiries of Mr. Sydney Vere, the hero,—on whom he immediately bestows his daughter, desiring her to remember she owes her father's return "entirely to him who has indeed proved a son to me." After which, "Edith and Sydney, happy in themselves and in the true love they felt for each other, blessed also with the tender solicitude and watchfulness of their parents, led a life in which their felicity was secured by the blessings which a kind Providence showered upon them."

*Christian Osborne's Friends.* By Harriet Miller Davidson. (Nimmo.)

WHAT first attracts us to this story is the parentage of its author. Mrs. Davidson is the daughter of Hugh Miller, and we are not long in discovering that she inherits much of her father's ability. The story itself is short and simple, without much in the way of incident, or any great variety of character. We have heard more than once of the *blasé* young man

going down to a quiet country place, and being roused to new life by the earnest beauty and the active goodness of some girl; of the girl refusing his love till he had made himself more worthy of hers, and of his starting for the Crimea as the first stage on the way to her heart. This, we say, is by no means new, in whatever light we look at it. The character of Mercy Lester has also the fault of reminding us indirectly of Dinah, in 'Adam Bede.' But the general treatment of the story makes up for these faults. Modestly and easily written, abounding in pleasant touches of feeling and description, it takes hold of us from the first, and keeps us to the end. We may, perhaps, exclude from this praise much of that part which relates to Ailie Rose and her father, and especially their ignoble quarrel on the subject of Robbie M'Intosh, a scene lacking at once vigour and self-restraint. So, too, there is a sign of poverty in the similarity of type between Captain Desmond and Mercy Lester, and this looks as if all Christian Osborne's friends were acting in a conspiracy against him, instead of taking their places as component parts of that life which is reflected in the story.

*The Amazon.* By Franz Dingelstedt. (Edinburgh, Edmonston & Douglas.)

THE painters, the singers, the journalists, the speculators, and the diplomatists of Germany will all find their portraits in this version of Herr Dingelstedt's brilliant story. Some of them, no doubt, will object to the way in which they have been taken off, and will stigmatize the author as a mere caricaturist. Others might fairly disclaim the ideal lustre which is shed upon them, and which makes the painter a miracle of genius, the *prima donna* not only a goddess of song, but a peeress of Scotland. There is less difficulty in recognizing the wealthy banker and merchant, or the fascinating diplomatist. But even in them we find some little touches of exaggeration. The scene of the whole story passes on a higher level than that of every-day life, especially of every-day German life. Herr Dingelstedt has animated his characters with his own imaginative and poetic spirit. All their surroundings are on the same lofty scale. We do not know what German capital boasts at once the journalism of Vienna and the artistic life of Munich, the business resources of Frankfurt and the political activity of Berlin. Herr Dingelstedt has fused all cities together into one that suited his fancy, and the one he has created is far above all those that are known to travellers. However, it matters little where the scene is laid. What we are most concerned with is the book itself, and the central figures are more important than the accessories. The painter Roland and the Amazon, Hans Heinrich Kraft and his daughter Armgard, Count Wallenberg, and the two "newspaper Jews" (of whom Herr Dingelstedt has probably heard from Herr Wagner) are the true features of the story. The slight, harmless intrigue which serves for a plot is not sufficiently deep to do more than beguile innocent readers; it will not puzzle the most innocent. We are carried along by it in a pleasant course, but there is nothing in it to surprise us, unless it be the unaccountable penetration and subtlety which is developed on a sudden by Fräulein Armgard. Charming little figure as she is, we scarcely expected this of her. The way in which she pits herself against the practised diplomatist, disconcerts his elaborate schemes and succeeds in her own, gives the story increased life and interest. Yet we hardly know why the diplomatist should have rendered it necessary for Fräulein Armgard to take the field against him. He is not really in love with the Amazon. It is plain that



the painter Roland is, and that the Amazon returns the painter's love. From the first the Amazon is jealous of Fräulein Armgard. The early scenes in the studio tell us that, but Roland's love does not declare itself till he sends Count Wallenberg as his ambassador to treat for an alliance. Then it is that the Count brings three proposals to the Amazon one after another, and the third leads to Fräulein Armgard's intervention. All this is lively and amusing, but it is slight. There is some sameness too in the manner in which three of the principal characters tell the story of their lives. Altogether the mechanism of the novel is wanting in delicacy; but the materials are ample, and the whole book is full of movement. The scene in which Hans Heinrich Krafft's counting-house is almost stormed by a population demanding shares in a new railway, the first night of the great opera, the levee in the Amazon's antechamber, where a musician of a more distant future than that monopolized by Herr Wagner announces his intention of setting the Deluge to music with a "magnificent chorus of carpenters chopping in time," and a "jerk through the entire orchestra when the ark is safely landed on Ararat," the rivalry of the two "newspaper Jews," and the momentary reconciliation effected by the Amazon's division of a hundred-florin note between them,—even the youthful recollections of the painter and the capitalist,—make up a series of animated descriptions and a story which, unlike German novels in general, never drags, never wearies us with surplusage, or beguiles us into metaphysics.

*A Catalogue of Graduates who have proceeded to Degrees in the University of Dublin.* From the earliest recorded Commencements to July, 1866, with Supplement to December 16th, 1868. (Dublin, Hodges & Co.; London, Longmans & Co.)

To the labours of Mr. Charles Miller, of Trinity College, Dublin, who got together the mass of names contained in this Catalogue, arranged them alphabetically, and saw them through the press, all persons interested in the old Irish University owe a debt of gratitude. The Rev. Dr. Reeves corrected the proofs; and that well-known scholar, Dr. J. H. Todd, as general editor, has superintended the work, and written an interesting descriptive introduction, wanting which the Catalogue would have lost more than half its value. The editor generously acknowledges Mr. Miller's part in the matter. "It is not easy," as he says, "to overrate even the mechanical labour and tedium of such a work,"—the work of finding, copying, and arranging alphabetically, and marking the degrees chronologically, of two or three and twenty thousand names.

Among the earliest entries of persons of note is that of "William, the eldest son of the Earl of Strafford," in January, 1638, the little student being then but eleven and a half years old. So says Dr. Todd, in the Introduction, and in especial reference to the Senior Lecturer's book, one of the sources from which the Catalogue has been compiled. But no such person is to be found in the list here printed; and moreover in 1638 there was no Earl of Strafford; he who became so in 1640 being then Viscount Wentworth, and his son William was in January, 1638, only in the tenth year of his age. Turning from this subject, Dr. Todd tells us that "A curious custom exists designed to mark the relative merits of the students who are admitted on the same day. The best answerer is said to be admitted at noon; the second best, one minute after noon; the third, two minutes after

noon, and so on." We may further notice that "Commencements" in the Irish College is a term which is thus explained:—"To take the highest degree in each faculty is described in the old statutes as *commencing* in that faculty, *i. e.* commencing as a teacher or a doctor." A candidate for M.A. stated that, having completed certain exercises, he sought authority for beginning (to teach) in Arts. A candidate for D.D. pleaded his score of years' study of theology as equally authorizing him to commence teaching what he had studied. If found competent the candidate was authorized to be a master of pupils, to indoctrinate scholars in divinity.

Trinity College has been denied the right to call itself Dublin University, as it only consists of a single college; but a university simply implies a place where teachers in all the four faculties are found, and a *studium generale* or a *universitas studiorum* has been established. If there have been universities without colleges at all, as is notoriously the case, there may surely be a university in a single college where law, theology, physic and the arts are taught. But, this being so, we do not see how Dr. Todd's smart slap on the cheek of the "Queen's University" in Ireland (which is as ubiquitous as the University of London) is at all deserved. He says, for instance, "The modern Irish University, called 'the Queen's University, *i. e.* the 'university of our present gracious Queen Victoria,' violates altogether a rule rigidly observed in all ancient universities, and deemed essential, viz., that the colleges or schools of the same university should be all in the same town or city." In Ireland, however, it is notorious that strange infringements on university rights have been and still are audaciously practised, not by other institutions, but by individuals. It is on record that Irish congregations have not only presented a retiring pastor with a silver tea-pot, but with the diploma of D.D. to add weight to it. Irish curates have come as well off as their superiors, and, in quitting their charge, have been presented with the degree of LL.B. from the hands of their respective rectors, and with that of LL.D. from proud yet sorrowing parishioners. But where the donors procured what they had no right to give defies conjecture. Scarcely four years have elapsed since a clergyman in the suburbs of Dublin was said by the papers to have been presented, by the parents of his pupils and a few personal friends, with the degrees of LL.B. and LL.D. This is an Irish fact. These honours were, no doubt, compared with the "ra'al thing" what Innisowen was to Parliament whisky,—it smelt of the still, tasted smoky, and had a disreputable quality altogether. Of some such shoddy dignity probably came the famous Irish highwayman, Maclean, who ruled so absolutely over high roads in the last century. His father, however, was an Irish dean, and the robber had a brother, who was a chaplain, with high Calvinistic principles, in Holland.

It is to be observed that in the thousands of names here enrolled, very few have had their distinctions conferred on them merely *honoris causa*. The honorary degrees are not frequent. Those having "*speciali gratiâ*" added to the register are still fewer, and chiefly at the end of the seventeenth century. Thus, it is to be found, between 1686 and 1692, attached to the B.A. degree of Jonathan Swift, William Brereton, Charles Doran and Joseph Brady. The last gentleman was the colleague of Nahum Tate in reducing King David from dignity to dullness. Nahum's surname is registered under the form of Tait, Teat or Teate. He took his B.A. degree in 1672. We see some names here whose owners came to be hanged; others, who

narrowly escaped, can hardly be said to have got all their deserts. There is, however, more pleasure in coming upon names that yet live, of such men as William Congreve, Oliver Goldsmith, Burke, Thomas Moore, and scores of others better or less known; among them, the three Tom Sheridans and the Garrett Wesley (Earl of Mornington), one of whose degrees, that of Mus. Doc., 1764, reminds us of 'Here in cool grot,' 'By greenwood tree,' and other part-songs, by the very musical sire of the martial Duke of Wellington.

Some of these gentlemen seem to have changed their names between the times of taking different degrees. They take or drop the "O," let fall or incorporate the "Mac"; and one Mr. Dogherty, a B.A., changes his name to Doherty, as M.A.: for the same reason perhaps which governed the old lady who, thinking her name of O'Niell too Irish, changed it to Brallaghan! The James Quin, B.A., 1673, was, we believe, the father of Quin the actor. It is to be regretted that, by the loss of some of the old books, the vexed question of the status of another actor, Macklin, at this university remains as unsettled as ever. If the Siziers' book had been preserved, we might have come upon the afterwards famous *Shylock* under the first form of his name, M'Laughlin. Some, however, say he was only badge-man, or porter. If so, he may have picked up Latin as the gentle, blind mendicant lad did of some forty years ago, whose ready airing of his classical scraps in passing talk with students obtained for him the name of Dominic John.

Finally, Oxford and Cambridge are no longer in exclusive possession of such a record as this. The work of Dr. Todd and his colleagues will be welcomed all over the world by every "T. C. D." man who has a touch of sentiment in him, a feeling of curiosity about his predecessors or his successors, and an impulse to mark off his contemporaries, and note their different positions,—whether, like John Hen-thorne Todd, they are now teachers in the halls where they once studied, or, like Richard Bolton Barton, they are interpreting the law they learned at home to litigants at Bombay, or in courts still further removed from College Green and the banks of the Liffey.

*The Homilies of Aphraates, the Persian Sage.*

Edited from Syriac MSS. of the Fifth and Sixth Centuries, in the British Museum, with an English Translation. By W. Wright, Ph.D., LL.D. Vol. I.—*The Syriac Text*. (Williams & Norgate.)

THE treasures of the Nitrian desert, which were transferred to the British Museum some years ago, have been gradually subjected to examinations, and the best of them either published or collated by different scholars. The lamented Cureton selected and edited some; others he purposed to print before his untimely death. Land and De Lagarde, not to speak of others, contributed their share of the work. But the genuine successor of Cureton is Dr. Wright, one of the laborious and conscientious men who belong to our great national Library. Following the example of his predecessor, he has printed various treatises from Syriac MSS. in the Museum, which have procured him a wide and well-merited reputation.

The Homilies of Aphraates are interesting and important in various respects. They are genuine Syriac productions of a very ancient date, for the writer preceded Ephraem, and belonged to the first half of the fourth century. Very little is known of him, except that he was a monk stationed either at Nisibis or in the



adjacent district. Dr. Wright supposes that he sat as bishop at the Council of Seleucia and Ctesiphon, A.D. 344.

The discourses now edited are alphabetical, twenty-two in number, and are transcribed from three ancient MSS. The first (A) is not dated; but the editor assigns it to the sixth century. The second (B) is dated A.D. 474; and the third (C) A.D. 512. The three together do not furnish a complete copy of the Homilies, but the far greater part. Antonelli had already given nineteen of them in an ancient Armenian version, without knowing their real author, or rather imagining that he was Jacob of Nisibis.

We doubt whether the work will contribute much either to the criticism or interpretation of the Bible. Aphraates does not seem to be an exceptionally good interpreter. Inferior far to Theodore of Mopsuestia, but more orthodox, he was a zealous preacher and polemic. His expositions are often forced. The chief opponents he had in view were the Jews, against whom he urges no better arguments than the Fathers generally employed. Yet he is more practical than doctrinal. The first discourse is "on religion"; the last "on death and future judgment." In addition to the Homilies, Dr. Wright also gives from A "the demonstration on the cluster of grapes (Isaiah lxx. 8)."

The learned editor has added a very full index of all the Biblical quotations. This is a most valuable help to those who may collate them with the Peshito text. The version, however, will not receive much correction from these Scripture passages, because Aphraates quoted from memory, and therefore made frequent mistakes. It is a curious fact that the Apocryphal books are never cited. The Peshito was made directly from the Hebrew and Greek originals, apart from the Septuagint.

As far as we are able to judge, Dr. Wright has reproduced the original with minute accuracy. Aphraates appears for the first time in his native tongue under the auspices of a scholar fully competent to do him justice. The preface gives all the information available respecting himself and the MSS. of his Homilies in the Museum. We trust that the second volume, containing an English version, will not be unnecessarily delayed, so that a wider circle of readers may have an opportunity of perusing these ancient discourses. Meantime, the present volume will be a welcome addition to the libraries of all who take an interest in Syriac literature, especially German, Dutch and Italian scholars. The fact that it is so well edited makes us feel proud of having one among us worthy to be classed with Zingerle, Ceriani and De Lagarde, the foremost Syriac literati of the day. The dedication to Professor Payne Smith and Dr. Phillips appropriately singles out the only men connected with our two great universities who have both studied the language and assisted others to learn it.

*My Life in Abyssinia from 1858 to 1868—[Erlebnisse in Abessinien, &c.]* By Theophilus Waldmeier, Pilgrim Missionary. (Spittler, Basel.)

The author of this unpretending little work is one of Bishop Gobat's lay missionaries, better known as the late King Theodore's European workmen, who played no unimportant part in the history of the latter portion of that unfortunate monarch's career.

How that mission was established may be thus told. It had long been the wish of Bishop Gobat, who was himself the first Protestant missionary in Abyssinia, to send thither some

of the pupils of the Chrischona Institution at Bâle, in order to revive in that country the missionary labours, which had been suspended since 1838. The new missionaries were, however, to be laymen and handicraftsmen, who were to follow their secular callings, but were at the same time, by their Christian walk and conversation, to make their light shine before the Abyssinians, and to circulate the Bible among them. Accordingly, in the year 1854, six of those pupils were sent to Jerusalem, to be prepared for the office under Bishop Gobat's superintendence, and in due course to proceed to Habesh.

Dr. Krapf, who had followed Dr. Gobat as a missionary in Abyssinia, undertook the establishment of the new mission, for which purpose he proceeded to that country, on his way out to his own missionary station near Zanzibar, in the beginning of 1855, accompanied by Mr. Martin Flad, one of the six intended lay missionaries. They arrived there at a most auspicious moment, when Dedjatch Kassai had just overcome the last of his rivals, had been crowned as "Theodore, King of the Kings of Ethiopia," and had expelled all the Romish missionaries, "never to return to Abyssinia as long as he lived."

Dr. Krapf first submitted his plan, through Mr. Bell, to the Coptic Bishop or Abuna, who had formerly been a pupil in the Church Mission School at Cairo, and who at that time possessed great influence over the new monarch; and this prelate commissioned Mr. Bell to tell Dr. Krapf that he must not say anything to the King about the religious vocation of the persons Bishop Gobat proposed to send, but should dwell on the known and secular character of the mission; religious matters being within the jurisdiction of the Abuna, who was their friend, and would protect and support them as far as lay in his power. The proposal made to Theodore in this form was most favourably received; and he at once required from Bishop Gobat three artisans, namely, a gunsmith, a builder, and a die-sinker or seal-engraver, whom he promised to pay well and allow to live in their own belief.

Mr. Flad returned to Jerusalem to report progress, and in the beginning of 1856 he escorted to Abyssinia Messrs. Bender, Mayer and Kienzen, three of his fellow pupils, who at once entered the King's service, and who were followed in 1858 by the author and Mr. Saalmüller.

Mr. Flad himself, the sixth of the pupils, left the lay mission to enter the service of the London Society for the Conversion of the Jews, who shortly afterwards sent out to Abyssinia the missionaries Stern and Rosenthal, whose history is now so well known.

The reception of the first party of "Pilgrim Missionaries" by the King was very characteristic. On their presenting him with several books, both sacred and profane, he expressed himself well pleased with them, especially those in Amharic; but he let them know he would have liked a case of English gunpowder much better. They were at the same time warned by Mr. Bell that, if they desired to remain in the country, they must be careful not to say anything about faith and religion, and must avoid all appearance of teaching. A fine prospect for "Pilgrim Missionaries"!

We know what the result was. Mr. Waldmeier and his companions became the regular servants, and eventually the slaves of their tyrannical master, who employed them in the royal arsenal at Gaffat, to assist in founding the cannon and mortars which they had afterwards to transport to Magdala, for the defence of that fortress against the British army.

Dr. Krapf has written a Preface to Mr. Waldmeier's book, in which he excuses the manufacture of implements of war by Bishop Gobat's Pilgrim Missionaries, by saying that "as Theodore required workmen, it was in this capacity that they went to Abyssinia, in order that they might thereby serve the Kingdom of God." And he adds that "those who take offence at their having done so must be unacquainted with the history of the Church, which affords frequent examples of how intelligent but decidedly Christian artisans have largely aided the spread of the Gospel, and how heavenly wisdom has been introduced into heathen countries in company with exoteric arts and knowledge." But the pains the good Doctor takes to defend the double dealing of the Pilgrim Missionaries shows how conscious he is of the weakness of his argument.

With the defeat and death of Theodore all the Protestant "Pilgrim Missionaries" left Abyssinia. But last October two of them, Bender and Mayer, returned to that country with their families, and the British and Foreign Bible Society, who advanced nearly 1,000*l.* in books and money to the former mission, have supplied them with Bibles and New Testaments for distribution, and agreed to furnish them with the means of living for a twelve-month. Mr. Waldmeier and his family are about to join them.

Dr. Krapf hopes that this time "their direct occupation will be the word and the work of the Lord," and that they may have nothing to do with the manufacture of weapons of war. If they would but go avowedly either as artisans or as missionaries, they would avoid giving occasion for a repetition of the remarks caused by their former anomalous position of "Pilgrim Missionaries" employed as cannon-founders!

As Abyssinia is already a Christian country, and therefore does not require conversion, but only instruction, it might, we think, be far better if they went openly and honestly as skilled workmen, prepared to enter the service of any of the native princes who might think fit to employ them. If, whilst engaged in their lawful vocations, they should have it in their power by example, or even by precept, to improve intellectually, morally or religiously the people among whom their lot is cast, so much the better; but let their work of improvement be done in their true character of respectable, hard-working, intelligent, and well-meaning Christian artisans, as they appear to be, and not as "Pilgrim Missionaries," which some persons may regard as only another name for Protestant Jesuits.

The author gives a succinct account of Mr. Rassam's political mission, which serves to clear up a portion of the mystery enveloping that gentleman's proceedings, though in doing so it renders some points even more mysterious than they were before.

He tells us that the cause of the mischief that ensued, subsequently to Mr. Rassam's favourable reception by King Theodore, was the mistranslation of a passage in the Queen of England's letter to that sovereign. In our recent notice of Mr. Rassam's own work (*Athen.* No. 2164), we showed how, on the 17th of February, 1865, a fresh letter was substituted for the one originally signed by Her Majesty on the 26th of May, 1864. Of this second letter Mr. Rassam states in his work, as also in the Abyssinian Blue-Book of 1868, page 564, that the translation into Amharic "was made at the request of His Majesty, with the assistance of Mr. Prideaux, the Royal Chief Scribe, Samuel, and one of my [Mr. R.'s] Abyssinian interpreters." Yet all these were insufficient to prevent a fatal error from being made in



the translation; and although Mr. Waldmeier and his companions pointed this error out to Mr. Rassam, the latter contented himself with saying, as is noted in the same Blue-Book, "I do not know how this passage crept into the translation. It was deemed inexpedient to discuss the matter!" And so, by allowing the misunderstanding caused by this error to continue, instead of discussing the matter and clearing it up, the British nation has been subjected to a loss of nine millions.

But Mr. Waldmeier shall tell his own story. He states that the Queen said in her letter that Mr. Rassam was known to the British Government as a good man, and that the King might place full confidence in him, and confer and advise with him on all things; but that this passage was thus translated into Amharic,—"We make over (*übergeben*) to you Mr. Rassam as a good man; and all that your Majesty desires he shall do for you." Mr. Rassam himself gives the translation, "Consult with him concerning what you require of us, and he will do it for you"; which comes to much the same thing.

Mr. Waldmeier continues:—

The King thought, and likewise said, that he was glad to have received from England such a man, who was worth more to him than all the European prisoners. He next made Mr. Rassam a present of 10,000 dollars, in order thereby to lay him under obligations to him; and he then had the captives fetched from Magdala and delivered over to Mr. Rassam. The latter was much rejoiced, and began to dream of the honours and distinctions of all kinds that awaited him in Europe in consequence of his having so ably accomplished his mission. But he did not take into account that, through the false translation of the Queen's letter, which we had brought to his notice, the King considered himself entitled to regard him as his own property, and as an indemnity for the imprisoned Europeans, whom, therefore, he was quite ready to let go as long as he kept him (Rassam) in their stead. But Rassam could not be made to see this; for when the King alluded to the Envoy's remaining, the latter kept on alluding to his own departure with the liberated captives. This made the King in his heart offended with Mr. Rassam, though in the first instance he refrained from letting him see it. By the King's command Mr. Rassam was now obliged to put the late captives on their trial for their former offences, when they all confessed their guilt and asked for forgiveness. This was reported to the King, who said that those who had offended were liable to punishment according to law. As, however, he had made these persons over to Mr. Rassam, and had nothing further to do with them, but had instead only to make known his wishes to Mr. Rassam, he would require of him nothing more than a friendly indemnity for the punishment remitted to the captives. Mr. Rassam would not take even this hint, but kept on working towards his departure with the captives. A great conference was now held at Segie (Zage), south of Lake Tsana, to which Mr. Rassam and all of us were invited. The King there required to know distinctly whether Rassam proposed to remain in the country with him or to leave it with the captives. Mr. Rassam replied that he wished to take them to Europe in person. The King asked our opinion of the matter. As friends of Mr. Rassam, and as such desirous that the business should terminate favourably, we in the public assembly advised the King to let Mr. Rassam go. But he said, "If I let him go, what shall I have in my hands, and who will there be to maintain friendly relations with England?" Mr. Rassam replied that he would consult in person with the English Government about those friendly relations, and would then return to Abyssinia. The King, however, was not inclined to let him go. We (Zander, Dr. Schimper, Moritz, Mayer, Bender, and myself) reiterated our advice, and further told his Majesty that he might fully rely on Rassam's word, and that we were willing to become sureties for him.

But he would not be persuaded. *He was willing to let all the others go, together with Dr. Blanc and Mr. Prideaux, but Rassam must remain.*

We look in vain in Mr. Rassam's work for anything like what is here distinctly stated by Mr. Waldmeier. As he represents the matter (vol. ii. pp. 54—65), the question between the King and him was "our departure for the coast"; and no one would imagine that, in reality, it concerned himself alone, the King having no objection to the departure of all the others! In noticing that gentleman's work we said that an authentic 'Narrative of the British Mission to the Court of Theodore King of Abyssinia' has yet to be written. But before this can be done it is essential to clear up this mystery of the mistranslation of the Queen's letter, which is evidently connected with the substitution of the one letter for the other, and especially to know the reason why, when the error in the translation had been pointed out, "it was deemed inexpedient to discuss the matter."

*Memoirs of the French People, from their Origin to our Own Time*—[*Mémoires du Peuple Français, depuis son Origine jusqu'à nos Jours*, par Augustin Challamel]. Vols. I., II., III., IV. and V. (Hachette & Co.)

*Paris: Organization, Functions, Life, in the Second Half of the Nineteenth Century*—[*Paris, ses Organes, ses Fonctions et sa Vie dans la Seconde Moitié du XIX<sup>e</sup> Siècle*, par Maxime Du Camp]. Vol. I.

*Paris in 1794 and 1795: History of the Street, the Club, the Famine, &c.*—[*Paris en 1794 et en 1795: Histoire de la Rue, du Club, de la Famine, &c.*, par C. A. Dauban]. (Paris, Plon.)

*Parisine*. Par Nestor Roqueplan. (Paris, Hetzel.)

M. Augustin Challamel's work on the French people is one the like of which about the Anglo-Saxon race is not in the English tongue. Perhaps the nearest approaches to it are Charles Knight's 'Popular History of England' and Miss Martineau's brilliant fragment on the Peace which followed the close of Napoleon's career in Europe. The comprehensiveness, unflagging interest, and many-sided instructiveness of the French historian's work (which MM. Hachette are issuing in a new form, at once cheap and handsome) should be studied by political men in England and America, if only to assure themselves of the value a similar record treating of the old English race in Europe, and the new English race dominant in the mighty West, would be as an addition to the knowledge-fund of the world. Taken up for information on any obscure phase of the social history of France, it yields always something new and useful. After a careful perusal of this history, the foreigner may take up his quarters in France, satisfied that he has got something like a full and fair view of the French genius, temperament and instinct. He comes, no longer a stranger, among them.

M. Maxime Du Camp's laborious account of the life, the internal organization, the endless and intricate administrations, the railways and cabs and omnibuses, the theatres and prisons, the Morgue and the police of Paris, is of "the living present." He has undertaken to make known to the world how "the capital of civilization" eats and drinks, sleeps and dances, rides and journeys afoot; and the first volume (a solid instalment of 488 handsome pages), which we have before us, is an earnest of his thoroughness in his work. He begins with the Post Office (far from perfect at this writing, since English letters which are carried from London in one mail are distributed by instalments—say one at noon, three at two

o'clock, and a fourth in the cool of the evening); and then passes to the telegraphic service, public conveyances, railways, "the Seine at Paris," and closes with the Morgue and the sombre industries of which it is the centre. The manner in which these subjects are treated is sober and practical. It is much on the plan of Mr. Henry Mayhew's projected 'Great World of London,' of which only the prison-world was completed. The Seine, for instance, is described not only historically, but industrially. We have a complete exposition of its navigation, past and present. In the same way with the railway system. These subjects are handled with method and with fullness of knowledge. All the enthusiasm of the writer for his Paris is held within the limits of his introduction. It was while contemplating Paris from the Pont Neuf—an impressive spectacle to any mind warmed with the imaginative faculty—that M. Du Camp resolved to tell the world how the mighty machine was moved, how it breathed and was fed. "Paris," he says, "being a great body, I have endeavoured to make a complete anatomical study of it. All my ambition is to tell the Parisian how he lives; the physical laws which govern the administrative organs which he uses every moment, without having once reflected on the cog-wheels and beams and screws of so vast a mechanism." Again, he observes, "There are Parisians in Paris who, like the Hebrews in the desert, are content to think the manna will fall to them naturally from Heaven. Here Heaven is *l'Autorité*." Authority is derided, transfigured with shafts of ridicule, calumniated; but M. Du Camp says that the traducers and the calumniators seek Authority's protecting wing in every difficulty. The historian of living Paris paints the Parisian:—

The Parisian is wayward; he is as impressionable as a woman, and rushes to extremes. A dramatist dies, he must have a statue; a Paul Potter is put up to auction, he buys it for 4,400*l.*; in 1848 he wants to make Lamartine dictator; in 1849 he will not tolerate him as a deputy; he is as brave as a lion and as timid as a hare; he strikes up 'La Marseillaise,' and closes the first couplet to the tune of the 'Beau Dunois.' But in this he is immutable. *L'Autorité* must disentangle him from all the cares of life, watch incessantly over his health, his pleasures, and clear from his path every pebble that might wound his feet.

He heightens his picture with an illustration from Mercier's 'Nouveau Paris.' A spoon had been stolen from an angry housewife. Her exclamation was, referring to the Convention, "But what are these deputies about? Let us see whether they will get me my spoon back!" M. Du Camp adds, "That woman, I answer for it, was a Parisian." The author's observations on the social aspects and significations of the Exhibition of 1867 are just:—

Who does not remember the Universal Exhibition of 1867; and who has not thought, on contemplating it, of the manners to which we are permitting ourselves to glide. Truly, the great circular bazaar raised on the Champ de Mars contained wonders; but what were you forced to traverse, in order to reach them? Remember the garden that was like a fair-field; and the first gallery, where under the pretext of giving local colour, bare and painted girls, shameless and inviting, dressed as Styrians, Bavarians, Spaniards, or Dutch damsels, served drink to the crowd, had a reply always ready for the boldest, and kept watch by the approaches to Science, Industry, Labour and Study, in a circle of debauchery and show.

M. Du Camp likens the Exhibition to Paris: showy, vicious, pleasure-loving in the outer ring, on the surface; but laborious, learned, courageous, and noble at the heart. And these are the parts of Paris least known to the



stranger: the parts M. Du Camp is about to lay bare: we will add, the parts with which it should be one of the missions of some translator to familiarize the English-speaking races.

Paris is an attractive study, from every point of view, at every time; and no city has been half so much written about as that which the Baron Hausmann has so transformed as to promise ample material for yet another generation of light literary sketchers. M. C. A. Dauban, inspired by the contrast which came to his mind on the Champ de Mars in 1867, between its splendours and the horrors upon which he lighted in going over the police reports of the Revolutionary days, preserved in the archives of the empire, resolved to show the Parisians of these brighter and happier hours what the clubs, and streets, and miserable holes of their beloved capital were like in 1794-5. His work is before us, the title faced with 'The 9 Thermidor,' after the drawing by Prudhon—a nightmare to begin with. It might make a section of M. Augustin Challamel's history. It is a sombre page, setting forth the poor people as they figured through the first horrible struggle for liberty. "The people," M. Dauban warns his readers, "fill his canvas." His vivid pages are drawn from the lips of witnesses. They are records of what happened and could be seen in street or club, as they were addressed day by day to the Minister of the Interior. The reader may feel the hot breath of a famished population in the white anger of revolution almost scorch his cheek. M. Dauban's collection of unimpeachable evidence shows for the first time the whole of the suffering that was in the street, and the glare of the hungry eye which sleeps not. It is the completion of 'Le Démagogue en 1793,' by the same author, and is a most welcome addition to the admirable 'Mémoires pour Servir,' which M. Henri Plon has sent forth from his famous establishment.

M. Nestor Roqueplan is a *railleur* of the finest and sharpest quality. He has wit, a true and clear insight; a steady hand that plants the dot exactly over the *i*. His 'Parisine' comprehends his "wicked things"—to use a feminine phrase—about the loose splendours of Paris, to use a masculine one—who would be very knowing about the Boulevards, should call on Jeffs, and pocket the *méchanceté*, to beguile his railway journey.

#### OUR LIBRARY TABLE.

*Some Aspects of the Reformation.* By John Gibson Cazenove. (Ridgway.)

SOME of our readers may have heard that a Dr. Littledale some time since delivered a lecture, in which he placed the leaders of the Reformation far below the level of Marat and Robespierre. Mr. Cazenove tells us that the essay now before us has been suggested by, but is not meant as a reply to, that lecture; and it is so far from being a reply, that it passes over Dr. Littledale's abuse without serious argument. Under such circumstances, it would have been better to leave out all mention of Dr. Littledale, as the mere effect of alluding to his lecture on a title-page will be to remind people of what they have been content to forget. Mr. Cazenove's essay contains much interesting matter on seven main aspects of the Reformation; but it is deficient in order and arrangement.

*Maiden Hours and Maiden Wiles.* Designed by Beaujolais. (Sotheran & Co.)

THIS book is one of the best of its large class, and represents, in a series of cleverly-drawn sketches, the manners and mode of living of a young lady of fashion in these times, or rather how the artist supposes such a person to be occupied hour by hour during the day and night, from 6 o'clock A.M. till the following 5 o'clock A.M. The first-named hour is supposed to find the damsel in bed, scheming about what has been and is to be done; the last-

named hour shows her sleeping; that hour which immediately preceded it found her engaged in retrospection, and dreaming awake over a bouquet. Between these times, she appears engaged in dressing, eating, bathing, writing, studying music, seeing pictures, visiting, riding, at the opera, at a ball, and returning from a ball. Such a round of occupations affords abundant incidents for the sketcher's skill and tact. Beaujolais has done well with these matters; so that his book will certainly be acceptable to the class to which it is addressed.

*Home from India.* By John Pomeroy. 2 vols. (Tinsley Brothers.)

WHEN a piece bearing the title 'Madame est aux Eaux' was first presented to a Parisian audience, there was a cry from the pit, "Qu'elle y reste." We cannot but apply the same maxim to Mr. Pomeroy's interminable and intolerable novel. Why did it not remain in India? Perhaps, up at the hills people might have found leisure to disentangle its complications, or that distraction of mind which young officers seek in pale ale, that quiet sleep which heat and mosquitoes so often keep away, might have flowed from its pages. At all events, we should have been spared the infliction of wading through a mass of names and incidents of which we cannot give an account, and which we dare not tax our memory to recall. There are, we see, nearly sixty chapters in the two volumes, and we believe there is a change of scene in almost every chapter. How many new sets of characters are introduced is an arithmetical puzzle, and defies all the powers of computation. The novel is like a kaleidoscope, in which the same combinations reappear at stated intervals. Why they should always reappear is only known to the maker; though we give a shrewd guess that Mr. Pomeroy is not much better off than his readers. When he introduces us to a mysterious coach accident and a mysterious robbery, occurring in the same place and on the same night, we know perfectly well that something will turn up about both accident and robbery at a later time, and we do not think much will be made of either. Our surmise is perfectly well founded. The accident is wholly immaterial. The robbers do nothing more than conceal their booty in a place where it is found afterwards. So, too, when a young man runs off and joins a circus, leaving his young wife behind him, we know that we shall hear of him again; and sure enough the circus comes round by some mysterious law of Mr. Pomeroy's being. Then we have an account of a haunted house, and that is never explained. We do not know at the end of the novel, if the house was really haunted, why it was haunted, or whether it had ceased to be haunted. In fact, all we know at the end of the novel is, that we have wasted a great deal of time in reading it; that there was very little in it we could pick out for praise, and that we cannot remember that little; that there was nothing to be said in favour of most of the characters, but much to be said against one or two of them; and that, on the whole, it is a blessed thing that there are such words as "the end," and that the human brain has the power of forgetting.

*Tim Doolan, the Irish Emigrant; being a Full and Particular Account of his Reasons for Emigrating, his Passage across the Atlantic, his Arrival in New York, his Brief Sojourn in the United States, and his Further Emigration to Canada.* By the Author of 'Mick Tracy.' (Partridge & Co.)

TIM DOOLAN, peasant-farmer of ould Oireland, is drawn from Papal darkness to Protestant light by "one of those much-neglected servants of the Lord, called 'Scripture Readers,' or derisively 'Bible Readers'—a class of persons (by the way) second to none for faithfulness in ministering to the souls, and oftentimes to the bodies, of their fellow-beings." Whereupon, from the altar of the parish church of Tubbercorrig, Tim Doolan is denounced by Father O'Bralligan, who addresses his faithful auditors thus: "Good people of this parish, I'd have you beware of the fate of that poor misguided Doolan, another of the apostate wretches who has sold himself to the devil for filthy lucre. Mark my words! bad luck and misfortune will attend him and his, in this world and the next. His cattle

will all die, his crops come to nothing, and fire will consume the miserable remainder of what he possesses." For awhile events promise to fulfil this gloomy prediction, for Tim's cattle are mutilated by unseen enemies, his chattels are plundered, and his old cabin set on fire. Having no wish to win a martyr's crown or endure the less grievous experiences of the persecuted Christian, Tim emigrates to New York, whence he moves to Canada, and in a few years becomes an opulent land-owner, a magistrate, and a chief supporter of the Protestant cause in his colonial district. The framework of the story is too slight for the burden of words put upon it, and its incidents, when true to nature and the social state of Ireland, are devoid of originality; but the book is not deficient in humour and readability, and will find favour with the numerous devourers of religious tales who like to be assured that the ills of life flow chiefly, if not altogether, from the Catholic Church. Our author cannot even describe the riot and vice of an Irish fair without attributing the violence and debauchery of the scene to Rome's pernicious influence. "During the remainder of the day," he says, "the police, and the doctors, and after them the attorneys, and then the magistrates, had full occupation for their time. O'Hare and several others awoke to insensibility in prison, and discovered themselves in conditions that few would envy—sick, sore, and sorry, cursing whisky loud and deep; and, reader, would you believe it?—all good Catholics." Of what is reprehensible in the book this scrap is a fair specimen.

*Monte Coppola.* By Baron Giuseppe Gallotti. (Naples.)

MONTÉ COPPOLA is the name of one of those picturesque mountains which lie at the back of Castellamare, defending the little town against the east and south-east winds. Here we find in the opening chapter the Duke Caracciolo, and Eduardo, one of the principal characters of the romance, who, dying in this quiet retreat, leaves a large collection of his letters to be used at the discretion of his friend. The story, which is woven out of a selection of these letters, is a true one, and is as follows:—Eduardo, a young man of good birth but little fortune, is introduced into the best society of Paris, where he has been educated, and becomes enamoured of Maria, a young lady of noble extraction and great wealth. His love is responded to, but the Marchesa, who has higher expectations for her daughter, refuses her consent. Eduardo is recalled to Naples by the death of his father, and finds himself in the possession of considerable means; he enters into all the gaieties of that seductive capital, and though still retaining his ardent affection for Maria, is not insensible to the fascinations of woman, and especially those of the Duchess Caracciolo. The correspondence of the lovers is intercepted by the Marchesa with the assistance of her maid, Cristina. Eduardo believes in the inconstancy of Maria, who, on the contrary, suspects and discovers the intrigues of her cold-hearted mother. A scene ensues, and Maria escapes and flies to her betrothed at Naples, where her reception is not so warm as she expected. Some observations are made as to the opinion which the world may entertain of the step which has been taken, and Maria's doubts of her lover's affection are further awakened by seeing a letter from the Duchess to Eduardo. She flies precipitately, and Eduardo soon after joins a French regiment at Toulon in 1854, and leaves for the Crimea. In the assault on the Malakoff the young officer falls, dangerously wounded, and is carried off to the hospital, where he is nursed by a Sister of Charity, who proves to be Maria. She had entered that holy institution in order to dissipate her grief in the midst of occupation, and also in the hope of meeting with one whom her faithful heart ever cherished; but she saves his life at the expense of her own, and, dying soon after of grief and fatigue, leaves him a desperate man in the Crimea. Broken in health and spirits, he returns to Castellamare, where he dies in the arms of his friend, the Duke Caracciolo. Full of local colouring, this little volume cannot fail to interest those who are acquainted with this lovely neighbourhood. As a good picture of Italian customs and modes of thought, it is entitled to great praise though



there are many which we should be reluctant to see adopted in Old England.

We have on our table *Sunday Stories for the Christian Year*, by the Author of 'Stories on the Festivals': Trinity (Simpkin & Marshall).—*Sunday Stories for the Christian Year: Advent* (Simpkin & Marshall).—*The Student's Book of Common Prayer, with an Historical and Explanatory Treatise* (Bell & Daldy).—*Christian Faith: Five Sermons preached before the University of Cambridge, by William Saumarez Smith, M.A. (Macmillan)*.—*Index to the 'Times' Newspaper, 1869: Winter Quarter, January 1 to March 31* (Palmer).—and a new edition of *Memorials of Thomas Hood*, collected, arranged and edited by his Daughter; with a Preface and Notes by his Son; illustrated with Copies from his own Sketches (Moxon).

## LIST OF NEW BOOKS.

Alison (Sir A.) On Army Organization, post 8vo. 3/6 cl.  
 Arundell's (T.) Historical Reminiscences of the City of London, 15/ Birk's (Rev. T. R.) Church and State, cr. 8vo. 9/ cl.  
 Blake's (W. P.) Production of the Precious Metals, 8vo. 10/6 cl.  
 Bonnehose's (E. de) Bertrand du Guesclin, trans. 12mo. 2/6 cl.  
 Brown's (A. W.) Lyrical Pieces, Secular and Sacred, 8vo. 7/6 cl.  
 Cave's (H.) May Blossoms, sm. 4to. 2/6 cl.  
 Constance Aymer, by H. T. P., cr. 8vo. 6/ cl.  
 Coulson's (W. J.) Treatise on Syphilis, 8vo. 5/ cl.  
 Cutler and Griffin's Analysis of Indian Penal Code, 8vo. 6/ cl.  
 Fatal Zero, a Diary kept at Homburg, 2 vols. cr. 8vo. 21/ cl.  
 Fra Thomé de Jesu's Sufferings of Jesus, 2 vols. 8vo. 18/ cl.  
 Grant's (James) First Love and Last Love, 12mo. 2/ bds.  
 Griffiths (Ralph) Jingles from the Sanskrit, fc. 4to. 3/ cl.  
 Hardy's (Capt. C.) Forest Life in Acadie, demy 8vo. 18/ cl.  
 Inskip's (Rev. R. M.) Navigation and Nautical Astronomy, 5/ cl.  
 Kingley's (H.) Stretton, 3 vols. cr. 8vo. 31/6 cl.  
 Mitchell's (N.) Sibyl of Cornwall, a Poetical Tale, fc. 8vo. 5/ cl.  
 Montgomery's (J. E.) Our Admiral's Flag Abroad, 8vo. 21/ cl.  
 Parkes's (H.) Australian Views of England, cr. 8vo. 3/6 cl.  
 Pope's (A.) Poetical Works, Globe Edit. 12mo. 3/6 cl.  
 Scott's Marmion, for Use of Schools, Notes, &c., by Morris, 2/6 cl.  
 Shipley's (Rev. O.) Invocation of Saints and Angels, 24mo. 3/6 cl.  
 Smith's (J. H.) Elementary Algebra, cr. 8vo. 6/6 cl.  
 Sunday Stories for Christian Year, Advent Vol. sq. 5/6 cl.  
 Terrington's (W.) Cooling Cups and Dainty Drinks, 12mo. 2/6 limp.  
 Thackeray's Works, Vol. 30. Four Georges & Eng. Humourists, 7/6  
 Wheeler's (J. T.) History of India, Vol. 2, 8vo. 21/ cl.  
 Wooley's Soldier's Pocket Book for Field Service, 16mo. 5/ roan.  
 Wroth's (Rev. W. R.) Sermons, edited by Rev. J. E. Vaux, 5/ cl.  
 Young's (M.) Readable Short-hand Self-Taught, 12mo. 2/6 bds.

## "THE SPACIOUS FIRMAMENT ON HIGH."

A Correspondent asks us to give our authority for attributing to Andrew Marvell the hymn beginning, "The spacious firmament on high," which has been so repeatedly assigned to Addison's muse. "Your statement," says our Correspondent, "I may be permitted to remind you, was, categorically, that 'Andrew Marvell was the writer of this poem, which came to be attributed to Addison through the essayist's omission of the author's name when he inserted the lines in a *Spectator*.' Our grounds for crediting Marvell with the production of one of our finest pieces of sacred poetry may be found in the Preface to 'The Works of Andrew Marvell, Esq., Poetical, Controversial, and Political; containing many Original Letters, Poems, Tracts, never before printed. With a New Life of the Author. By Capt. Edward Thompson. In Three Volumes (1776),'—a work which demonstrates that the pieces of religious verse published for the first time in Nos. 453, 461 and 465 of the *Spectator* were written by Marvell, and that they most likely found their way into those essays from a manuscript-book, into which Andrew Marvell either transcribed with his own hand, or caused others to transcribe, the poetry of which he was the author. "Since the death of Mr. Thomas Hollis," Capt. Thompson remarks, in his account of the measures taken by various collectors to procure a satisfactory edition of Marvell's writings, "I have been favoured by his successor with many anecdotes, manuscripts and scarce compositions of our author, such as I was unable to procure anywhere else; and, by the attention and friendship of Mr. Thomas Raikes, I have been put in possession of a volume of Mr. Marvell's poems, some written with his own hand, and the rest copied by his order. This valuable acquisition was many years in the care of Mr. Nettleton, which serves now (in his own words) to detect the theft and ignorance of some writers." Capt. Edward Thompson, be it observed, prefers no charge of literary dishonesty against Addison, the actual writer of *Spectators* 453 and 465. On the contrary, the editor of Marvell's 'Works' is at pains to remind the reader that Addison scrupulously refrained from using language which might be construed as implying that the writer of the two essays was the

author of the poetry published in them. In *Spectator* 453, Addison lays the paraphrase of David's Hymn on Gratitude before his readers with these introductory words: "I have already communicated to the publick some pieces of divine poetry; and, as they have met with a favourable reception, I shall from time to time publish any work of the same nature, which has not yet appeared in print,"—words which show that, instead of wishing to be credited with the authorship of the paraphrase, the essayist desired only to be thanked for publishing what had not previously appeared in type. So also in the 465th number of the *Spectator*, Addison was no less careful in refraining from language incompatible with fairness to another writer. "As such a bold and sublime manner of thinking furnishes very noble matter for an ode, the reader may see it wrought out in the following one," are the words with which he put "The spacious firmament on high" before the readers of his serial. How Addison obtained possession of the ode is unknown. Nor is there any evidence that he was aware of its source. We incline, however, to the opinion that he was ignorant of Marvell's title to the honour of composing the verses; for had he known them to be the work of so great a man it is not probable that he would have neglected to communicate the fact to his readers. It is probable that the verses came to his hand directly from the pages of an album in which he or one of his correspondents had found them inscribed anonymously. But though Addison's mode of dealing with the manuscript pieces of verse was fair and honourable, the same cannot be said of the disingenuous way in which Thomas Tickell, the author of *Spectator* No. 461, representing that he had "tried his hand" at "turning" the 114th Psalm "into our language,"—sought to appropriate the merit of another's labour. With respect to this matter, it is also worthy of observation that whilst "The spacious firmament on high" contains nothing which bears any striking resemblance to what is distinctive and characteristic in Addison's verse, it possesses the melodious quality and verbal peculiarities of Marvell's graver poetry. The octosyllabic rhyming verse of the hymn was a favourite measure with Andrew Marvell, who employed it in many of his short pieces, such as 'Upon the Hill and Grove at Billborow,' 'Appleton House,' 'Eyes and Ears,' 'Bernudas,' 'A Dialogue between the Soul and Body,' 'The Nymph complaining for the Death of her Fawn,' 'To his Coy Mistress,' 'The Unfortunate Lover,' 'The Gallery,' and 'Damon the Mower.' In behalf of Addison's right to be regarded as the author of the hymn—a right which he never asserted for himself—no evidence exists stronger than its publication in an essay in which he forbore to claim the merit of its authorship. That honest Marvell was its author we have strong presumptive evidence in its harmony with other of his poetical writings, and conclusive testimony in its appearance in the poet's private MS. collection of his own metrical productions. Addison was a six years-old child when the author of 'The spacious firmament on high' breathed his last.

## THE PASCAL FORGERIES.

We have hardly kept our readers abreast of the age in this matter. The old game goes on. Every now and then some of the old papers are detected, word for word, in modern writings; and this is held to prove that the modern writers have sought out the old letters. Thus, in a work of M. Savérian, an historian of mathematics of the last century, is found a most suspicious lot of the precise information which Pascal had before Newton. This we shall not dwell upon. The following is amusing; and amusement is all we shall look for in future. Some letters of Milton have been put forward, to Galileo and others, including Louis the Fourteenth. They are not very convincing; and Prof. Masson, in particular, refuses to adhere, though M. Élie de Beaumont, who is very learned in fossil remains, seems to think that Milton is a decent kind of megatherium. A correspondent of the *Daily News* (S. V., of May 10) has detected a very extraordinary likeness between an article

by M. Villemain, in Michaud's 'Biographie Universelle,' and a letter of Milton to Louis the Fourteenth. Milton handled the French as he never handled the English; that is, wrote it as people write in the nineteenth century. The following comparison will show that either M. Villemain has been at the Chasles papers, or the papers have engulfed M. Villemain:—

## Milton to Louis XIV.

De là j'allay à Rome, où je fus parfaitement accueilli... de Monseigneur le Cardinal Barberini, qui m'admettait à ses Concerts. Ce fut là que j'entendis la fameuse musicienne Leonora. Je fus tellement charmé de ses chants et de sa beauté que je n'ay pu m'empêcher de faire ses louanges dans un sonnet....

## Villemain to us.

Milton visita Rome... où il fut très favorablement accueilli par le Cardinal Barberini et admis à ses Concerts, où il entendit Leonora, musicienne fameuse, dont il a célébré la voix et la beauté dans quelques vers Anglais et dans un sonnet Italien....

J'y [à Naples] fis connaissance du très illustre Marquis de Villa, vieillard plein d'esprit, ingénieux et enthousiaste, qui avoit esté l'amy et l'admirateur du Tasse, et qui parlait de lui avec cette abondance de souvenirs que laisse ordinairement dans la mémoire l'intimité d'un homme illustre et malheureux. Je sentais comme inspiré en écoutant les beaux récits de cet amy de Tasse.

À Naples il fortifia cette pensée par les entretiens qu'il eut avec le Marquis de Villa, vieillard ingénieux et enthousiaste, qui avoit connu et beaucoup aimé le Tasse, et qui parlait de lui avec cette abondance de souvenirs que laisse dans la mémoire l'intimité d'un homme illustre et malheureux. Milton se sentait inspiré en écoutant l'ami de Tasse.

In spite of a few instalments of old spelling, the French is modern. Nay! we find in the Milton a very modern addition to the words of M. Villemain. Compare the three last words of the second with the eight last words of the first.

## THE BALLAD AND CHAUCER SOCIETIES.

May 24, 1869.

WHILE thanking you for your friendly notice of the publications of these Societies, and your correction of three of my slips, I ask leave to say, 1. That on the back of the cover of 'The Poor Man's Pittance' is printed a notice that "the Introduction and Index will be issued shortly." That my "[1604]" applies to Williams's "second year" of James the First's reign, which "seconde" I ought to have altered to "third," and dated 1605. 3. That I explain Bellarmine as "the Jesuits, Garnet, Oldcorne, &c.," and query it as "Bedlamites or Balaamites." I prefer your Bellarmine to either of my queries. 4. So far from being the honorary editor of the Ballad Society, I hope to be only the least of such editors; the main work of the Society will be done by Mr. William Chappell, who has kindly undertaken to edit the 'Roxburghe Collection,' and by Dr. E. F. Rimbault, who will edit the 'Commonwealth and Protectorate Ballads' in the King's pamphlets in the British Museum.

Two slight misprints in your review are Stephen Babman for Batman, and Sadesbury for Salesbury.

Your recognition of Mr. A. J. Ellis's 'Essay on English Pronunciation' as one of those works "which are a real credit to English scholarship," is especially grateful to those who know what research and care have been given to the work, and what knowledge and acumen have been brought to bear on it by its author.

F. J. FURNIVALL.

## 'LETTERS FROM AUSTRALIA.'

Sunningdale, Staines, May 21, 1869.

I have just seen a notice of my 'Australian Letters' in your number of the 15th of May, in which occurs the following passage:—"The writer prints an account of a debate in New South Wales, in which Mr. Martin, the then Attorney General and Prime Minister (and who was knighted by the Queen last week), is said to have 'repeatedly called Mr. Forster a liar and a blackguard'; but he does not tell us that this occurred in secret session, and that the only accounts of it are those which we have from Mr. Martin's bitterest opponents." The context, and the manner in which I had spoken of Mr. Martin's ministry not three pages previously, are sufficient to show that nothing was further from my intention than to throw discredit on Mr. Martin individually. The affair was alluded to at the time in many of the Australian papers. The paragraph which I quoted was a telegraphic sum-



mary to the Melbourne papers, copied thence into the *Hobart Mercury* of 17th of December, 1867. If you will read it again, you will see that it implies that the session did not become "secret" till after the words were spoken, and that Mr. Martin's supporters were in a majority throughout the sitting. How, then, it can be that "the only accounts" of the debate "are from his bitterest opponents," I cannot understand.

If, however, you can give me satisfactory reasons for believing that the paragraph is one-sided, or contains any statement which is unfair towards anybody, I shall be obliged to you for affording me the opportunity of making proper reparation, as my object in writing to you is to set myself right if I am wrong, not to deprecate hostile criticism; and this is the only instance in which you have disputed my accuracy, except in general terms.

You are, of course, welcome to make what use of this letter you please, and I must claim the same privilege with regard to your reply.

JOHN MARTINEAU.

\* \* The question is one of the use of words. As we read Mr. Martineau, he quotes and comments: "As I write, the following account of a debate in the House, telegraphed to the Melbourne papers, is brought in:—'The Opposition prevented a single item of the Estimates passing last night. During the debate a disgraceful scene took place. Mr. Forster insinuated that the Premier began his public career with perjury. Mr. Martin (the Premier) called Mr. Forster a liar and a blackguard repeatedly. The galleries were cleared, and the disorder lasted for two hours. Mr. Martin's words were taken down, but the Government members carried the previous question. Mr. Martin then apologized.' Nor do members always confine their abusive language to each other. It sometimes happens that they bring charges against persons outside the House which those persons have no opportunity of answering, and for which, if false and libellous, no legal redress can be obtained, as the speakers are protected by privilege of Parliament."

This we took to be an attempt "to throw discredit on Mr. Martin."

#### THE OLDEST SEMITIC CODE OF LAWS.

14, Museum Terrace, Oxford, May 21, 1869.

OUTSIDE the small band of Assyrian students, few know that we possess fragments of an ancient Semitic Code of Laws, older than the Mosaic legislation or the earliest literature of India. A portion of these fragments will be found in the second volume of the 'Inscriptions of Western Asia,' p. 10; the rest still await publication. The Code is written in Assyrian and Accadian—the primitive language of Chaldaea, which represents a stage of growth in the Turanian family of speech, out of which the Ugrian, Mongolian, and Euskarian branches have respectively developed. On this account it has been held to be a product of Accadian legislation, and not to belong to the Semites at all. I have been led, however, to take a different view of the matter, from the facts, (1) that the Semitic *mana* is used in the Accadian text, and (2) that the Assyrian is of a very archaic character,—*atta*, for instance, being used for both the masculine and the feminine singular of the first personal pronoun, like *me* once or twice in the Pentateuch. I believe the laws, therefore, to be the work of the Semitic conquerors of Assyria, dating from a remote period of their history. As written at a time when the conquered aboriginals still retained their language, the Code is bi-lingual, like the later inscriptions of Achaemenian and Sassanian kings. The following is a translation of the fragments yet published. I have italicized all words whose meaning may be considered doubtful:—

I. (1) "A penalty. If a wife say to her husband, 'Thou art not my husband,' she shall be plunged into the river. (2) A penalty. If a husband say to his wife, 'Thou art not my wife,' he shall pay two-thirds of a maneh of silver. (3) A penalty. If a master maltreat (his) slave, put him to death, mutilate, beat, cruelly oppress, or do him violence, his hand that (so) offends shall measure out two-thirds of a bushel of corn.

II. (1) "If a man's issue sin and conspire with his enemies, he shall expel him from (his) house. (2) In every case, should a man put his son in possession, he shall not settle him (therein) (?). (3) For the future a man shall buy (his) grave in (his) estate. (4) A man shall have his grave in his own ground."

Here the Assyrian transcript is broken off, and our knowledge of Accadian does not permit a connected translation of the remaining text.

(7) "His father and his mother..... (10) A woman possesses whatever she has built. (11) In every case for the future. (12) A penalty. If a son say to his father, 'Thou art not my father,' he shall make unto him restitution,..... and shall pay him a sum of silver. (13) A penalty. If a son say to his mother, 'Thou art not my mother,' he shall..... and shall be expelled from the house. (14) A penalty. If a father say to his son, 'Thou art not my son,'....."

Mutilated as these fragments are, they will still be of interest and value to the student of jurisprudence. Much light may be thrown by them upon many obscure problems of early law: the patriarchal relation, the position of women and slaves, the scale of punishments, and other questions, an adequate discussion of which would far exceed the limits of a letter. A. H. SAYCE.

#### SPAIN IN 1869.

Seville, May, 1869.

THE fair at Seville, many of the phases of which have been immortalized upon canvas by the late John Phillip, has this year proved rather "flat and stale" as regards the pleasure portion, but not "unprofitable" viewed from the purely mercantile standpoint. The fact is, politics has had a great deal to do with the scant attendance of that blue blood which, with its train of imitators, has usually scattered a certain number of dollars broadcast amongst the multitude. The absence of the Duke de Montpensier and his royal spouse has damped this annual merry meeting, although the "market" for pigs, oxen, mules, and other quadrupeds, has been brisker than ever. Crowns may be kicked in the dirt, and the wearers banished, but Pepito will have his grilled or boiled pig, his tobacco, his jig, and bull-fight; illustrating the couplet—

How small of all that human hearts endure,  
That part that laws or kings can cause or cure.

Those little huts and tents, extemporized kiosks, usually so plentiful, are this year "conspicuous by their absence"; those tiny pavilions, tenanted by the Andalusian upper ten, and where you may live rent-free, eat and drink at discretion, and dance day and night, until your heart or favourite corn reminds you that you are mortal, are few and far between. The refined type of Spanish beauty, so bewitching that your heart is gone before you can say "Jack Robinson," was, to use a mercantile phrase, "in short supply"; but the "people" mustered in strength, and enjoyed the fun thoroughly. Dolores and Pepita, arrayed in Paris fashions two years old, sweep the ground with their trains, raising a cloud of dust disgusting to the old *habitué*, who loves the true Andalusian fashion, displaying a neat ankle, and raising no dust. The French milliner is invading the lower strata of Spanish society, and the neat national attire is giving place to "maid of all work" finery.

The Gipsy element is in great force, the male portion, as a rule, confining its operations to the sale of horseflesh (if mules and donkeys may be so classed),—a branch of commerce for which this swarthy race seem to have in all countries a rare affection and aptitude. I am afraid that if Jacob-Omniums were plentiful, and palace courts not unknown in sleepy and seductive Seville, some marvellous revelations touching the sales and purchases of quadrupeds would be made public. Here emphatic and loud gesticulation seems to be the only known and satisfactory method of settling disputed sales. The ladies mainly depend upon those mystic delusions which are supposed to follow the digital touch of silver, and which Pepita and Dolores consider to be special revelations of a pleasing character as to the colour of the eyes and hair of that Benedick who confesses—

When I said I should die a bachelor,  
I did not think I should live till I were married;  
others, to the joyous tinkle of the guitar and hand-clapping accompaniment, tread a measure which is rather free than graceful. Others ply a trade in peculiar buns which, dropped into boiling oil, are tempting fairings to the hungry peasant of the Sierra and his "Novia."

The large common upon which the fair is held is just without the town proper, and those who desire to know what jollity and sunshine mean should come to Seville fair to be enlightened,—and carry an umbrella unless they desire a sunstroke.

The present Museo was not built, like that at Madrid, for a picture-gallery; you cannot, therefore, see Murillo's works under such favourable circumstances as those of Velasquez. Probably the most striking picture here, after the Murillos, is the 'Refectory,' by Zurbaran. Leaving the old school on the ground floor, you ascend to an upper gallery, at present devoted to an exhibition of the works of living Seville artists. Of these I shall venture to give you such notice as an humble amateur Art-critic may venture upon, bearing in mind

That fools rush in where angels fear to tread.

The catalogue notes 174 exhibited works. Many are poor copies of great originals. I shall, however, limit the space you may kindly accord to this "gossiping epistle" to a notice of original works. Of these 174 works, unfortunately a large number are unmistakably below criticism, and merit rather expressions of regret that several very estimable persons should have mistaken their vocation.

No. 9, 'A View of Seville,' from the Triana side of the river, shows talent in a direction rarely found in Spain,—the picturesque, as applied to landscape art, not being popular with Spanish artists. This very promising work is by a young lady, Doña Carmen Arjona, a pupil of the Seville Escuela de Bellas Artes. Nos. 29 and 30, by Eduardo Cano, are sketches of Cervantes and Quevedo; the former seated most uncomfortably upon a stone cube, which I read to represent the traditional prison of Amargamilla, del Alba, where he is supposed to have penned his immortal 'Quijote.' Although painted on a small scale (Meissonier size), the figure appears that of a very tall man, and the countenance hardly realizes the features of the hero of Lepanto; but as no known portrait of Cervantes is extant, every artist considers himself at liberty to depict an ideal. Quevedo is true to the traditional portrait, huge spectacles on nose included, and seems altogether a happier effort than the Cervantes picture. No. 38, 'La Siesta,' by Don José Casado del Alisal, is the gem of the exhibition—a study of the nude. A figure reposing, admirably foreshortened, the head being towards the spectator. The tint of the flesh is warm, exquisitely delicate in colouring, and true to nature; the drawing vigorous and careful. Such a work as this would grace the walls of any exhibition. No. 56, 'La Calesa,' by Don Eder y Gittens, is a highly-coloured and offensively gaudy representation of two bull-fighters, in full canonicals, driving in a calesa to the bull-ring. If portraits, the artist has certainly not flattered the Toreros. The drawing is respectable, but the colouring gaudy and vulgar in the extreme. No. 115, 'A Contrabandista,' and 116, 'Interior of a Stable,' are two works by a young and very promising artist, Don Peralta del Campo, and evince great talent, the 'Contrabandista,' especially being free from all highly-coloured rage, so necessary in the eyes of those foreign artists who essay to depict upon canvas the weather-beaten land-smuggler of Spain. A single figure, plainly clad, leaning against a wall, preparing the everlasting *papellito*, is the whole work. The natural and easy pose of the figure, the sober colour and absence of everything like theatrical trick, render it, however, eminently satisfactory, and evidence honest study from nature, not only in the figure, but in the most trifling accessory. The stable interior is evidently the remnant of some Moorish building, the solid arch being very truthfully rendered, and all the accessories so naturally arranged as to leave a most satisfactory impression, the lighting especially. No. 147, 'The Physician's Last Prescription,' by Señor Vega y Muñoz, is a



painful subject of the *genre* description, but tells its tale plainly and unobtrusively, showing careful study and honest painting, but to an Englishman's eye much is marred by the extreme sombreness of the treatment and the free use of black on all parts of the composition. Several portraits by a Señor Wssell will be satisfactory to those who appreciate the shadowless treatment so popular in France, but in No. 160, "A Study of the Sea," Señor Wssell shows talent of a high order, having most happily caught the effect of sunlight upon heaving water.

My last visit to Seville was in the spring of 1865. Since then many improvements have been inaugurated; notably, the cleansing of the streets nightly and the watering of the principal thoroughfares daily: the latter cools the air and keeps down dust, hitherto the pest of this orange-perfumed city. The rage for widening streets and gigantic *cafés* still continues, but altogether there is quiet and steady progress. The old streets remain as serpentine and narrow as when turbaned Moors jostled each other and the muezzin murmured where now discordant bells ring the neat-ankled Sevillana to her daily orison and ave. Touching tenderly upon politics, the Spaniards have a right to be proud that hitherto, however abundant or dirty the national linen may have been, it has all been "black at home."

In my next I hope to give you some account of the house in which Hernando Cortés died, and which has been restored by the exiled Duke of Montpensier, whose great sin seems to have been that he bought land and re-sold it at a profit.

F. W. C.

#### THE INDIA MUSEUM.

THE title of "Reporter on the Products of India," which since 1858 is the official designation of the Curator of the India Museum, is sufficiently indicative of the practical object for which this Museum was created; for though the attention of the visitor may, perhaps, be more arrested by its zoological, ethnological, archaeological and mythological collections than by its illustrations of the agricultural implements, the products of the soil, the animal and mineral produce, and the manufactured articles of India,—the ploughs, harrows, drills and sowing machines, the sugars, starches, spices and condiments, the teas and coffees, the spirits, perfumes, pharmaceutical substances, the gums, oils and oil-seeds, the cottons and other fibre-yielding plants of India; its dyes, its woods and timbers, its raw silks, wools, feathers, horns, as well as its numerous ores, and especially its examples of manufactured articles, which include pottery, mosaic work, such as marble inlaid with precious stones, carvings in jade and crystal, in sandal-wood and ivory, inlaid work, such as is chiefly made at Bombay and Surat, japanned and lacquered work, copper and brass ware, cutlery, jewelry, and the important class of textile manufactures in the greatest variety,—still these and other articles of a kindred nature, exhibited in the India Museum, demonstrate the real importance which it has as a commercial medium between this country and India.

The Reporter on the Products of India has to promote a knowledge of these articles both in India and Europe,—he has to point out to Government in what manner they may be improved and utilized,—he has to answer inquiries regarding their export from India,—and he has to bring to general notice any proposal calculated to benefit the trade with India. The activity of Dr. Watson in the fulfilment of these varied and onerous duties, supported as he is by only a very small staff of officials under him, is probably without parallel in any public department. We need, in this respect, only point to the constant communication he has to keep up, personally and by correspondence, with merchants and manufacturers, to the lectures which within the last year he has delivered, not only in London, but all over the country, and to the practical measures which he has adopted and is constantly adopting for extending, as it were, the action of the India Museum beyond the limits of its original locality.

The latter point demands, perhaps, a further

explanation. Among the articles enumerated before, which have a special bearing on the trade between India and this country (and they are only a portion of those contained in the India Museum), some, of course, are of greater commercial importance than others. Dr. Watson was, therefore, struck with the expediency of recommending to the India Government the adoption of such means as would bring men practically within the reach of those who might not be able to examine and study them in the Museum of the India Office. In consequence, he suggested and carried into effect a scheme of supplying *loan-collections* for exhibition in different parts of the country, and even abroad; and he has endeavoured to popularize the idea of making such exhibitions permanent, or, in other words, of creating branch India Museums in the most important industrial centres of this country and India. Such loan-collections have been exhibited by him, for instance, in several London schools and institutions, but on several occasions also in Manchester, Leeds, Glasgow, Birmingham, Sheffield, Belfast, Preston, Pendleton, Bolton, Deptford, Dublin, Edinburgh, in Paris, and even in New Zealand. The scheme of permanent exhibitions of Indian products, in addition to the permanent exhibition afforded by the Museum of the India Office itself, Dr. Watson has as yet realized his plan only in regard to the textile manufactures of India. Collections, each comprehending 700 specimens of Indian textiles, have been planted by him in thirteen towns of England, Scotland and Ireland, and in seven towns of India. They merely illustrate the more common articles of wear in India; and with the numerous additions since made to this class of textiles, they may now be greatly increased. But even as they are, they have already considerably stimulated enterprise and contributed to a sound appreciation of what India is capable of producing in this respect, and of what her inhabitants require. It is impossible to overrate the effect which a diffusion of such knowledge must have on the intercourse of both countries, especially if it is not limited only to one class of Indian products, but extends to all the articles represented in the India Museum collection. If we are not mistaken, this is one of the chief aims of Dr. Watson's endeavours; for we still remember a lecture which some years ago he delivered before the Society of Arts, and in which he lucidly explained the practicability of a scheme of this nature, and its probable results as regards the development of commerce, manufacture and art, both in India and Europe. It was interesting to perceive how on that occasion he first roused the opposition of the monopolists, who became frightened at what they considered to be Government interference in the legitimate course of trade; but it was gratifying also to find that at the end of the conference his arguments had convinced a large audience, evidently composed of the most competent critics, of the immense boon which would arise to both countries from the creation and multiplication of such permanent India Museums in the chief commercial and industrial towns of this country.

#### OUR WEEKLY GOSSIP.

THE Professors of University College have issued cards for an evening reception on Thursday, the 3rd of June.

Exeter is a long way from London; but then the city and country, which will be new to members of the British Association, rank among the finest in England. The next meeting, which will commence on Wednesday, August 18, ought to be a greater success than the last, if the credit of the Association is to be maintained. The Local Committee seem to be working well; and the railway facilities promise to be ample. A good many watering-places lie within easy reach of Exeter.

The Ethnological Society is proceeding in a course of activity and re-organization. It is next session to be divided into sections, for the better pursuit of the various branches of study. At the annual election, Mr. Thomas Wright, F.S.A., retired from the office of Honorary Secretary, after many years' service, with the thanks of the

Council, who nominated him to the Fellows for election as a Vice-President.

Mr. Deutsch will commence a course of three lectures on Semitic Literature at the Royal Institution this afternoon (Saturday).

The departure of Mr. Reverdy Johnson has disconcerted many arrangements. At the request of Lord Houghton, he had consented to take the chair at the Annual Dinner of the Newspaper Press Fund; and he took great interest in the matter. It promised to be a celebration of the common language of English and American journalism, where an American statesman would have presided in succession to Mr. Gladstone and Lord Stanley. In consequence of his recall, Lord Houghton has consented to accept the duties of the chairmanship, in which he will be supported by a body of stewards, the number of which already exceeds two hundred.

Prize essays are proverbially the worst of literary snares. To say that nobody reads them, that nobody buys them, that no man of importance writes them, that they exert no influence on opinion, is to say but half of what is true. As Raleigh said of witches, they can do much evil, though they can do no good. They employ a great many people in work which is pure waste. They excite a thousand hopes of fame and gain which, by the laws of the case, can never be fulfilled. All these things are so well understood that the system has fallen into discredit with all sensible people; and we are surprised to see it revived by a body like the Cobden Club. We might expect to find economic science in such a society. If an essay on 'Free Trade in its Relation to the Colonies and Dependencies of Great Britain' is wanted, and the Club is of opinion that it can be got to order, like a bale of cotton or a pig of lead, surely it would be wiser to go into the safe market, not into the unsafe. It is hardly worth adding, that the "notice" sent out by the Cobden Club is in the true Prize Essay style:—"The essays, identified by a motto (with the names and addresses of the writers enclosed in a sealed envelope), must be sent to . . ." Must all the essays be identified by a motto? "No essay is to exceed in length fifty pages of the 'Quarterly' or 'North American' Reviews." Will the writer of these sentences sit in judgment on the essays?

Mr. Dana has extended his narrative under the title of 'Two Years Before the Mast and Twenty Years Afterwards,' and is supposed to have secured an English copyright by residing in Canada during its publication in London.

Mr. B. B. Orridge is preparing for publication a work to be called 'The City Friends of Shakspeare; with some Account of John Sadler and Richard Quiney, Druggists and Grocers, of Bucklersbury, and their Descendants.'

On Monday last Mr. Karl Blind gave a lecture at the Bradford *Schiller-Verein*, an association established by the German colony in that town, on 'The Hohenstaufen Epoch and the Barbarossa Myth.'

The Twenty-eighth Annual Report of the Committee of the London Library has been issued. It appears that the society has increased in numbers by 126 during the year, bringing up the total number of members to 1,043. The receipts of the society have been 543*l.* more during the past year than in that immediately preceding. The Library has been increased by purchases and gifts to the extent of 1,960 volumes and 150 pamphlets.

A very important Co-operative Congress is to be held in the rooms of the Society of Arts on Monday next, May 31, under the chairmanship of Mr. Thomas Hughes, M.P. Mr. William Pare, an old co-operator of Robert Owen's time, acts as Hon. Sec., and the subjects for discussion are thoroughly practical ones. The delegates from the north promise to muster in strong force.

The next International Statistical Congress is to be held at the Hague. Some conversation took place at the last meeting of the Statistical Society on the occasion of a paper read by Mr. Samuel Brown 'On the Netherlands,' when a general wish was expressed that this occasion shall be taken advantage of, as one of the few that offer to keep



up intercourse with our near kinsmen and allies, the Frisians and the Hollanders of the Netherlands.

When the University of Oxford was lately thrown open to non-collegiate students, it was hoped that many young men of limited means, instead of entering the Church as "literate," would be enabled and induced to graduate at Oxford. A further concession to candidates for the Church is made in a statute likely to be passed, allowing them to abandon all secular studies after passing Moderations, at about the middle of their course. The proposed subjects to which they may then confine their attention are the contents, criticism and archaeology of the Sacred Writings, the Liturgy, Dogmatic Theology, the Evidences of Christianity, and Ecclesiastical and Patristic History. That these are subjects which every clergyman ought to study cannot be disputed. It is equally evident, from the notorious ignorance of the clergy on such matters, that they cannot safely be left to the rare concurrence of opportunity and inclination to pursue them after the degree and ordination. There is, no doubt, some force in the objection founded on the narrowing tendency of such studies before a liberal education has been completed; but it appears to be a choice of evils, and if we must have either a list of "literate" in the Church, or graduates who have gone through such a course as this, there can be little doubt which is the lesser evil. Of course, great care will be necessary to prevent the undue predominance of any particular school of thought.

The spirit-thermometer, or alcohol thermometer, is the best adapted to measure low temperatures. We have seen a minimum-thermometer, or an instrument which registers the lowest temperature, being also fit for all common uses. It is by Pastorelli & Co., of Piccadilly, and deserves notice on two accounts. First, Mr. Glaisher, of the Royal Observatory, an official reviewer of thermometers, reported Pastorelli's thermometer as "extremely accurate" from the freezing-point to zero; secondly, the constructor has explained (Proc. Meteorolog. Soc., January 20, 1869), his method of allowing for both the inequalities of the bore and the unequal expansion of the spirit. The testimony is first-rate, and the method very convincing.

In his paper 'On the Causes of the Loss of the Iron-built sailing ship *Glenorchy*,' read at the Royal Society, Mr. Archibald Smith has shown that by a proper discussion of evidence it is quite possible for an inquirer hundreds of miles distant from the scene of disaster to tell why the ship was cast away. Iron ships have a "magnetic character" varying according to the direction of their head during the time of building, and other circumstances. According to the magnetic character, so will be the deviation of the compass, and the required correction consequent thereon. The *Glenorchy* appears to have "enjoyed" a very bad character, for her compass pointed south when it ought to have pointed north. In other words, at N. (magnetic) there was a deviation of 180°; at W. (magnetic) a deviation of about 56° 15' E. and the quadrantal deviation was about 10°. Here, as Mr. Smith explains, was a force of the ship to the stern exceeding by one-fourth the whole directive force of the earth's magnetism acting on the compass, a disturbing force about twice as great as that found at the steering-compass in any of the iron-built armour-plated ships in the Royal Navy. The disturbance was corrected in the usual way by large and small magnets placed in the binnacle, and the *Glenorchy* sailed from the Clyde in December last with a cargo of 1,200 tons of iron, and made her way down the Irish Channel on the starboard tack. On this tack the heeling of the ship produced an error of the compass amounting to one point of westerly deviation, which was detected and allowed for by the captain, but afterwards, when he put the vessel on the port tack, he still allowed for a point of westerly deviation, not knowing that on that tack the deviation had become easterly. Consequently, the error was doubled, and the ship was steered more and more out of her true course, until a few days later she was wrecked on the Kish Bank, in Dublin Bay. Great was the surprise of

the captain and pilot, for the place where they struck was twenty geographical miles to leeward of the place they supposed they had reached. But the mischief was done, and their fate may point a moral for others. The 'Admiralty Manual for the Deviation of the Compass' is a small book which any person may buy who will. In that book the fact that compasses are liable to a heeling-error is made known, and such explanations are given as would qualify any compass-adjuster or pilot or captain to make the requisite allowance for the error, and keep the ship on her true course. The right way seems easy. Who is to see that it is adopted? Would a precept from the Board of Trade suffice? Or shall underwriters refuse to insure iron ships on their first voyage, or whose captain has never read the Admiralty Manual? The naval profession ought to feel themselves much indebted to Mr. Archibald Smith for the way in which he has stated the case; and if they wish to learn the full extent of their obligation, let them read the whole particulars as published in the *Proceedings of the Royal Society*.

The Rev. Dr. Henry Burgess, vicar of St. Andrew's, Whittlesey, ceased to edit the *Clerical Journal* at Christmas last, after conducting it for fourteen years.

A Correspondent remarks that in our columns it is reported a return has been ordered by the House of Lords of public money granted in the last financial year to academies, learned societies, &c. He proposes that a return should be moved for of the amount of work done by learned societies. It will turn out that a great amount of work is given to the public gratuitously by such small societies as the Meteorological, Numismatic, &c. Another return should be of all sums contributed by foreign governments in aid of such societies. The French Government gives printing, and particularly the use of its oriental types. The Prussian Government will be found a subscriber of 300 thalers, or 50*l.* a year to the Deutsche Morganlandische Gesellschaft, or German Oriental Society. The contributions are often very small, but they help.

By way of "Return to an Order of the House of Commons," a Parliamentary Paper has been published, containing correspondence between the First Commissioner of Works and Mr. E. M. Barry (to whom, by-the-by, we observe the officials do not accord his title "A.R.A."). These letters are accompanied by plans illustrating their subject, the new arrangements of the Houses of Parliament, which the architect proposed to carry out at the cost of 120,000*l.*, should the two chambers have kitchen and dining-rooms in common, or, if the House of Lords be left untouched, and new dining accommodation be provided for the Commons only, 116,500*l.*

A Bill, proposing to enable the Commissioners of Her Majesty's Works to acquire a new Site for the Erection and Concentration of the Courts of Justice, &c., and to amend former Acts in relation to the same, has been printed. This Bill proposes the usual compulsory powers; declares that, without consent of owners and occupiers, those powers shall not be used before June 30, 1870, nor endure longer than three years. Expenses under this Act to be defrayed by parliamentary grant. The defining clause states that "Courts of Justice" shall mean the Superior Courts of Law and Equity, the Probate and Divorce Courts, High Court of Admiralty, and such other Courts as may be prescribed by the Treasury.

We recently thought much of the practice of the Post-Office servants who sort letters while a mail-train bears them on its journey. Here, however, is a curious illustration of the practice of our ancestors in a much more difficult operation. We take it from a tract called 'True Intelligence from Cornwall,' sent in a letter from Sir Jonathan Trelawney to M. Trelawney, merchant in London, 1642:—"Plate and money is brought to His Majesty in abundance, and the coyners of his treasure carrie upon wheeles, and coyne travelling. It is a most excellent invention of Leniell, His Majestie's engineere, whom we thought to have been cut off in the last fight at Kinton."

On Friday (last week), Mr. Peter Cunningham,

a writer and antiquary of reputation, died at St. Albans, in the fifty-fourth year of his age. A son of Allan Cunningham, the poet, he was placed, at an early age, in the public service, from which he retired in 1860; after which date he resided chiefly in the country. His works were, 'The Story of Nell Gwynne,' a 'Life of Drummond of Hawthornden,' and the 'Handbook of London.' He also edited and re-edited several works of repute, such as 'Horace Walpole's Letters,' 'The Works of Oliver Goldsmith,' and 'The Songs of England and Scotland.'

A young specimen of the *Berardius arnuxi* has been cast ashore on the coast of Canterbury, New Zealand. It was thirty feet long. The skeleton has been prepared, which shows that it is a young animal, as not a single epiphysis is ankylosed. The cervical vertebrae, which in the old animal evidently form a compact mass, are still partially free. The first three vertebrae, including the atlas, are ankylosed, and of them the first two completely; and in the second and third the neural arches are as yet not completely united into one bone. It has ten ribs; and only one of the pelvis-bones was lost in the preparation. It is only the second example of this zyphous whale that has been observed.

A gentleman, who has made a rock-work, planted with ferns, in the front of his house, near Winchester, has placed up the following notice, and found it efficient: "Beggars beware! Scolopendriums and Polypodiums are set here."

Mr. Cosens writes—"Permit me to correct two clerical errors in my hurried communication from Madrid; *La Revista de España* is published on the 15th and last day of each month, and the first number was issued in March, 1868."

The University of Bonn has gained in strength by choosing Rudolph J. E. Clausius, the eminent physicist, as her Professor of Natural Philosophy. To accept this appointment Clausius has migrated from Würzburg, where he had held a professorship subsequent to his departure from Zurich. He was one of the four whom the Royal Society elected last year into their list of Foreign Members.

We notice a curious mistake of Benj. D'Israeli, because, though it was pointed out in Charles Knight's 'Table-Talk' in 1836, it remains unnoticed in the 'Curiosities' of 1863. D'Israeli was translating from Pierre de l'Étoile. The subject is the remorse expressed by Charles the Ninth for the murders of St. Bartholomew. The king, as D'Israeli translates, says to his physician, "Draw from me my *custode* (or large cap), that I may try to rest." The physician "gave orders that all should leave the king" except Latour, St. Pris and his nurse, whom he greatly loved, though she was a Huguenot. The king began to weep and sigh, and the nurse "approached the bed softly, and drawing away his *custode*" listened to his words of repentance. The truth is, that *custode* (probably *custodi* was used) no more means a cap than a *custard*, but is the common technical word for the guard placed over a sick person whose sanity is suspected. The Queen-mother (Catherine de' Medici) placed a guard about her son's bed, to prevent his expressing repentance, and, above all, to prevent further communication with Henry of Navarre. The king ordered the keepers away; was obeyed in the first instance as to all but two, which two were withdrawn by his nurse. According to another account, Henry of Navarre was with the dying king up to the last; but our affair is only with the queer mistake which has lasted from '36 to '63.

The distance by the Pacific Railway from New York to San Francisco is 3,305 miles. The present price for a through ticket is 30*l.* 15*s.*; but it will be reduced next year, perhaps, to 23*l.* In either case the cost of diet will be 5*l.* What a price to pay for a long and most wearisome journey! great part of it through wild, unsettled country, and across two mountain-ranges. And suppose the train runs off the rails in the Indian territory, what chance will the passengers have against attacks by the redskins? It will be interesting to watch the growth of traffic on this great railway, and to note whether



there will be any diminution in the number of passengers by the Isthmus.

The SOCIETY of PAINTERS in WATER-COLOURS.—The SIXTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admission, 1s.; Catalogue, 6d.  
WILLIAM CALLOW, Secretary.

The INSTITUTE of PAINTERS in WATER COLOURS.—The THIRTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall.  
JAMES FAHEY, Secretary.

FRENCH GALLERY, 120, Pall Mall.—The SIXTEENTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

HOLMAN HUNT'S GREAT PICTURE, 'The Finding of the Saviour in the Temple,' previous to its withdrawal from Public Exhibition, is NOW ON VIEW at E. GAMBART & CO.'S NEW GALLERY, 1, King Street, St. James's Square.—Admission, 1s. Hours, Ten to Five.

The late GEORGE H. THOMAS.—PAINTINGS. WATER-COLOUR DRAWINGS, and SKETCHES, including those lent by Her Majesty, ON VIEW, 168, New Bond Street, over the German Gallery.—Admission, 1s.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION of PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1s.

SINAI, EGYPT, THE ALPS, including a large new Picture of MONT BLANC.—AN EXHIBITION of WORKS by ELIJAH WALTON. Pall Mall Gallery, 48, Pall Mall (Mr. Wm. Thompson's), from Ten till Six.—Admission (with Catalogue), 1s.

GERMAN GALLERY, 168, New Bond Street.—A SERIES of large PICTURES, the Seven Churches of Asia (wonderfully illustrating the fulfilment of the Revelation of St. John), and other Eastern subjects, painted by A. Stoboda during his Travels in Asia.—Admission, 1s.

HOLMAN HUNT'S GRAND PICTURE, 'IL DOLCE FAR NIENTE,' painted in Florence, is NOW ON VIEW at MR. MORREY'S GALLERY, 24, Cornhill.

ROYAL POLYTECHNIC is open from Twelve to Five and Seven to Ten.—The "Great Lightning Inductorium," in Professor Pepper's Lecture.—Musical Entertainment by George Buckland.—Admission, 1s.

## SCIENCE

*The Industries of Scotland: their Rise, Progress, and Present Position.* By David Bremner. (Edinburgh, Black.)

THE author of this volume believes that the Paris Exhibition revealed "the surprising progress made of late years by our foreign competitors in the industrial arts." In this, he only echoes the repeatedly expressed opinion of a great number of persons, with whom originated that lively discussion on technical education which prevailed before the general election, the meeting of Parliament, and the Irish Church turned public attention into other channels. Mr. Bremner very truly says, the discussion would have been much more profitable if the disputants had been more correctly informed of the actual state of, and of the progress recently made in, the industries of Great Britain. There is a want of logical sequence in the way in which this is put, but we presume the author intends to convey his impression that notwithstanding "the surprising progress" made by the manufacturers of the Continent by the aid of technical education, a better knowledge of the state of British industries would have rendered it clear that our manufacturers had made considerable progress without its aid. To give the disputants this knowledge, if we understand Mr. Bremner, so far as his own country is concerned, he has written 'The Industries of Scotland.' The hope is also expressed that similar volumes may be written for England and Ireland. We must be excused if we express our opinion that such works are not desirable. We should not have alluded to this matter at all, if the author had not so prominently done so in his Preface. He leads his readers to suppose that his purpose has been to show the relative positions in regard to excellence of manufactures at home and abroad.

After reading this Preface, with its reference to Bacon and "mechanical history," and the author's apology for a "few general reflections,"

we carefully cut our way through the volume, seeking for evidence to show us in what specialities the Scotch manufacturers had excelled, and in which industries they had fallen behind, our foreign competitors. We arrived at the last leaf without finding anything which had relation to the "surprising progress" referred to, or to the "actual state of and progress recently made in the industries of Great Britain" in comparison with it.

Turning to the 'Manufacture of Iron,' for example, we naturally expected to discover descriptions of such improved processes as would promise to ensure to the Scotch ironmasters a satisfactory rivalry with the ironmasters of Belgium and France. Instead of this, we have a description of the Gartsherrie furnaces, preceded by a slight sketch of the history and present state of the Carron Works, one of the oldest, but by no means the most advanced of the Scotch ironmanufactories. 'Manufactures in Iron' again deals with the Carron establishment and the forges at Falkirk,—describes very nicely the process of puddling, dwelling on the severity of the labour, as also of the forging large crank-shafts; but not one word of those economic appliances—of the improvements in the material obtained, or in the finished manufacture—which enable Scotland, by cheapness and quality, to sell in the world's market more than 1,000,000 tons of pig iron annually.

The chapters on 'Ship-building' and on 'Railways' are tolerably satisfactory, as is also that on the 'Manufacture of Plate and Jewellery.' In connexion with this chapter, however, a very imperfect account of the search for gold in Scotland is given, and the statement hazarded "that from 500 to 5,000 ounces of gold per annum are produced by mines in the United Kingdom." There is a tolerably large margin allowed here; but as we are told that this is given on the authority of official returns, we can seek out the correct returns; we wish Mr. Bremner had done so. In 1863, the gold produced in the United Kingdom was 552 oz.; in 1864, 2,887 oz.; in 1865, 1,664 oz.; in 1866, 742 oz.; in 1867, 1,520 oz.; and in 1868, 490 oz. The lead-mines at Wanlock Head are named as producing silver, the more celebrated Lead-Hills mine, and others of less importance in Scotland, are not mentioned. We are told that the silver extracted from the lead of Wanlock Head amounts to from 6,000 to 8,000 ounces per annum. In 1865 the silver amounted to 5,584 oz.; in 1866, to 4,150 oz.; and in 1867, to 4,957 oz. So much for the trustworthiness of Mr. Bremner's statements. The chapters on the Woollen, Linen and Jute Manufactures are the best in the book; and those on Paper-making and Printing and Publishing will be read by many with considerable interest, as, indeed, they contain a large amount of curious matter.

Of chemical manufactures, although Scotland possesses some of the largest and most important in the world, we have not one word. The manufacture of mineral oils and paraffin, being but remotely connected with the production of chemicals, is excepted: indeed, the chapter devoted to this subject is chiefly "the story of Mr. Young's life and labours."

This volume is the result of a series of articles printed during last year in the weekly issue of the *Scotsman* newspaper. As such, they no doubt served the purpose intended; and if they had been gathered in their present form, merely as popular accounts of the branches of trade to which they related, it would have been our duty to have simply said that this volume conveyed a considerable amount of information, in a clear and popular style, to the reader; and for the general public, who may desire some knowledge of the several in-

dustries treated of, it must prove useful. We are, however, bound to add to this, after the promise in the Preface, that 'The Industries of Scotland' does not represent their "present condition." Perhaps, to be closely correct, we should say, it represents it superficially and imperfectly. Especially, those who may be induced to examine this volume in the expectation of finding how fully Scotch industry has maintained its place amidst the foremost manufactures of the world, will be sadly disappointed. Again, those who desire to learn the actual state of our industries, with a view to some solution of the problem of the value of technical education, will cast this volume aside with a feeling of regret that a man who has gathered so much useful matter together should not have advanced a little further, and exercised more care in his inquiries, or that he should have departed from his first intention of restricting himself "to a plain narrative of judiciously chosen facts."

## SOCIETIES.

ASTRONOMICAL.—May 14.—Admiral Manners, President, in the chair.—Dr. Brinnow, T. Cooke, Rev. R. Crowe, W. L. Lankester, and J. K. Laughton, were elected Fellows.—The following communications were announced and partly read: 'Opposition of Mars,' by Mr. Irguson,—'On a Method of imitating the Transit of an Inferior Planet,' by Mr. Hollis,—'Remarks on Mr. Irguson's Paper on Occultations,' by Mr. Plummer,—'On the Solar Eclipse of August, 1869,' by Mr. Paine,—'Determination of the Direction of the Meridian,' by Capt. W. R. Clarke,—'On a Sun Spot, May 1, 1869,' by Mr. Bidder,—'Probable Error of Greenwich Observations in Zenith Distance,' by Mr. Stone,—'Observations of Winnecke's Comet,' by Mr. Wortham,—'On the Period of  $\eta$  Argus,' by Prof. Loomis and Mr. Tebbutt, jun.,—'On the Transits of Venus,' by Mr. Proctor,—'On a Sun Spot, March 14, 1869,' by Mr. Browning,—'On the Preparations for Photographic Observations of Phenomena such as Transits of Venus,' by Major Tennant,—'Comments on the Preceding Paper,' by Mr. De La Rue,—'On the Solar Eclipse of 1871,' by Major Tennant,—and 'Observations of Winnecke's Comet,' by the Rev. J. S. Perry.

NUMISMATIC.—May 20.—W. S. W. Vaux, Esq., President, in the chair.—The Rev. J. H. Pollerfen exhibited a copper coin of Carausius, found at Colchester, having on the reverse SALVS AVG. and a figure of *Æsculapius*.—Dr. Freudenthal exhibited specimens of the new nickel penny and halfpenny struck for Jamaica; also three denominations of copper tokens, struck by the Ceylon Company (Limited), for the payment of workmen at the St. Sebastian Mills.—Mr. Smallfield exhibited a small MS. book of the middle of the last century, containing pen-and-ink sketches of coins and tokens. Under the name of King John are sketches of short-cross pennies, having on the obverse HENRICVS REX, some of which have since been proved to have been struck in the reign of John.—Mr. Corkran exhibited casts of some remarkable silver medallions of Severus Alexander and Elagabalus, of a copper medallion of Severus Alexander and Julia Mamaea, and of a rare gold coin of Olybrius.—Mr. Evans read a letter from J. Wingate, Esq., on a pattern of a groat in copper of Queen Anne, struck at the Edinburgh Mint of the year 1711, a date which is two years later than that of any known coins of that Mint.—Mr. B. V. Head read a paper, communicated by the Rev. C. W. King, M.A., 'On the True Nature of the Contorniate Medals, which he considered to have been used as  $\pi\epsilon\sigma\sigma\iota$ ,  $\psi\eta\phi\omicron\iota$ , or draughtsmen, and not to have been struck as historical medals.—Mr. Head read a paper, communicated by Mr. S. F. Corkran, 'On some Remarkable Roman Medallions recently acquired by the British Museum.'

LINNEAN.—May 24.—Anniversary Meeting.—G. Bentham, Esq., President, in the chair.—A



the ballot for Council and Officers, Dr. H. C. Bastian, A. Grote, Esq., Dr. R. C. A. Prior, H. T. Stainton, Esq., and Dr. T. Thomson, were elected *Members of the Council* for the ensuing year; G. Bentham, Esq. was re-elected *President*; W. W. Saunders, Esq. *Treasurer*; and F. Currey and H. T. Stainton, Esqs. *Secretaries*.—The Financial Statement showed a balance of 245l. 5s. 7d. in the Society's favour on the year's account.—The Secretary reported that sixteen Fellows and two Foreign Members had died, and that twenty-eight Fellows and two Foreign Members had been elected during the past year.—The special thanks of the Society were directed to be presented to Lady Smith, the widow of the Founder, for the very acceptable donation of a beautifully-carved Rhinoceros Horn, which had been sent to Linnæus from China, in 1754, by M. Lagerström.

**ZOOLOGICAL.**—May 13.—J. Gould, Esq., V.P., in the chair.—The Secretary made remarks upon the additions to the Society's Menagerie during the months of March and April last, amongst which were particularly noticed a female Musk (*Moschus moschiferus*) from Cashmere, presented by Major F. R. Pollock, Commissioner at Peshawur, and an *Ælian's Wart-Hog* from the Abyssinian Coast of the Red Sea.—Mr. St. George Mivart read a paper 'On the Classification of the Anurous Batrachians.'—A communication was read from Dr. F. von Müller, of Melbourne, Australia, containing a list of Birds periodically visiting the Botanic Gardens, Melbourne, and one from Mr. E. P. Ramsay, of Dobroyde, Sydney, containing some further Remarks on the Cuckoos found in the neighbourhood of Sydney and their foster parents.—Mr. R. B. Sharpe read a paper on the Kingfishers of the genus *Alcyon*, in which a full account was given of the seven known species of this group and their geographical distribution.—Mr. J. Gould exhibited and pointed out the characters of a new and very beautiful Humming-Bird, recently discovered by Mr. Whitely near Tinta, in the highlands of Peru. Mr. Gould proposed to call this species *Oreonympha nobilis*.—A communication was read from Dr. J. S. Bowerbank, containing the second and concluding portion of his Monograph of the Siliceo-Fibrous Sponges.

**ETHNOLOGICAL.**—May 25.—*Anniversary Meeting.*—Prof. Huxley in the chair.—The following were elected:—*President*, Prof. Huxley; *Vice-Presidents*, Dr. A. Campbell, Sir John Lubbock, Bart., E. B. Tylor, and T. Wright, Esqs.; *Honorary Treasurer*, H. G. Bohn, Esq.; *General Secretary*, Col. A. L. Fox; *Foreign Secretary*, Hyde Clarke, Esq.; *Council*, W. Blackmore, R. Dunn, Major-Gen. Balfour, W. B. Dawkins, Sir A. W. Clavering, Bart., Canon Greenwell, J. Dickinson, J. W. Flower, D. Forbes, Dr. R. King, Sir R. I. Murchison, Bart., Sir C. Nicholson, Bart., Capt. Sherard Osborn, Capt. Burton, J. Mac K. Hughes, F. Hindmarsh, A. W. Franks, and A. R. Wallace.

**SOCIETY OF ARTS.**—May 19.—Sir G. Grey, K.C.B., in the chair.—The paper read was, 'On the Progress of the Colonies,' by Mr. J. Robinson.

**PHILOLOGICAL.**—May 21.—*Anniversary Meeting.*—A. J. Ellis, Esq. in the chair.—The Rev. H. Latham was elected a Member.—Thanks were voted to the Auditors, and to the Council of University College for the gratuitous use of their Rooms for the Society's meetings.—The following Members were elected the *Council* for the ensuing session: *President*, T. Hewitt Key, Esq.; *Vice-Presidents*, The Archbishop of Dublin, the Archbishop of Canterbury, the Bishop of St. David's, E. Guest, Esq. and T. Watts, Esq., *British Museum*; *Ordinary Members*, T. Goldstücker (Chairman), J. Payne (Vice-Chairman), H. Bradshaw, C. Cassal, E. B. Cowell, the Rev. Dr. B. Davies, Sir J. F. Davis, Bart., E. B. Eastwick, M.P., A. J. Ellis, J. W. Hales, H. H. Gibbs, E. R. Horton, Lord Lyttelton, H. Malden, J. A. H. Murray, R. Martineau, R. Morris, W. Wagner, H. Wedgwood, and H. B. Wheatley; *Treasurer*,

D. P. Fry; *Hon. Sec.*, F. J. Furnivall.—The paper read was, 'On the Derivation of *Omnia*, *Uxor*, *Nurus*, &c.,' by the President, Prof. Key.

**PHOTOGRAPHIC.**—May 11.—J. Glaisher, President, in the chair.—The following candidates were elected Members:—Messrs. W. Cobb, E. G. Davenport, A. Hughes, A. J. Melhuish, W. Wainwright, jun., F. York and Capt. F. Pocklington.—A paper descriptive of 'A Simplified Process of Printing in Carbon and other Pigments,' by Mr. J. R. Johnson, was read.—Mr. Griggs exhibited a photo-engraving, by M. Garnier, and a photolithographed volume, Holbein's 'Dance of Death,' executed by Mr. A. Brothers for the Holbein Society.—Several reproduced copies of an early engraving were presented for distribution by Mr. Griggs.—A discussion then took place relative to the cause of injuries apparent in some large collodion negatives in the possession of Mrs. Cameron.—Capt. E. D. Lyon showed a superb collection of photographs taken by himself in Southern India, and chiefly illustrative of the ancient temples and other archaeological subjects.—The Egyptian Syhynx and Pyramids formed part of a supplementary series exhibited by Capt. Lyon, who gave an account of his operations in India.—Some examples of photo-enamels on porcelain, executed by Greiner's process, were shown by Mr. Schermer.—The Chairman exhibited the prize pictures of the Amateur Photographic Association, and called attention to certain clauses of the Artistic Copyright Bill as affecting the interests of photographers.

#### MEETINGS FOR THE ENSUING WEEK.

- TUES.** Royal Institution, 3.—'Stellar Astronomy,' Prof. Grant.  
— Horticultural, 3.—General Meeting and Lecture.  
— Anthropological, 8.—'Mental and Moral Distinctions occasioned by Difference in Sex,' Mr. Harris; 'Difference in Minds of Men and Women,' Mr. Allan.  
**THURS.** Royal Institution, 3.—'Light,' Prof. Tyndall.  
— Royal, 4.—Anniversary.  
— Linnean, 8.—'Notes on Thysanura, Part 4,' Sir J. Lubbock; 'Monograph on Polymorphina,' Messrs. Brady, Parker and R. Jones.  
— Antiquaries, 8.—'Architecture of Suger and St. Hugh of Lincoln,' Mr. Parker.  
**FRI.** Royal Institution, 8.—'Simplest Organic Compounds,' Prof. Odling.  
— Philological, 8.  
**SAT.** Royal Institution, 3.—'Semitic Culture,' Mr. Deutsch.

#### FINE ARTS

##### ROYAL ACADEMY.

ANOTHER item of the group of remarkable pictures referred to in our last hangs close to Mr. A. Moore's *Quartet* (No. 483) in *The Old Gate* (485), by Mr. F. Walker, one of the most original of our painters. This picture has for effect that sunny and yet veiled brilliance which has been ere now happily treated by the painter, but never so admirably as here. For its subject we recognize that a lady—widow, it may be, of the lord of an old but decayed demesne—is passing through a gate which in broken statues bears noble armorials on its piers. She is attended by the affectionate observances of the people about,—regarded not heedlessly even by a rough "navy," who, magnificent in form as young Hercules, strides along the highway to which the gate opens; the women salute her, the rough fellow takes his pipe from his mouth. The charm of the work is in its lighting, chiaroscuro, and colour, which are balanced with rare power. To a love, which we think excessive, for the second-named quality the artist appears to have sacrificed the solidity of some parts of his picture, as the figures to our right in front and the pier on our left,—both of these are needlessly flimsy in aspect.

Unfortunately hung too high for its brilliance to be appreciated at its true value and its sentiment recognized at full, is the coast picture of Mr. C. P. Knight, called *Bound for Melbourne* (494), and showing wide-winged ships loitering unwillingly for the tardy breeze that shall carry their loads of emigrants to the England of the southern seas,—a Britain that may be truly greater as well as merely bigger than our own. Mr. Knight's power of managing the light and substances of his work will be obvious to those who know the difficulty of relieving light in light. *Falmouth Harbour*—*Ships waiting for Orders* (703) is almost equally splendid; its effect is different in every respect, and it is rather more inconsiderately hung,—Not

far from 'Falmouth Harbour' is Mr. A. Moore's striking picture, *A Venus* (699)—a life-sized picture of a nude, girl-Venus, standing binding her hair by the edge of a bath, and in design one of the most original works here. The execution is at first sight, antipathetically to the subject, rough, yet one gets over this seeming defect in a very little time, and the real error of disproportion of the body to the limbs is more evident; also grows our sense of the artist's power in modelling so masterfully the contours, drawing the forms and grouping the tints and tones of this noteworthy picture. He has a rare enjoyment of beauty. In Art Mr. A. Moore is a youth.—We next consider the work of a veteran, the ever-fresh, nature-loving Mr. Linnell, whose picture, *The Lost Sheep* (400), needs no exposition for its long familiar powers, its potent colouring and learning in atmospheric gradations and changes.

The next group of painters has another inspiration, other orders of mind and Art, from those of the above. *Music during a Banquet* (471), by Mr. A. B. Donaldson, is unfortunate, like his *Vespers* (376), in lacking clearness of colour. With all the richness of these pictures, they are "dirty" in tones and tints; and their studied appearance is apparent, not real. The elements of both are well put together, in a conventional, obviously artistic fashion; but they need refinement of feeling as well as of execution to be apt to the subjects: see the unpleasant greenness of the half-tones in the flesh in the former, their heaviness in the latter. This painter is a woful draughtsman, and his execution is so crude that one looks almost in vain for expression.—There are dramatic elements in the picture by Mr. G. H. Boughton, which is styled *The March of Miles Standish* (493); but it lacks the sentiment of former works by him even more than their softness, apt chiaroscuro and satisfactory colour. The subject is a bad one.—It would be hard to find here anything weaker in thinking and Art than Mr. J. C. Horsley's *A Secret Interview* (498). His *Gooler's Daughter* (176) rivals, but does not surpass, this production in wanting purpose and "painting."—*Sick and in Prison* (751), by Mr. W. Gale, is carefully wrought, as is usual with him, and has been carefully, if not very vigorously, thought out.—*The Penance of Dr. Johnson* (768), by Mr. E. Crowe, shows with perfect clearness the subject the artist has chosen. The Doctor is standing bareheaded, in the wet, on an Uttoxeter market-day, and in the midst of the people. This exercise of virtue was self-imposed on account of the disobedience of the penitent to his father. There is much sound work and capital rendering of expression here. The picture is a little hard and opaque.—Near this is the *Sultry Hours* of Mr. J. T. Linnell (769) and the *Wide Waters* of Mr. J. Brett (773)—noteworthy, but very different pictures. See the *Entrance to Yarmouth Harbour* (507), by the latter; also, *Autumn Evening on the Thames* (534), by Mr. S. P. Jackson.—*The Figure in Armour* (521), by Mr. S. Whiteford.—Mr. H. Fantin's admirable pictures, Nos. 495 and 500, both styled *Fruit and Flowers*, are equal to former such pictures by this charming painter.

The following paragraph refers to water-colour drawings. *The First Impression* (583)—a girl student looking at a drawing, by Mr. A. T. Derby, is very good.—*Déjeuner* (582), by Mr. J. Stirling, shows an old woman eating during an interval of field labour,—has capital colour, much character and solidity of handling.—*At the Opera* (619), by Miss C. M. Brown (not Mrs.)—a beautiful lady seated in a box—is very powerfully painted, expressive and rich in colour to a marked degree; but it is slovenly in parts; the head is absurdly small; the shoulders are not to be accounted for.—Mr. J. Knight's *Evening, near Quimper, Brittany* (639), and *Breton Peasants* (648), are diverse studies of landscape, with remarkable success in rendering their effects; but they are rather flat, monotonous and unsubstantial. In the former are some excellent points of colouring.—One of the most original pictures in this order of execution is Mr. W. B. Scott's representation of the Rending of the Temple Veil (525). The attendants of the great altar supply by their expressions, which are rendered with extraordinary power, the most striking



elements to this very striking design. The force of the artist's conception moves us at once, as a well-known voice wakes one in a day-dream, when we pass unstartled in the hearing of thousands of unknown tones. Thus we go, not without weariness, before score after score of well-meant pictures, of silly pictures, of vile pictures—such as no sane critic should see—until here again are the voice and the work of a man! But it is the work of one who cares not to do himself justice, of a true painter who is prolific of design, wealthy in invention, and here, at least, a master in composition, having such power in representation that one wonders at the shortcomings of the picture, which contains, for example, subtle drawing like that of the flash of lightning, which, as with the swinging of a scythe of white fire, sweeps round the altar, the sacrifice and the priests, while the heavy curtains are borne outwards in vast folds, and the rent veil reveals whatever it be that the terrified priest stares upon as he holds by the horns of the altar.

Other water-colour drawings attract us here. Among these is Mr. H. Holiday's *Ave Maria* (519), a cartoon for one of the life-sized pictures on the east wall of All Saints Church, Notting Hill. Such a thing for such a place as would make our grandfathers rub their eyes and—paint it over.—*The End of the Chapter* (595) is a pretty drawing by Mr. Millais.—*A Grey Day, Pangbourne*, (635), by Mr. C. R. Aston, is worthy of applause for its delicacy and truth. See, by the same, *At Criccieth, North Wales*, (642).—Mr. H. Darvall's *Holme Moor* (682), shows an evening effect with richness of colour; a finely expressive drawing. On the whole this collection of water-colour drawings disappoints us greatly. We trust that oil painters will supply defects in this gallery in years to come.

Gallery IX. contains paintings and crayon drawings. Most of its contents of value in the former mode of Art we have already noted. Beside these remain Mr. F. Sandys' admirable portrait of Mrs. Barstow (714). Mr. W. H. Hunt's *Portrait of a Lady* (708), which, like its fellow, *The Birthday* (106)—a lady bearing anniversary gifts—is marked by the masculine art of the author in a manner which is unfortunate in excess.

Mr. Alderman Agnew (738), by Mr. J. P. Knight, is a striking piece of official portraiture; see likewise other works by this well-known portrait painter.—Mr. H. Dawson's noble landscape, *London from Greenwich Hill* (732) is unfortunately hung where its details are undiscernible; its spaciousness, solidity and vigorous treatment distinguish it. As we have described this work before, *Athen.* No. 2158, it will be needless to write more of it in that respect. Mr. Dawson's pictures of the Houses of Parliament and other parts of London from the Thames are well known to students, and have been engraved. That now added to the number surpasses all.—Mr. H. Wallis's *January Morning* (745) should not be overlooked.—Mr. Gale's *Woman of Nazareth* (777) has a pretty face.—*Fairy Glen* (784), a landscape, a cascade, by Mr. G. S. Rowley, shows great care and delicacy in painting, sound sense of local colouring everywhere but in the water, which is dark. The picture wants light. Here is, nevertheless, promise of a good landscape painter.—Among the "interiors," which are few in number, two appear most worthy of notice. These are *The Room of Antiquities, Louvre* (825), which is gloomily treated, but very fine in tone and airiness, the great quality of this class; and Mr. H. W. Brewer's representation of *Hildesheim Cathedral* (828). The latter is a picture that abundantly lacks "colour" and is deficient in solidity in the foreground: see the stalls on our right. But noble compensation may be found for these shortcomings in the rare atmospheric fidelity which has succeeded so well with the vault and its windows, seen as they are in light that seems silvery.—Near to this picture hangs Mr. John Faed's *John Anderson my Jo* (824)—a capital subject, treated with a power and humour worthy of the artist's name. This able and conscientious painter would, perhaps, receive more public notice if he did not "live in the light" of his brother's great renown.

In taking a last turn through the picture galleries

we become aware that some works worthy of encouraging notice have escaped our rapid survey. Mr. G. A. Storey has sent us three examples, all showing care and progress. *The Old Soldier* (62) is a fine bit of pathetic comedy, after Sterne.—Mr. Stirling has travelled far for his subjects—all the way to Fez and Morocco; and his three illustrations of Arab life—*Al-Sok* (71), the *Déjeuner* (582), and the *Water-Seller* (772)—have the glow and freshness of the African land about them. We have seen nothing from Mr. Stirling's pencil equal in merit to these sketches.

We fail to see any difference, except in scale, between Mr. B. Foster's *Surrey Lane* (829), a work in oils, and the innumerable popular water-colour drawings of his with similar subjects.—*The Escape of Queen Henrietta* (854), by Mr. G. H. Burr, with striking colour and much dramatic force, represents one of the perils of that woful woman.—*Jealousy* (836), a sailor with two sweethearts, mutually jealous and spiteful, by N. Fagerlin, abounds in character, and is rich in expression.—In Mr. J. Clark, we thought a new pathetic and humorous painter of genre subjects had arisen when his first capital work appeared. Here is a picture (855) which is not unworthy of him; but marred for our disappointment by representing the same models and the same order of life as before. The subject is novel for Mr. Clark, being an illustration of *Crums from a Poor Man's Table*,—a family at a meal. It is very pretty and homely, but rather trite.—*A Tempting Dish* (861), by Mr. H. Couldery, is capital in showing kittens at a fish-bowl.—Mr. E. W. Cooke has several diagrams here. His best picture is *A French Sloop entering the Harbour of Tréport* (863), and shown with characteristic spirit in design; the water is either glass or ice, we cannot tell which.—*Home again* (911), by Mr. W. Oules, a husband's return, is truly pathetic in the expressive action of the man and wife, who sit in a chamber conversing. The accessories are capitally painted, although the whole is a little hard; a true study of the highest character in its kind, its sole defect we have named is no bad sign if the painter be young.

Among the engravings which we have occasion to name are the following. *Cain* and others (1086), woodcuts, by Dalziel Brothers.—*On the Seine* (1090), etching, by Mr. A. Ditchfield.—*A Rough Passage, from Nature* (1093), by Mr. F. S. Haden.—a series of *Etchings, Studies* (1096, 1104, 1105, and 1111), by Mr. Legros, which exhibit the truest and finest quality of their art, chiaroscuro at its gravest and simplest. By the same is *The Death of St. Francis* (1103), a noble work: see also the powerful effects of Mr. E. Edwards, *The Thames Embankment* (1099) and *London* (1100); likewise Mr. T. Landseer's *Deer of Chillingham Park* (1102), a very fine example, and *Wild Cattle of the same* (1106), by the same.—We miss works by Messrs. J. H. Robinson, Doo, Vernon and Jeens among engravers, and by Mr. Whistler among the etchers.—Mr. S. Cousins sends a portrait of *Sir T. Watson* (1097), Mr. R. J. Lane a portrait of *Sir E. Blackeney* (1098).—Mr. T. O. Barlow contributes *Sleeping* (1130), after Mr. Millais.—Notice the remarkable charcoal drawings, *View at Cannes* (1132) and *San Raphael* (1134), by Mr. J. J. Bellel.

Among the architectural drawings should be studied, for their local interest, if not for their beauty, Messrs. Banks and Barry's *Burlington House New Buildings* (968 and 972), and the *Intended Design for the Future Adaptation of Burlington House* (1141), by Mr. S. Smirke.—Mr. Street's churches at Toddington, and *Bournemouth* (989 and 988), are noble and grave.—The new church for Kensington, by Mr. G. G. Scott (982), is interesting; if not very novel or supremely beautiful, it is good commonplace. Superior to this is the *Glasgow University Buildings* (977), by the same.—Mr. Waterhouse sends another *View of Manchester Town Hall* (986)—one of the most striking illustrations of that very striking work: see also No. 993, *One of the Angle Staircases of the same edifice*.—We feel so keenly the lack of spirit and character in Sir M. D. Wyatt's designs for *Isfield Place, Sussex*, (984, 1017), and recognize so readily their trim and "educated" graces, that our interest is at zero with regard to them. We

miss the works of some of the ablest architects of the day at this gathering. Among these are none so conspicuously absent as those of Mr. Butterfield. Mr. E. M. Barry sends nothing.

Insufficiently as Architecture and Engraving are represented here, Sculpture is hardly better displayed. Mr. Foley is absent, as he has been for many years past, since 1861. Is this fair? If Mr. Foley has quarrelled with his brethren, or they have quarrelled with him, he has no business to quarrel with the Academy Exhibition, but is bound to support it. Of public works of the first class there are few representations here. Mr. Woolner's 'Lord Palmerston' will soon appear at Westminster; so he probably thought it superfluous to show that very remarkable work now. His 'Mr. Sassoon' was at South Kensington lately. He sends several busts; among them that of Mr. Gladstone (1268), which was described some time since; also the beautiful statuette, *Ophelia* (1248), to the charm of which we have already testified. Among "outsiders" absent, if ever present, is one of first-rate ability, Mr. A. Stevens, who is reported to be still engaged on the Wellington Tomb for St. Paul's—a work which annually appears in the Civil Service Estimates, and this year for 2,800*l.* (Class 1, section 23).—Mr. Durham sends his characteristic *Sketch for a Statue of Harvey, for London University* (1198), and the like of a *Statue of Sir I. Newton* (1200); also two busts.—On the whole, the most valuable group here is that by M. P. D'Épinay, *The Youthful Hannibal struggling with the Eagle* (1208). This is a fine work in all respects, composed with consummate skill, so as to look vigorously from all points of view, wrought with great learning and care in the forms and surfaces. As to these respects, see the arms and thighs: the left thigh is admirable. It is a model for English sculptors.—*The Monumental Effigy of the Countess of Devon* (1206), by Mr. E. B. Stephens, is simple and grave, but not carried out so thoroughly as we desire such works to be.—Mr. Fuller's *Jael* (1190) is coarsely wrought, common in execution and design.—Mr. Bell's *Imogen entering the Cave* (1210) suggests a half-witted girl.—Mr. Redfern's *Fortitude* (1213), for the Prince Consort Memorial, is commonplace in its allegory, and its drapery very unfortunate.—Mr. J. W. Wood's *Return from the Chase* (1220) is a nicely-conceived figure.—Mrs. Thorneycroft's *Young Cricketer* (1226) has much spirit and tolerably good execution.

#### FINE-ART GOSSIP.

AMONG the pictures unhung at the Royal Academy this year was an oil painting, 'The Shadow of the Cross,' by Mr. P. R. Morris, Gold Medalist and Travelling Student of the Academy. Since the return of the work to the artist, it has been purchased by Miss Burdett Coutts.

In a recent fire at Manchester, the studio of Mr. G. E. Tison, now there for the completion of some commissions, was among the portions of the building damaged, and several pictures were damaged. The large picture, for the new Town Hall, of the Sultan receiving the Manchester deputations at Buckingham Palace, was the only one insured; but it is only partially injured, and admits of restoration.

Among works of Art rejected at the Royal Academy this year, although produced by able painters whose names are known to students, none were in our opinion more worthy of applause than the landscapes of Mr. Inchbold, a man of very original views and remarkable power. We, and all who may interest themselves in the matter, or desire to see fine landscapes, have been invited to view these pictures at the house of Dr. Radcliffe, 25, Cavendish Square. One painting represents a hazy morning, very early, upon the sea, as visible from the Lido, Venice, when the fishing boats with their brilliantly-coloured sails are returning. The city is foreshortened; Murano and Torcello are on the extreme right; the hills near Verona are on the opposite side of the picture. Another picture has extraordinary expressiveness and poetry in representing Stonehenge, most mystic of buildings, as seen under a sunset so fiery that its ardour



blinds, so to say, the firmament of deepest blue in the lustre of rich golden clouds. Apart from splendour, the colour of this work is pathetic in grandeur, and the composition of its elements, as in the clouds above the immemorial stones, gives a weird aspect to the whole, which impresses the memory and excites the fancy of an observer.

We have received from Messrs. Chapman & Hall Mr. Alfred Bate Richards's poem, 'Medea,' with a photograph from the admirable picture, which is now in the Royal Academy Exhibition, by Mr. F. Sandys, one of the "rejected" of last year. As we have already expressed our admiration for the painting, both last year and of late, it will not be needful to say more with regard to the source of the poet's inspiration, which is, to use the writer's own terms,

Weird, wild, mysterious, subtle, dire.

Mr. Richards's poem is exactly such as one would expect to result from the working of the impression produced by such a picture upon a poetic temperament. Many of Mr. Sandys's admirers will read it with deep pleasure; none will leave it without a rich idea of the author's powers of thought and expression. There are many graceful, many passionate, many pathetic, many sorrowful passages in the book. It has a great merit in being not too long, and the distinction of being extremely varied in thought; its style, or rather strain of feeling, is a little monotonous. The book is beautifully "got up," and the photograph is highly satisfactory.

We have received from the Holbein Society (Tribner, London; Brothers, Manchester), the first of the series of fac-simile reprints of the great artist's works, by which it is intended to illustrate his genius and skill. This consists of 'Les Simulachres Historiées Faces de la Mort,' commonly called 'The Dance of Death.' The text of the volume, published at Lyons in 1538, has been translated by Mr. H. Green, who was thus better occupied than with the dreary 'Emblemes' of Whitney, which we reviewed some time ago. Both text and illustrations have been copied by photographic means, so as to produce a fac-simile of the work from end to end. Besides the text, illustrations and translations, the new volume contains many valuable notes and an Appendix, with fac-simile transcripts from some of the prints in the 'Imagines Mortis' of G. Æmylius, Lyons, 1545, and Cologne, 1566, so well known to students of 'The Dance of Death,' and so important in connexion with the other portions of the work. To complete our enumeration, here are fac-similes of plates from 'Simolachri,' &c., Lyons, 1549,—an account of the various editions of the 'Images of Death,' by Holbein, and a good Index. The chief matter for our consideration is how far the process of copying the original cuts in the Lyons volume has been successful. We are glad to say that on the whole the result before us is excellent. It might be made much better by selecting impressions from a large number to form a model volume, and omitting the less fortunate specimens. In the copy sent to us are not a few defective transcripts; in another there may be more, in some fewer. On the whole, the volume is a treasure, procurable at small cost, handsomely produced, and superior to formerly-published copies; far better than the etchings by Hollar, and surpassing the very good copies that were made by Bonner and Byfield for Douce's edition. The next issue of this series will consist of the 'Bible Figures,' by Holbein, one of the finest works of Art.

Messrs. Christie, Manson & Woods sold on Friday, the 21st instant, the under-mentioned drawings in water colours:—C. Fielding, Loch Lomond, 65*l.* (Thomas).—Mr. B. Foster, A Landscape, 189*l.* (Ward).—D. Cox, Cader Idris, from the Dolgelly and Barmouth Road, 40*l.* (Bartlett).—S. Prout, Wreck of the "Betsy Cairns," 85*l.* (Thomas).—Mr. F. Taylor, Travelling Highlanders, 151*l.* (Thompson). Picture: Mr. A. H. Burr, Youth and Old Age, 115*l.* (same).

The same auctioneers sold, on the 22nd instant: Drawing: Mr. B. Foster, A Landscape, 59*l.* (Haines).—Pictures: Stanfield, A Ferry-House near a River, 152*l.* (Walker).—Mr. T. S. Cooper, A Mountain Snow-Scene, 152*l.* (same).—Turner, Newark Abbey

on the Vey, painted for Lord De Tabley, in the Lawrence and Allnutt Collections, 1,302*l.* (Agnew); Dover, 735*l.* (same).—W. Müller, The Avenue of Springes at Luxor, 141*l.* (Harrison).—Mr. T. S. Cooper, A Sunny Day, 220*l.* (Walker).—Mr. Linnell, The Disobedient Prophet (International Exhibition), 756*l.* (Farrer).—Mr. T. S. Cooper, Cows and Sheep, 127*l.* (Palser).

## MUSIC AND THE DRAMA

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins. —MONDAY NEXT, May 31, St. James's Hall, Eight o'clock. Symphonies: Haydn, La Reine de France, and Beethoven's Grand in B Flat, No. 4; Introduction, 'Lohengrin' (Wagner), &c.; Mendelssohn's Violin Concerto, M. Vieuxtemps. Pianoforte, Fraulin Mehlh. Vocalists: Madame Volpini and Mr. Santley. —Stalls, 10*s.* 6*d.*; and Balcony, 7*s.*; Tickets, 5*s.* and 2*s.* 6*d.*. —Lamborn Cook & Co., 63, New Bond Street; Chappell, R. Olivier, Mitchell, Hays, and Prowse; Austin's, St. James's Hall.

MUSICAL UNION.—RUBINSTEIN and LEOPOLD AUER, TUESDAY AFTERNOON, June 1, at St. James's Hall, Eight o'clock. In G, Spohr: Sonata Appassionata, Beethoven: Quartet, 'God preserve the Emperor, Haydn (demanded); Pianoforte Solos, various, Rubinstein, his last performance this season. No persons admitted without a ticket, and no more applications for free admissions can be attended to.—Tickets, 10*s.* 6*d.* each, may be had of Lamborn Cook & Co.; and Olivier, Bond Street; and of Austin, at the Hall. Early application for them is advised.—Director, J. Ella, Victoria Square.

MADAME ARABELLA GODDARD'S SECOND PIANOFORTE RECITAL will take place on THURSDAY, June 3, at Three o'clock precisely, in St. James's Hall. The Programme will comprise a Sonata by Dussek (first time public); Studies by Cramer, Steibelt, Ries and W. S. Bennett (first time); Fugues by Eberlin, Scarlatti, Handel and Bach (first time); Hummel's Grand Sonata in D Major, Op. 105; a Romanze, Baroque and Presto Continue, by Mendelssohn; a Romance by Henselt; an Impromptu by Chopin; and Songs by Schubert, Haydn, Spohr, E. Sullivan. Vocalist, Miss Annie Edmonds; Accompanist, Mr. Bennett.—Reserved Stalls for a Single Recital, 3*s.*; Balcony, 3*s.*; Area, 1*s.*; to be obtained of Mrs. Chubb, 4, Royal Exchange Buildings; Austin's Ticket Office, St. James's Hall, 2*s.*; Piccadilly; and of Mr. Mitchell, 33, Old Bond Street; and Mr. Austin's, St. James's Hall.

JUNE 2.—THE LONDON GLEE and MADRIGAL UNION, St. James's Hall (established 1859), give their LAST SUBSCRIPTION CONCERT NEXT THURSDAY AFTERNOON, June 3, at Three. Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Lawler. Solo Pianist, Madame Londelet Godard. Director, Mr. Land, Cambridge Place, Regent's Park.—Tickets, 5*s.*, 3*s.*, 2*s.*, 1*s.*; at Mr. Mitchell's, 33, Old Bond Street; and Mr. Austin's, St. James's Hall.

MISS EDITH WYNNE'S FIRST GRAND CONCERT, THURSDAY EVENING, June 3, Eight o'clock, St. James's Hall.—Sofa Stalls, 10*s.* 6*d.*; Stalls, 5*s.*; Balcony, 3*s.*; Area, 2*s.*; Admission, 1*s.* Lamborn Cook & Co., 63, New Bond Street; Chappell, 50, New Bond Street; Olivier, 19, Old Bond Street; Keith, Prowse & Co., 15, Abchurch Lane; 4, Royal Exchange Buildings; Austin's Ticket Office, St. James's Hall, 2*s.*; Piccadilly; and of Miss Edith Wynne, 13, Bulstrode Street, W.

MRS. JOHN MACFARREN'S GRAND MORNING CONCERT, St. George's Hall, NEXE, FRIDAY.—Mlle. Leibhart, Miss Banks, Edith Wynne, R. Henderson, Sielisin, Emmett, Madame Patey, Madame Saint-Dolby; Messrs. Cummings, Garcia and Patey; Messrs. Benedict, Randegger, Walter Macfarren. Violin, M. Sainton; Piano, Mrs. John Macfarren.—Stalls, 7*s.*; Balcony, 3*s.*; Area, 1*s.*—Tickets at Austin's, 2*s.*, Piccadilly.

THE OPERA.—*Buffi cantanti* who have humour, and who know how to sing, are as scarce as tenors. Since Lablache died, we have had no *buffo* with a voice; since Signor Ronconi left us, we have had none who could make us laugh. It is rare, indeed, to find in one individual all the manifold qualities which go to the making up of a Lablache, and we must despair of looking on his like again. But if we abandon the hope of being made merry at the Opera, we are at least justified in stipulating for a comic man who shall not make us sad. Now the influence exercised by Signor Bottero in *Don Basilio* is actually depressing. The intense anxiety of the actor to make an effect at any cost is so palpable that the result is painful rather than pleasant. 'La Calunnia' becomes in his exaggerated declamation an air of serious import. If a *buffo* must caricature, his exaggeration should at all events be humorous. In the lesson-scene of 'Il Barbiere,' Signor Bottero sought to raise a laugh by an utterly unjustifiable expedient. He was less obtrusive, and therefore much more satisfactory, in 'Don Pasquale,' his best point being made in the semi-serious passage where the old man, dismayed by his experiences of matrimony, breaks into tearful complaint. If Signor Cotogni could control his pernicious *vibrato*, he would be the best *Malatesta* we have had on the stage for many years. His voice is bright and flexible, he sings with skill and care, and acts with much animation. Signor Naudin's voice, never grateful at its best, has been in very bad condition this year. We have rarely heard the serenade in 'Don Pasquale' rendered in clumsier fashion. Nevertheless, it was applauded by the discriminating public that patronizes the Opera, and even *encored*. We have again to note

Signor Li Calsi's want of control over his orchestra. He actually follows the players instead of leading them, to the frequent manifest disconcerting of the singers. It would be far better to return to the old plan of letting the first violinist keep the band together than place it under the control of a conductor who cannot get his players in hand. Madame Patti's *Norina* was the bright spot in a generally indifferent performance. Her singing of Donizetti's pretty music was, from the first scene to the last, above reproach, and every phrase was "accented," so to speak, by the highest of high comedy acting. So captivating a display of exuberant animal spirits, controlled by ladylike refinement, is not to be witnessed on our English stage. In the part of *Rosina*, the happily-gifted *artiste* is as admirable as in that of *Norina*. It has long been looked upon as permissible to introduce any *pezzi di bravura* into the lesson-scene; and we cannot, therefore, object either to the bolero from 'Les Vêpres Siciliennes,' or to 'Home, sweet home.' Nevertheless, we should rather hear the 'Bel Raggio' which Madame Patti used to bring into this scene some years ago, or some other show-piece of Rossini's, which would be equally well suited to the general character of the opera. How much has been lost to the world and art by the loss of the trio written for this scene, we shall probably never know. Signor Cotogni was an efficient *Figaro*, and Signor Mongini sang much of *Almaviva*'s florid music with a facility which we did not give him credit for possessing. He should, however, beware of being tempted by this facility to over-ornament music which certainly needs no additional embroidery.

The sweet quality of Mlle. Nilsson's voice, her accurate singing and graceful appearance, give to her *Margaret* a distinct charm. She throws all her powers into the touching music of the fourth and fifth acts, and compels admiration by reason of her intense earnestness. We must, however, caution Mlle. Nilsson against taxing her capabilities to an undue extent. Her voice becomes hard so soon as any strain is put upon it, and all its charm would be destroyed, we fear, by continued over-exertion. *Faust* is too trying a character for the *début* of such a singer as Signor Corsi. Signor Graziani had not even learnt his part of the attendant fiend. The performance was not, on the whole, up to the Covent Garden standard.

CONCERTS.—English audiences, as a rule, take most delight in the music which is most familiar. Not a day passes without some illustration of this phenomenon. Cultivated Englishmen like good music; hence the eternal repetition of a few masterpieces by our large societies and in our opera-houses. Uncultivated Englishmen prefer vulgar music, and hence the offensive ditties which night and day pollute the air of our streets, and the trashy songs which most of our popular vocalists inflict at every concert during an entire season on our patient ears. But Englishmen of every variety and culture unite in their love of what they know. Public performers, therefore, best consult their convenience and their interest by repeating the same pieces until their hearers have learnt them by heart. When this consummation has been attained, they are certain of success. Applause is to artists as the very breath of life, and they cannot be blamed for securing it by the most direct and easy means at their disposal. But the devotion of the artist who voluntarily sacrifices himself to art should be cordially recognized. One of these is Madame Arabella Goddard, who has just entered upon the most thankless task which a *pianiste* could undertake. She has given the first of a series of pianoforte performances which are to be distinguished by the circumstance of all the pieces being unfamiliar to the average concert-goer. No composer, moreover, is to be represented more than once in each programme. The first "recital," as it is called, was full of interest. It opened with the sonata in A major, dedicated by Dussek to Madame Bartolozzi,—an admirable illustration of the author's happiest manner. It is in two movements only; but each is a gem. Much grander in conception, however, and far more elaborate in construction, is Wölfl's sonata



in c minor—a work which, in the masterly conduct of the fugue in the first movement, in the sustained dignity of the adagio, and in the playful grace of the allegretto, challenges comparison with the very greatest writers. Mendelssohn's fugue, again, with its prelude, in B flat, is particularly strange to the platform of a concert-room, and yet the manner in which science is here lighted up by genius deserves to be generally appreciated. Fugues by Albrechtsberger and Handel, studies by Hiller, Hummel, Moscheles, and Dr. Bennett, and various movements, complete in themselves, by Steibelt, Field and Chopin, made up a rich programme, which, nevertheless, was not over-long. Madame Goddard manifested remarkable versatility in adapting her playing to the genius of each individual composer. Miss Annie Edmonds divided by various songs the groups of instrumental pieces.

There is a manifest desire on the part of the Crystal Palace Directors to raise the character of their Summer Concerts. These are no longer exclusively devoted to excerpts from well-worn operas. Thus, at last Saturday's concert, the Shepherd's Chorus, from Schubert's 'Rosamunde,' the antiphonal Chorus, from M. Gounod's 'Reine de Saba,' and the scherzo from the 'Reformation Symphony,' were included in the programme. A Mdle. Karen Holmsen, a mezzo-soprano of great compass, made an unusually promising début.

Among the benefit concerts of the past week may be mentioned that given by the gifted Le Jeune boys, and that by M. Paque, the excellent violoncellist.

ST. JAMES'S.—The second appearance of M. Lafont was made in the 'Mademoiselle de La Seiglière' of M. Jules Sandeau. This piece, founded upon a novel of the same name, is the first dramatic venture of its author, and was originally played in 1851 at the Comédie. It is an original and a powerful play, bearing proof, like many preceding works from the same pen, of the influence exercised over M. Sandeau by his long and close intimacy with George Sand. Its leading personage, the Marquis de La Seiglière, is sketched with wonderful care, and is one of the most distinct and truthful characters which modern fiction has produced. In England, a character like the Marquis has no existence; in Ireland, something of the same kind is not uncommon. A hundred years ago the aristocracy of Continental Europe was made up of men of his type. But the Marquis has lived a century too late, and has carried into modern days manners and modes of thought which belong to pre-Revolutionary epochs. For him the Revolution has scarcely an existence. It was an outbreak like that of the Jacquerie; and, unfortunately, was successful for a time. Being over, things resume their original position, and go on as before. Circumstances have fostered this feeling in the old man's mind. When the revolutionary storm swept over France, the Marquis withdrew to Germany, where he stayed until its fury was quite spent. He returned with his monarch after the banishment of the Emperor, whom he styles M. de Napoléon, and re-entered into possession of his estates. Such exceptional good fortune was, of course, due to something more than accident. The Seiglière estates were confiscated during the revolution, and were purchased by Thomas Stampy, a man who had previously resided upon them as a farmer. Before the Marquis returned, news had been received by Stampy that his only son had been lost in the Russian expedition. The old man, now childless, had so little enjoyment of his property, that he was without difficulty persuaded to make a present of it to its late possessor. Very graciously, after the old seigniorial fashion, the Marquis accepted the gift, or, as he was pleased to consider it, the restitution, contenting himself, however, by way of acknowledgment, with a pleasant and condescending smile to the donor whenever he met him, but allowing him, with superb ingratitude, to die poor and almost unbefriended. Occupied with the pleasures of the chase, and finding his most serious business in the arrangements for his daughter's wedding, the Marquis, at the opening of the plot, leads a thoroughly selfish and contented life, marvelling

who in the world can be so ungrateful as not to admit that this is the pleasantest "of possible worlds." A stranger arrives, and, pleading business as an excuse, demands to see him. The Marquis declines to grant him an interview: "Je n'ai point d'affaire, et celles d'autrui ne m'intéressent pas." But this stranger proves to be a claimant for his estates, and the Marquis in the end is forced to receive him. He is the son of Stampy, supposed to be dead, but at length released from confinement in Siberia. His life, by the Code Napoléon, renders invalid the dotation of old Stampy. Though the disdain of the Marquis for the Code is like that of an Irish squire of the old time for a process-server, he is obliged to respect its provisions, and at one time his hold upon his ancestral acres seems very slight. But Héène, his daughter, proves his good angel. Her voice and smile, and more than all the fact, which is made known to the new comer, that she had tended his father and been with him when he died, win him to gentler plans of procedure. The Marquis learns to like him, in spite of their constant quarrelling concerning the merits of Napoleon as a general. A marriage accordingly is arranged, the mere mention of which would at one time have roused the Marquis to rage. M. Stampy takes the name of La Seiglière, and the estates remain with their original proprietors. Simple, interesting and delicately evolved, the plot is chiefly valuable as a means of elucidating the character of the Marquis de La Seiglière. Others of the *dramatis personæ*, the Baronne de Vaubert, a woman scheming to marry her son to Héène, and M. des Tournelles, an ambitious and unscrupulous advocate, in particular are well drawn. But the Marquis is the centre of the play. M. Lafont is fitted in all respects for this part, which was originally played by Samson. The light-hearted selfishness and vanity of the nobleman were admirably depicted, and his childish ignorance and fatuous self-content were accompanied by aristocratic dignity. The impersonation was void of exaggeration and little affected by the mannerisms with which almost all comic acting is beset. The entire performance must be ranked among the most successful that have been given during the present season. Madame Larmet as *La Baronne*, and M. Maurice Coste as *Des Tournelles* were both good. M. Paul Clèves, of the Odéon, who has apparently replaced M. Ch. Lemaître, was a great improvement upon his predecessor, and played the part of *Bernard Stampy* with intelligence and ease.

*Le Baron* in 'Nos Bons Villageois' is a rather colourless personage, offering less scope to an actor than either of the characters in which M. Lafont has previously appeared. Characterization, like invention, is not a strong point with M. Sardou. Scarcely one of the many successful pieces M. Sardou has produced has a thoroughly original plot, or a character that is other than a lay figure cleverly made and disposed. The idea that underlies 'Nos Bons Villageois,' that of the strong dislike of the peasant for the Parisian who acquires possession of the soil, is too deep for a mere drama-turge such as M. Sardou has hitherto shown himself. One finds it in the greatest work of the master of French fiction. 'Les Paysans' of Balzac treats entirely, and with wonderful subtlety, of the species of antagonism M. Sardou depicts, while the inconveniences to which such antagonism leads form the subject of a clever little poem by M. Nadaud, entitled 'Une Idylle,' which undoubtedly suggested to the author of 'Nos Bons Villageois' much of his method. The causes leading to the hostile attitude assumed by the peasant towards his landed proprietor are thus explained by the baron: "Quelle est l'idée mère d'où dérivent les pensées des villageois?... Celle-ci!... La terre est au paysan!... Ceci (il frappe du pied le sol) est son héritage naturel, créé par Dieu dans le seul but de lui produire une grande quantité de légumes, à seul fin qu'il nous les vende trop cher!... Mon parc!... Mes pelouses!... Terrain qui serait très propre à la culture des pommes de terre, et qu'on lui gaspille." The clever story by which this theory is illustrated has been once exhibited in an English version, and is tolerably familiar to English readers.

'Nos Bons Villageois' is a wonderful specimen of adaptation. Comic and serious interests are

admirably blended; the play progresses artistically to the climax; the disposition of the various characters is very clever, and the results to which it leads are unexpected; while everything, even to points of merest detail, to the least significant response of the least important character, is studied and appropriate. But the play, as a whole, remains ignoble in intention; and its exceeding popularity is little gratifying or reassuring to lovers of dramatic art. M. Lafont resumes the part of the Baron, of which, at the first production of the play in 1867 at the Gymnase, he was the original exponent. He gives a clever picture of the rather commonplace type of Frenchman whom M. Sardou has depicted, and lends equal force to the graver and the lighter scenes in which he appears. The entire representation, considering how severely the play taxes the resources of a company, was creditable.

HAYMARKET.—Mr. Morton's farce, 'A Regular Fix,' has been revived at the Haymarket, with Mr. Sothorn in the part of *Mr. Hugh de Brass*, originally played by Mr. Charles Mathews. Mr. Sothorn depicts very comically the shifts of the man who to escape from the pursuit of bailiffs enters into the house of a stranger and has to make good his foothold by lies innumerable and unsurpassable impudence. After the farce, 'High Life below Stairs' was performed, with Mr. Buckstone as *Sir Harry*. The minuet was cleverly danced by Mr. Kendal as *The Duke*, and Miss Fanny Gwynne as *Lady Charlotte*.

#### MUSIC IN GERMANY.

Leipzig, May 19, 1869.

In my last, an extract from which I was pleased to see in your columns, and which extract, brief as it was, did not fail of being pounced upon by a certain penny-a-liner here, who caters for the local paper, the *Tageblatt*, and was there made much of as coming from the first London journal of Literature and Art, I could only speak from hearsay about the improvement effected by Laube in our theatre. This time I have convinced myself of the truth of the report current both in society and in the press. Last evening I went to see the second representation of 'The Maccabees,' by Otto Ludwig, which Laube was the first in all Germany to get up for the stage during his management of the Burg Theatre, at Vienna, and has now brought out here. The tragedy, though probably wholly unfit for the English stage, where a biblical subject would scarcely be tolerated now-a-days, whatever may have been the case in the age of the Mysteries, is one of the most powerful of modern dramatic productions in Germany. From the nature of the subject, however, it presents a series of historical tableaux rather than a genuine dramatic development; indeed, it has been justly objected by critics that the subject is epic rather than dramatic. Other faults, too, have been found with this tragedy, such as the want of concentration of interest, it being divided between the hero, Justa, and the heroine, the mother of the Maccabees, and the like sins against the æsthetical canon; but whatever may be said against the piece itself, there can be and is but one opinion as to the performance of it on our stage. It comes as near perfection as can be. The *mise-en-scène*, the artistic grouping, the *ensemble*, all these leave nothing to be desired, and the acting of Mr. Herzfeld as *Judah*, coupled just now with that of Miss Berg, of the Graz Theatre, as *Léah*, is most effective.

I may also mention that I had the widow of the accomplished author, who had come from Dresden on purpose to witness the performance of her late husband's chief work, for my neighbour in the box where I sat.

English travellers, passing through Leipzig, should not neglect to see this drama, if it happens to be performed during their stay here, however brief.

D. ASHER.

#### MUSICAL AND DRAMATIC GOSSIP.

'Eva,' a new drama adapted from the French by Mr. Webster, jun., will be produced at the Adelphi Theatre on Monday next.



A Cambridge journal speaks in high praise of the anthem written expressly by Prof. Bennett for the opening of the new chapel of St. John's College.

In Boston they have gone to work more practically than we in England in the matter of adopting the normal diapason. A concert has been given with the object of raising a fund with which to purchase new wind-instruments of the French pitch.

The season in the above named city is now over, the Americans, in common with every other civilized people, with the single exception of ourselves, deeming the winter to be the most fitting time for shutting themselves up in hot concert-rooms. The high character of the musical entertainments given was kept up to the very last. In New York there have also been many noticeable performances, Rossini's Mass being among the last. Madame Parepa-Rosa, who has long been ill, has re-appeared in both cities.

The burlesques now played in America by English companies are studded with lines laudatory of American statesmen, and expressive of the opinion that England should be made to pay in full all American claims. These miserable shifts are as powerless to bring popularity to the entertainments as the indelicacy of the costumes, against which the more respectable of the American journals remonstrate.

A version of M. Sardou's drama of 'Patrie' is about to be produced at the Grand Opera-House in New York. The translation has been executed under the immediate supervision of the author, who has also supplied designs for scenery, costumes and the like.

Madame Sass, who has just re-appeared at the Grand Opéra in her own character of Meyerbeer's *Africaine*, is to leave the French stage on the 1st of September. She is engaged to sing in Florence.

An instance of the very different way in which they manage these things in France may be noticed in the announcement that 'La Petite Fadette' is in active rehearsal at the Opéra Comique, and that it will be brought out about the middle of August. Three months to get up a comic opera! This must seem a great waste of time to the London managers, who would undertake to produce any opera under the sun at a week's notice. But when we contrast our own rough first performances with the perfection of a *première* in Paris we cannot help fancying that the public and the work are the gainers by the French plan.

'Le Chevalier Noir,' a new drama by MM. Moléri and Lebeau, has been produced at the Théâtre Beaumarchais.

Mdlle. Adèle Page has been engaged at the Odéon, and will make her appearance in a new piece by George Sand.

A one-act drama by M. Deroulède is in rehearsal at the Comédie. Its provisional title, which will probably be changed, is 'Juan Strenner.' Delaunay, Maubant, Lupontaine, Coquelin and Madeleine Brohan will have parts in it. 'Jeanne d'Arc,' a five-act tragedy in verse, by M. Jules Barbier, will shortly be read.

The following Parisian theatres will be closed during the coming summer: Les Italiens, l'Odéon, Lyrique, Porte-Saint-Martin, Châtelet, Bouffes, Palais Royal, Déjazet, Athénée, Délassements, Nouveautés, and Saint Pierre.

The first volume of a new translation of the dramas of Lope de Vega, by M. Eugène Baret, has been published in the Librairie Académique of MM. Didier et Cie. Its contents comprise several of the 'Comedias de capa y espada' and the historical dramas. Among them are 'La Estrella de Sevilla,' 'El Castigo sin Venganza' (which supplied Byron with the subject of 'Parisina'), and 'Madarra el Bastardo,' from which Victor Hugo took the story of 'Les Sept Enfants de Lara' in his 'Orientales.'

A German newspaper states that a M. Michotte, of Brussels, has purchased all Rossini's MS. posthumous works for the sum of 150,000 francs.

The scheme projected by Signor Verdi of having a Requiem in honour of Rossini performed, in which Italian composers only should collaborate, is to be carried out. Signor Mercadante has declined, on the score of ill-health, to co-operate; but

thirteen composers, some of whose names are unknown on this side of the Alps, are to take part in the composition.

The house in Hamburg in which Mendelssohn was born, on the 8th of February, 1809, has just been marked by an inscription recording the event. The house is No. 14, Grosse Michaelisstrasse, at the corner of the Brunnenstrasse. The likeness of the composer on a handsome bronze medallion occupies the centre of the commemorative marble tablet.

The Grand-Duke of Weimar has requested Madame Viardot to compose another opera, to be produced next year. M. Turgenev is to write the libretto.

Cologne is just now without a theatre of any kind. The summer-theatre was burnt down last week, and the town authorities have refused permission to erect a temporary edifice in place of the Stadttheater, also consumed by fire some weeks ago.

A Festival organized by the Allgemeiner Deutscher Musikverein will take place at Leipzig on the 11th and 12th of July.

Brussels is also about to have its Festival. The first day is to be devoted to the classic authors; the second to the works of contemporary Belgian composers, such as Félicien, Gevaert, Limnander, Soubre, Samuel, Hanssens, Pierre Benoit, &c., while the third is set apart for Belgian virtuosi. There are few countries in which national art is so much cared for as it is in Belgium.

#### MISCELLANEA

*Teetotal* = *Alcohol*.—In the well-known Targum of Onkelos, *Ha cohol* (חן חן), it is well known, means "the whole." This in Arabic is, of course, *alcohol*. It is plain, then, that this is the exact equivalent of *tee-total*; for the *tee*, it is notorious, was originally the mere stuttering form of the *wh*, which originated, it is reported, with a teetotaler of Preston who stuttered. *Chol* also means sour wine, and its verbal form signifies to be sick. *Kol*, moreover, in Persian means "a pond," "shallow water," "a place where water stagnates," as any good dictionary—that of Johnson or Shakespeare—will show. *Kol* is still good Arabic for *all*. *Kohl* (כח), a short form of *cohol*, is the most common Hebrew for *all* or *total*. There is an absurd legend current that *alcohol* came from a word signifying "to paint"; but I submit that the best English for *alcohol* is *teetotal*. Now, this *alcohol* is a word which no teetotaler ever hears or sees without going into what he most abhors, a ferment. I think, then, mine is a curious discovery, which is worth further elucidation by your Oriental readers. H. F. H.

*Engravings in the British Museum*.—Allow me to call your attention to the fact that several years have elapsed since the few engravings on the stands in the King's Library in the British Museum have been changed. On asking the attendants the reason, the reply was, a shrug of the shoulders and an expressive grimace. A. H.

*Cymraeg*.—As the writer whom Mr. Thomas Nicholas, in the *Athenæum* for April 17th, undertakes to set right on the word *Cymraeg* has made no reply, and as it is not long since I advanced the same view at some length at a meeting of the Société de Linguistique de Paris, I beg to be allowed to show that Mr. Nicholas's opinion is untenable. He says that *Cymraeg* is not a feminine adjective qualifying *iaith* (language), understood, but a composite word, *Cymro-aeg*, and that "*aeg* is a Cymric word little used, except in a compound form, for language"; hence he concludes that *Cymraeg* means "the language of the Cymro." It follows, of course, that *Cymraeg* must be a noun substantive; but this explanation is at any rate inadmissible, whatever the true one may be; for any one who knows anything about Welsh grammar must know that the word is construed as an adjective, and so all Welsh names of languages: thus we say "yn Gymraeg," never "yn Nghymraeg." Besides, according to his view the word *iaith* would be redundant with *Cymraeg*, and "yr *iaith* Gymraeg," which is perfectly good Welsh, would be in English "the language language of the Cymro."

There is no more reason, however, for making *aeg* an independent word than there would be for making *ism* in English or *aeth* in Welsh independent words, because one sometimes hears of "Romanism, Protestantism, or any other *ism*," and in Welsh of "Pabyddiaeth, Protestaniaeth, neu unrhyw *aeth* arall." Moreover, the affix in *Cymraeg* is not *aeg*, but *eg*, and the word should be divided *Cymra-eg*; similarly, *Cymraes*, a Welshwoman, = *Cymra-es*. How is it no one has discovered that *aes* in this word is identical with *aïs*, a rib, and referred us to Genesis for details? In the same manner, *Cymreig*, the adjective for "Welsh," qualifying nouns of both genders (excepting *iaith*), stands for *Cymra-ig*, and it is probable that *Cymro*, a Welshman, and *Cymry*, Welshmen, are to be analyzed into *Cymra-w* and *Cymra-i* respectively; so that one arrives at the form *Cymra*, from which all our existing words of this class are immediately formed. As to *Cymru*, Wales, it is identical in sound with *Cymry*, Welshmen; possibly it is merely a different way of spelling that word: a parallel instance would be *Rhufain*, Rome, which, strictly speaking, is the Welsh form of *Romani*. According to my view, *Cymraeg* would be a feminine adjective, formed, as far as concerns sound, from *Cymra-ica*, in the same way as *gramadeg* from *grammatica*, and used only to qualify the word *iaith*, language. Now as the form *Cymreig* is used to qualify other nouns, the word *iaith* may be as often omitted as one likes, without causing any difficulty. Finally, it seems to have given rise by false analogy to incorrect forms, such as *Gwyddelaeg*, &c., for *Gwyddeleg*, &c. My view is borne out also by the other Celtic languages—e.g. *Gaidhlig*, the Gaelic language; *Cernweic*, the Cornish language. Le Gonidec cites the Breton saying, "Brézonnec Léon ha Gallek Gwened, breton de Léon et gaulois de Vannes." It occurred to me lately to look what Dr. Davies had written on *aeg* upwards of two hundred and thirty years ago; for more reasons than one I cannot help quoting his words:—"Toto errant celo qui hanc vocem, linguam, vel dialectum, vel aliud quicquam significare putant. Errori occasionem dedit terminatio vocum dialectos significantium (ut et nonnullorum aliorum femininorum) ut *Gwyddeleg*, *Ffrangeg*, *Hispāneg*, *Gwyndodeg*, *Gwenhwysg*, *Deheubartheg*, *Groeg*, *Lingua Hibernica*, *Gallica*, *Hispānica*, &c. Sic has voces poetae veteres cecinerunt, sic historici scriperunt; scribant licet scilicet recentiores *Gwyddelaeg*, *Ffrangeg*, &c., et voces compositas esse existiment à *Gwyddel*, &c., et *aeg*." JOHN RHYNS.

*Beaupot*.—"We have made her a bowpot," says Miss Jimima Pinkerton, in the first page of 'Vanity Fair.'—"Say a bouquet, sister Jimima, 'tis more genteel."—"Well, a booky almost as big as a hay-stack." Sister Jimima was terribly vulgar with her "bowpot," and her "booky," but she at least did not call a nosegay or its receptacle "a beaupot," as it is called twice on one page by the authoress of 'Red as a Rose,' or else by the sub-editor of *Temple Bar*, the compositor knows by which. Can any of your readers tell me in what dictionary this once common word (*beaupot*) is to be found? I have referred in vain to several, not omitting the "Dixonary" of "the late revered Doctor." And is it not probable that *bow* and *bow-knot*, in the sense of embellishments of ribbon or lace, are derived from *beau*, and not, as the old etymologists tell us, from the Saxon origin of the archer's bow and the rain-bow? G.

*Cambridge*.—Your Correspondent "W. B." would have strengthened his position if he had first disposed of the river Cam. It is said to mean *crooked*; and the river Cam is a very meandering stream as compared with the Ouse before their junction. That the town is named from this river is clear, because its name has fluctuated with that of the stream. Called *Camborium* by the Romans, it became *Grante-brycg* to the Saxons, now *Cambridge*. The *t* in Chaucer's *Cantebrige* may be derived from the word *Granta*, a name still preserved in *Grantchester*, a parish higher up the stream. A. HALL.

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On view the day before and morning of Sale, and Catalogues had.

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## LITERATURE

*Walter Savage Landor: a Biography.* By John Forster. 2 vols. (Chapman & Hall.)

Eleven hundred pages make a pretty large canvas on which to paint the cartoon of a life. Landor was not a man of the highest class, though his rank in literature was higher than a careless reader, judging by the popular indifference to his works in either prose or verse, might deem. He was equal to Southey, about whom a bigger book was printed some years ago. But that bigger book is dead and gone. There is not much to tell of Landor; and what there is to say, though striking in form, has little variety and still less colour. A small volume might have been pleasantly filled with personal manners and domestic story. More than this the record will not bear.

The conclusion to be drawn from this book is, that Landor was a failure, not in detail only, but in mass; that he failed, as it were, through the laws of his own being, by the action of a temper radically unsocial, and the violence of an intellect radically unsound.

When the book is read and the boards are closed, the main impression left on the mind is this,—That Landor was a man with whom it was impossible to *live*. What was said of Byron in respect to women would seem to have been true of Landor in respect to men: he *must* fall out with them. Men who were divided from him by seas and alps had a chance of being his friends; no others. From first to last, he displayed a pride, a pretence, an insensibility, which were almost beyond example in men whose talents are devoted to the arts.

Here are the facts, in their briefest form.

He claimed a pedigree to which he had no right. He made his father wretched, and left his mother to pine and die alone. He was a dull fellow, who could hardly be taught the commonest things—such as ciphering and dancing—at an age when other lads pick them up. At home he was idle, saucy, headstrong. Trouble went with him to school and college. He was expelled from Rugby; he was expelled from Oxford. No attempt is made to reduce the odium of his conduct on these occasions; for explanation is difficult and exculpation impossible. In the first case, he had to leave Rugby on account of a row with the head master about a Latin verse; and in the second case, he had to quit Oxford on account of firing a loaded gun at the window of a fellow collegian. He disliked the gentleman for his Tory views. Questioned about that gun, he told a wilful lie, as he had afterwards to confess with burning shame. When he passed from school into society, his vanity led him to believe that women were in love with him who no more cared for him than for a barber's block. He was so completely careless and forgetful of the truth as truth, that his friendly painter has to explain that his word is *never* to be taken in things which concern himself, unless it is backed by evidence of a safer sort. After quarrelling with his tutors and his fellow students, he quarrelled finally with his father, insulted the guests in his mother's house, and left his home in a rage which seems never to have passed away. To his parents, his bearing was that of a savage. He fled from his home and from society, because people would not endure his brutal ways. In truth, he rather affected the style of a beast in his dress and voice. No one could please him better than by saying that he was like a lion; that his hair was a mane; that his shout was a roar. In his

laughter, which was a thing to fear, he took pains to imitate the growl and snap of the king of beasts. To his father's grief, he roared in season and out of season. That Landor was a republican in politics is not to be urged against him; Milton and Sydney were republicans; but his father was a Tory, to whom he knew that republican doctrine was worse than heresy; and in the domestic circle he took care to clothe his political views in language which would have been intolerable from the lips of any gentleman in any place. Before his father's Tory guests, he expressed his wish "that the French would invade England, and assist us in hanging George the Third between two such thieves as the Archbishops of Canterbury and York." On this occasion his mother boxed his ears; but the young savage rose upon her with a fierce shout—"I'd advise you, mother, not to try that sort of thing again!" She never afterwards dared to correct his manners and to soothe his rage. When 'Gebir' came out, and failed, he penned a bitter personal attack on more than one writer, in the hope of hitting a contemptuous reviewer of his work. Mr. Forster describes his conduct on that occasion as "coarsely wrong."

He praised 'Kehama,' while Southey puffed 'Gebir.' In the long list of foolish letters from poet to poet, there is nothing more fulsome, and indeed foolish, than the mutual admiration of these two men. Ca' me, ca' thee! He wrote verses, Byron said, which "vie with Martial or Catullus in obscenity." He despised Spenser; he admired Charron; he declared that his own prose writings were among the best that had ever appeared in print. The French were by turns the objects of his warmest praise and his wildest denunciation. On the Spaniards rising against the French, he went to Spain, proposing to pay a regiment of patriots and to fight as a soldier in the ranks. But he had a deadly quarrel on his hands in a month; and at the end of a second month he had left the insurgent country in disgust. He married a young lady for whom he hardly cared; chiefly, it would seem, to spite his friends and surprise the world. He took his wife to Jersey, and then ran away from her. After a quick reconciliation he carried her to Italy, where he quarrelled with everybody in turn, and of course with his wife. He told official persons they were fools, and even threatened them with his cane. He knocked the hat off his landlord's head, and kicked this landlord, a poor old Marquis, out of his own house. Leaving his children and their mother in Florence, he came back to England; settled in Bath, which his wife hated, and lived there as a bachelor for many years, until a scandalous accusation and a public trial compelled him to quit his country for ever.

All these facts make up an ugly picture; and all these facts are undeniably true.

But are they the whole of Landor? No; ten times no. If they were half, eleven pages would have been enough for all that was worth recording of such a man. The "grim cognomen" would have had no interest for a generation which has business of its own, and which has happily forgotten those wars of the frogs and mice which Southey—poor fellow!—supposed would be the intellectual wonder of all coming ages. But Landor was something more than a naughty boy and an ungovernable man. He was a ripe scholar, a close thinker, a powerful artist. In literature he held, and holds, a place apart. Even the high value which he set upon his 'Imaginary Conversations' is hardly too high for their extraordinary merit. For strength, lucidity and sculpturesqueness,

no prose in the English language comes abreast of them. Let any man with a fine sense of art in words compare ten pages of Landor and Macaulay at their best. Landor is gold and marble, where Macaulay is tinfoil and mosaic. Apart from this prime excellence, Landor had genius, courage, nobleness; each on a grand scale and of the highest kind. The faults which every eye could see in him were balanced by splendid merits, though these were often of the sort to which common eyes are blind. A nature prodigal and generous, a temper warm, confiding and unselfish, could not be denied him; and men with any subtlety of insight could not fail to see that his vices were but virtues gone astray—the virtues of that antique world of Pagan gods and Pagan heroes, in which, for good and ill, he was content to live.

Nor is it clear that Landor's rush of leonine wrath was anything more than a phrensy used for the sake of Art. The exaggeration is often so gross as to have the effect of high comedy; and we are constantly tickled by the thought that much of what makes us laugh was merely meant for sport. In no other way can we explain the hectoring tone, the lordly air and the boastful words so frequently assumed. If Landor could be taken as meaning what he said, he would be regarded as the greatest bully and ruffian that ever lived. Such is not the way in which Lawrence Boythorn—openly meant for Savage Landor—is shown to the reader of 'Bleak House.' That explosive gentleman is a comic character, with a certain consciousness of his amusing side. When Boythorn bellows—"We have been misdirected, Jarndyce, by a most abandoned ruffian, who told us to take the turning to the right instead of to the left. He is the most intolerable scoundrel on the face of the earth. . . . I could have that fellow shot without the least remorse"—we all begin to laugh. Now these were Landor's phrases. When the smallest pebble broke the flow of his discourse, he would dash off into such grotesque denunciation as to defy anybody to keep his face. "That fellow," he one day roared to the writer of these lines, then sitting in the garden of his Tuscan villa, "was the greatest rascal that ever lived, and his father before him was, next to him, the greatest rascal that ever lived." He owed the man no grudge, and his exceeding violence was but a form of his tempestuous humour. Many odd passages of his life may be fairly read, we think, in the light of this suggestion. Landor no more meant to hang the Archbishop of Canterbury than Boythorn wished to throttle the Master in Chancery. In both cases, the very small canary might have been eating "out of his hand." It is true that Landor hated George the Third, whom he sent (poetically) to another place than that which Southey had prepared for the poor old King; but he had no actual wish to see the Most Reverend Dr. Moore and the Most Reverend Dr. Markham strung up by the French. The saucy speech which so vexed his father, and which got him a box on the ear from his mother, was only Boythorn's way.

In like manner, his affair with Stuart, at Corunna, was such a perfect craze that, in a man of his intellectual reach, it is absolutely unintelligible except as a piece of humour; mad humour if you like; but humour of some sort,—not the grave insanity which it would be if his words were taken in their literal sense. Stuart and Landor were before the Junta, in the old palace of Corunna. The room was thronged with people; fifty voices were in uproar; and many points were being



discussed at once. Stuart was answering as to this and that; among other things, as to a Spaniard, who had been arrested by the Junta on suspicion of being a conspirator, and perhaps a spy. He was a poor creature, not worth the trouble of watching and feeding. "*Il est fou*," said Stuart, "*il n'a pas de l'argent*." Landor caught these words, and though he said nothing at the time to Stuart, he afterwards swore that Stuart had spoken them of himself! The charge was inconceivably absurd. Why should Stuart defame him to the Spaniard? They were engaged in the same cause, and each could help the other to serve it well. How could Stuart describe him as an idiot without money? He had spoken of Landor as a man of genius, and he knew that Landor had given 10,000 reals to the patriotic fund. Yet Boythorn raved and roared; talking, in a vein which Bobadil would have envied, of what he had not done, but would sometime do, for the satisfaction of his honour! Farce has few things richer than the words in which he describes the affair to Vaughan, who was not only Stuart's *attaché*, but his dearest friend. Stuart's words, writes Landor, "were spoken in that half-formed and that half-stifled voice which deep malignity is apt to utter, but has not power to modulate or manage. He would not dare to use such language openly; and on his return to England, whenever he gives me the opportunity, I will teach him that if any one speaks of me, his tone must be lower, or his remarks must be more true." He adds to Vaughan, "You, who remember me in my earliest years, remember that I was distinguished—was it either as a liar or a fool? Inform him if ever I broke my word, or ever endured an insult." But the height of absurdity is not yet reached. Here it is: Pelion upon Ossa, Don Armado upon Captain Bobadil:—"No action is recorded more heroic than that of Louis the Fourteenth towards the Duc de Lausun. When the King received a gross and grievous insult from his subject, he rose, threw his cane out of the window, and made this calm reply: 'I should be sorry to have caned a duke and peer of France.' Vaughan, I should be sorry to have *done* what I may not be sorry to do."

We can imagine Landor crackling as he wrote these words with his lion's laughter; but not more merrily than Vaughan and Stuart must have laughed on reading them.

Not less rich in fun is the scene at Como, as it appears in Landor's description. If one could hear the Royal Delegate's side of the story the affair might wear another look. "A scoundrel," says Landor, "one Monti," wrote a sonnet against England. Landor answered it in Latin verse, which he tried to get printed in Como, together with five other pieces; but the public Censor refused his warrant, on the ground that the six pieces were all libellous. Landor, who "attributed his proceeding to ignorance," wrote to Count Strasoldo, Chief of the Council, who sent his letter to the local Royal Delegate, who, in turn, asked Landor to call and see him. Landor went; and here is the grotesque account of what occurred in that public office by the lovely lake. "He began to read a letter from Count Strasoldo, in which this fellow expressed his surprise that I should use *injurious* expressions towards the royal censor, a person immediately acting under government. He then closed the letter, and thought it requisite to make a comment upon it. He was astonished that I should write an *insolent* letter. I stopped him quietly, and said, 'Sir, the word *insolent* is never applied to a gentleman. If you had known the laws of honour or propriety you would not have used it; and if you had dared to utter it in any other place you would have received a

*bella bastonata*.' At this he sprang from his chair and rang the bell. He called the guards and all the officers of the police, who live under the same roof during the daytime. With these reinforcements he pursued, 'Prepare instantly to conduct this gentleman to Milan. Sir, unless you immediately retract your words, you answer to government.' I replied, 'I never retract any word of mine; but I tell you in presence of all these persons that before I leave this room you shall retract yours.' He then pretended that he said *rather* insolent; that insolent meant disrespectful or violent; that if I had understood the language I should not have animadverted on the expression; that he expressed the sentiments of Count Strasoldo. I replied, 'I care not a *quattrino* what are the sentiments of Count Strasoldo; but he would not dare, and you may tell him that he would not dare, from me, to use any such expression towards his equal. There is not one among the guards you have called in who would endure it. As for your sending me to Milan under arrest, do it, if you are not afraid of exposing yourself still more than you have done.' He then began talking of his honour, that he had been in the service, that the threat of a caning was not to be borne, and that if it was not for his high office he would settle the business with his sword in the square. I laughed in his face; and the rascal had the baseness to offer his hand in token of reconciliation, and to tell me what a friend he had always been of the English." This all but reaches the humorous grossness of his scene with Stuart.

These bursts of pride and wrath, though they tickle our fancies now into pleasant laughter, were but too frequently the cause of whimsical distress to the man whose forms of expression went so far beyond his actual thought. Landor put no curb on his tongue. He never spoke "by the card." He rattled on like a child, saying what came into his head—a very big head—without a care as to the way in which folk would construe his speech; though he flew into rage and riot of expostulation when his hearer represented him as thinking what he had said. A ludicrous example of this rage occurred in Emerson's account of a conversation held with Landor at Fiesole. They talked of Art; and Emerson reported that Landor preferred John of Bologna to Michael Angelo. Landor certainly said so; but when he saw his own words in print he roared and bellowed like a bitten cub. The truth was, that on the day of Emerson's visit, he had been quarrelling with an Italian neighbour, who boasted of the great sculptor's name and blood; and those who knew Landor will be sure that under the sway of such passion as he threw into his quarrels he would talk of Michael Angelo as the most pretentious of artists and the most despicable of men. Emerson thought the opinion characteristic; what was truly characteristic of Landor was the expression of an opinion which was not his own. The American writer who had come over to Europe mainly to see with his own eyes four men whose books he loved—Landor being one of the four—was quaintly puzzled and amused to find that after all his idol denied the force of words which he could not dispute having used.

Turning over a file of letters from Landor (which his biographer has not seen), we are struck no less by their good sense than by their powerful phrase. That Landor was sometimes mad—in the high sense of words—we have no doubt. That he was conscious of this madness, we have also no doubt. He wrote so well, and so constantly at his best, that when he appears to be silly, it is more likely that he is joking than that he is weak. His writing is, indeed,

so good that we should hardly expect to find a scrap from his pen in which a quick eye would not see some strength and beauty. From the brief notes now lying on our desk we shall quote two or three specimens. The first passage is on

LORD BACON.

"Few have spent more time over his writings than I have, and nobody can have estimated him more highly as a philosopher. In intellect, I always thought him next to Shakspeare, great as a philosopher, as a poet, and incomparably the most universal genius that ever existed. I only wish that Bacon had patronized him. Perhaps he thought him no better poet (if, indeed, he knew him at all in that capacity) than such people as Jonson and his fellows, all of whose works are scarcely worth a single scene in Shakspeare, setting apart a dozen or twenty of the best. However, Lord Bacon was not what Pope, and men inferior to Pope—such as Macaulay and Hallam—have represented him."

The next is on

NICE AND SAVOY.

"I place at your discretion some verses on the death of Arndt, the most illustrious defender of Germany. What would this patriot have thought of the proposal to annex Savoy, and even Nice, to France? In other words, to surrender Switzerland and Italy under the connivance of foreign powers! Is not France powerful enough, formidable enough, safe enough, already? Will she be permitted the mischievous and childish pastime of squaring with her scissors her broad territory by snipping off the edges and corners of another? Never will Europe be permanently at peace until Italy is independent and united."

While Mr. Forster has done his work well, he has omitted many things of interest to his tale. Some of Landor's friends are wholly left out of a life in which they had their part: for example, Sir Roderick Murchison, to whom the poet wrote an epistle which is full of original and curious matter. This epistle is now before us, in Landor's own hand. We need not give the whole; but two or three passages will prove the biographical interest, if not the poetic worth of this epistle:—

But sixteen paces from my century,  
If years are paces, on the steep descent  
I stand, and look behind: what see I there  
Through the dim mist? A friend, a friend I see,  
If the most ignorant of mortal men  
In every science dare to call him so  
Whom every science raises above all.  
Murchison! thou art he.

Upon the bank  
Of Loire thou camest to me, led by Hare,  
The witty and warm-hearted, passing thro'  
That shady garden whose broad tower ascends  
From chamber over chamber; there I dwelt,  
The flowers my guests, the birds my pensioners,  
Books my companions, and but few beside.

Here, as we see, are a dozen touches of true biographic value. In the two volumes nothing is told about his life in Tours, except in the most general terms; nothing about the house in which the English poet dwelt; nothing of the visit of Hare and Murchison; nothing of the broad tower and the shady garden; nothing of the flowers and birds.

What follows is of deeper interest still, supplying a string of unknown facts:—

After two years the world's devastator  
Was driven forth, yet only to return  
And stamp again upon a fallen race.  
Back to old England flew my countrymen;  
Even brave Bentham, whose inventive skill  
Baffled at Chasme and submerged the fleet  
Of Ottoman, urged me to fly with him  
Ere the distracted enemy arrived.  
I wrote to Carnot: "I am here at Tours  
And will remain." He praised my confidence  
In the French honour; it was placed in his.  
No house but mine was left unoccupied  
In the whole city by the routed troops.

In the two volumes we have nothing of Bentham (another of the suppressed friends) and his urgent counsels; nothing of the letter to Carnot, and the Minister's reply; nothing



of the great compliment paid to Landor by the French troops.

In like manner, Mr. Forster is barren of detail as to Southey's visit to Landor at Como. In the Epistle the whole scene is brightly sketched. We see in Southey the sorrowing guest; we go out with the two poets in their walk along the lake; we listen to their speech, and take part, as it were, in their comparisons and delights:—

'Twas time, ere winter came, to cross the Alps;  
Como invited me; nor long ere came  
Southey, a sorrowing guest, who lately lost  
His only boy. We wait'd aside the lake,  
And mounted to the level downs above.  
And, if we thought of Skiddaw, named it not.  
I pointed out Bellaggio, of earth's gems  
The brightest. "We in England have as bright,"  
Said he. "What sweet illusions will arise  
In other countries when ours lies behind!  
He thought of Derwentwater, thought of home.

Then comes the tender sense of all that made those walks and talks so sweet being gone. Southey is no more, Hare is no more, and Landor is alone!—

Gone is he now to join his son in bliss.  
Innocent each alike: one longest spared  
To show that all men have not lived in vain.  
Gone too is Hare: afar from us lies he  
In sad Palermo, where the most accurst  
Cover his bones with brothers they have slain.

Then the verse goes back to Murchison, whose prediction that gold would be found in certain parts of Australia had been lately fulfilled. The value of these personal allusions is undoubtedly great.

The point of view from which Landor can be fairly judged is one not easily gained by men who live in their own age and whose hearts beat with the youngest passion of the world. Landor was not one of them. He cared nothing for their troubles, and not much, perhaps, for their sufferings. He paid no attention to their cries; he was indifferent to their gains and losses; he had no respect for their policy, their religions and their ethics. He was an Ancient. He was a Pagan. In the midst of what he thought a selfish and slavish society, he spoke with the voice and felt with the scorn of an old democratic chief. If fate had cast him into one of the old republics, he would have been at home; taking his place among the soldiers who served her in war, the orators who controlled her in peace. Roman in his pride, Greek in his culture, he would have fired the camp with his patriotic ardour and filled the forum with his personal brawls. It is possible that he might have saved—it is more likely that he would have ruined—the republic which he loved.

Fate threw him into other times and scenes, in which he could do no good and not much harm. His great powers spent themselves in some ignoble quarrels and in three or four volumes of imperishable prose, which nobody now reads. We venture to say imperishable volumes, even in the face of such present neglect; for we do not believe that the love of such prose as the author of the 'Imaginary Conversations' wrote can ever die out in men of the English race. Plato is said to have only a dozen readers; but those dozen readers are the intellectual rulers of mankind. Landor will never gain a wide hearing for his words; but, like Plato, he will be sure of an audience fit though few.

To such readers the facts of his mortal career will always have an interest; and in their behalf we should like to see these volumes reduced to a reasonable size,—a reduction which might be made by leaving out all the criticism, much of the quotation, and some of the correspondence.

*Mopsa the Fairy.* By Jean Ingelow. (Longmans & Co.)

ONE great secret of the charm of old Fairy tales is their brevity. We all wished them longer; just as we used to wish for more plum-cake, or to sit up longer when it was time for "tired eyelids" to close over tired eyes; but the desire was the form in which we expressed our intense content and satisfaction. We desired continuance; but as grown-up people knew, and good little children were told, "too much was bad for them," and so we could only submit and think how delightful it must be to be grown up, and to have as much as we pleased of everything! Alas and alas! it was childhood's alphabet of the lesson of life, that

All the world contains  
Holds in perfection but a little moment.

And if the "moment" were prolonged the perfection would not be prolonged with it. In these days long fairy tales have come into fashion, and all of them are more or less the shadows of the moralities and metaphysics of this world. They are elaborated into finish, and they are haunted by the aspiration after consistency. To be sure Mrs. Hannah More declared consistency to be the best substitute for perfection; but it is not the quality that consorts with fairy tales; the dropped links, the missed notes which gave the graceful imaginative incompleteness to the old stories, are natural to the stage of growth, and cannot be imitated in after age—

Heard melodies are sweet, but those unheard are sweeter.  
The unconscious changing shapes of cloud or "vaporious mist" suggest the loveliest and grandest forms, but they are not "correct drawing." Those lines in 'The Ancient Mariner,'—

Full many shapes that shadows were  
In crimson colour came,

are the essence of a fairy tale; but few there are who can make the fairy tale out of them. Fairy tales that are the delight of nurseries and a spell to grown-up people have been what the Hindoos would call "twice born"; indeed, many times born, for they have existed and expressed the imaginings of peoples and tongues and nations long since passed away, whose names and dwelling-places have become as much things of vague imaginings as the tales that have survived their existence. The fairy tales written in the present day are mechanical. They bear marks of being made; they have not grown out of the elements; they are not the utterances

Of soft sunshine, and the sound  
Of old forests echoing round,  
And the light and smell divine  
Of all things that breathe and shine,

'Mopsa the Fairy' has some charming bits in it, bits that are worthy of real old fairy tales; but, alas, we see and feel the process of the invention, and its difficulty in the flagging of the story; there is also the ever-present consciousness of *intention* in all that is said and done; and there is the moral shadowing over all. The "stone people," the people who had been turned into deer for their selfishness; the black fairy, who tried to teach them to spin; the brown fairy, who gave them good advice; and the white fairy, who could only mourn over them; are all suggestive of excellent moralities, but they are not "the stuff that dreams are made of."

The first chapter is charming—how the little boy Jack, who must have been a very good little boy, got inside a hollow tree and found—a nest full of fairies! and how he was carried away among the clouds by a grand white albatross, is very good; and the fairy boat in the enchanted bay is good too; but the adventures become too detailed, and, above all, much too long. The country where the people go by

clock-work and are wound up regularly, and how, between whiles, they set all things right that have gone wrong on earth, are whimsical enough; and the episodes of the poor old cab-horse, who is sent there to grow young and happy again, and the beautiful, thorough-bred mare, Lady Betty, who had come to be cured of her dreadful fall in the cruel steeple-chase, when both her fore-legs had been broken, are very touching; but when it comes to the parrots and the bees, and the wicked old gipsy who deceived everybody, and lured even fairies and put them into enchanted cages, the story becomes confused and the reader becomes weary. Children are not capable of sustained attention; it is only educated and cultivated people who can keep up their interest in a long novel. The long chain of the Arabian Nights themselves are made up of innumerable strands and intertwining links. Hans Andersen is the only modern story-teller who has caught the trick and rhythm of fairy-land; and even he does not succeed best in the stories which are most elaborate. The parting of Jack from Fairy-land is the best part of the story, when Mopsa has grown up to be a queen and gone to her appointed place, in spite of all attempts to run away from "Mother Fate"; and when Jack has been supplanted by a "double," and the deer have been disenchanted and restored to their shape and to their kindred; and when Jack finds himself outside, gazing into the great hall of the beautiful palace, but with no power to enter in; and when Mopsa comes "to give him back his kiss" and to bid him farewell; and "when the great doors closed together again and he was left outside," and "no more fairy-music sounded"; and when the grass grew taller and taller, "with long spear-like leaves," till it grew up to his waist and high over his head; and great reeds sprang up, and the Castle receded further and further until he could see it no longer, not even from the steep hill-tops. We could almost fling ourselves down beside Jack and join him in his sorrow; and we do not even get comforted by his return home on the back of Jenny, the good albatross; no, nor even by the calm affection of his father and mother, nor by the strawberries he has for supper. We know that Jack has left Fairy-land and will see it again no more for ever; but that is the human part of the story. We sympathize with Jack's regrets, but we are not made to wish to go to that fairy-land where he has been; and that, we take it, is the test of a fairy-tale.

*On Army Organisation.* By Col. Sir Archibald Alison, Bart. C.B. (Blackwood & Sons.)

THIS is another contribution to the mass of literature on military organization evoked by the Seven Weeks' War, and has the merit of being written in clear language, practical and soldier-like in tone, sufficiently concise, and very well printed. Originally published as two articles in *Blackwood's Magazine*, the four chapters which form this little volume have been republished, according to the received formula, on "the advice of some friends."

The first of these chapters, headed 'The Army we Want,' is devoted chiefly to two propositions:—the first unexceptionable, clearly put, and already carried, before these articles saw the light, by the press and the voice of the nation, as well as by the thinking officers of the army,—namely, that the staff and supply departments of the army should be always organized so as to be ready to take the field, and that our army and reserves should be placed on a similar footing:—the second—that old soldiers



are the one safeguard of the nation; and that the idea, so much discussed, of shortening the time of service, and passing large numbers of men comparatively rapidly through the ranks into the reserves, is erroneous in principle, and would be dangerous in practice. We take exception to Sir Archibald's manner of stating this question. He says, "Reduced to its simplest form, it is this: what sort of an army do we want? Do we wish one composed of disciplined soldiers or drilled citizens? Do we wish our army to be formed of a comparatively small force of highly-trained and disciplined professional soldiers, or would we prefer a large force of well-drilled citizen soldiers?" We deny that this is the question at issue, even as stated by the most advanced military reformers. Even Sir Charles Trevelyan does not propose to reduce the term of service below seven years: and is it held by Sir Archibald Alison that a man of from two to seven years' service is only a drilled citizen, not a disciplined soldier? "Discipline," he says, with perfect truth, "is the distinctive mark which separates the young from the old soldier." But at what point does his definition of a young soldier end? In all his discussion he never touches on this point, and without it we are all abroad. His arguments are directed to proving that old soldiers are better than raw levies. Has any one disputed the point? But when he comes to illustrations of his argument, they do not apply to the question really at issue, whether it would not be better to reduce the term of service to seven years, and then pass the soldier into the reserve. He speaks of the immense superiority of old over young soldiers, and urges, "In the Seven Years' War the highly-trained Prussian army with which Frederick the Great entered on the contest gradually became expended, and the process of this degradation, and the effect of the influx of young troops into the ranks, is marked, year by year, by the less and less desperate nature of the battles which took place. Napoleon's campaigns give a memorable instance of the same thing. The army of Austerlitz, fresh from the camp of Boulogne, was the finest and best he ever commanded. The heavy losses of the winter campaign of Eylau first sensibly diminished its value; every succeeding campaign saw this process increasing; the Moscow retreat brought it to a climax; and the marked inferiority of both the fighting and marching power of the young Imperial levies of 1813-14 is painfully apparent to every one who has studied the subject." He quotes Napoleon's "*Rien ne peut réussir avec de mauvaises ou de nouvelles troupes*," written in August, 1809; and he urges the difference between the desperate courage of the English soldiers at Alma and Inkermann, and their comparatively feeble efforts on the 18th of June and the 8th of September, 1855.

Let us examine these instances individually. When the Seven Years' War commenced, the Prussian army was not composed to any great extent of what Sir Archibald Alison would call "old soldiers." They were rather men of a few years' service, trained to an extraordinary perfection in *drill* as well as discipline. Successive years of campaigning introduced recruits in excessive numbers into the army, who were never brought to the same perfection of training, because the hard strain of war required them for other purposes than drill. Col. Hamley has not hesitated to say that the chief successes of Frederick were due to his tactical movements, the result of the perfect drill of the Prussian army in the hands of such a commander; and Sir Archibald Alison says that a young and newly-raised regiment "in a year may work beau-

tifully, and drill in the most perfect manner." Besides, as the Seven Years' War progressed Frederick's opponents were learning from him, and this had something to do with the indecisive nature of later battles. Next take the case of Napoleon's army of Austerlitz. The percentage of soldiers of long service was very small. Composed chiefly of conscripts of the four preceding years, this was really an army of young soldiers, full of life, vigour, energy; but well drilled, well disciplined. As war went on, Napoleon's armies were filled with raw levies, neither properly drilled nor disciplined; and when, in 1809, Napoleon spoke of the difficulty of success with *new* troops, he was fresh from the campaign of Eckmühl, where, with divisions largely composed of conscripts of but a few weeks' service (for his best troops were in Spain), and with young troops of the German Confederation, he had made rapid marches, struck hard blows, and overthrown the one commander who was worthy to be named beside him—the Archduke Charles. The new troops he was speaking of were boys, caught against their will, and thrust into the ranks before they were fit to stand before an enemy in line of battle. And so, again, except that they were volunteers, were the unfortunate recruits who died like rotten sheep in the Crimea, and who made what are called "feeble efforts" against those frowning Russian earthworks.

We differ from Sir Archibald Alison as to the special value of men "who have grown grey in the service," and we hold that his examples point to the absolute necessity of shorter service in the ranks, in order to give reserves of trained soldiers. It was precisely because they had not these reserves that the armies of Frederick and Napoleon grew worse. Given a war now, requiring our whole strength to be put forth, and we are precisely as Napoleon found himself—obliged to fill up the gaps with raw levies. But if a system were introduced by which men who had served seven years were passed into an available reserve we should no longer be in this plight. With shorter service in the ranks, such a reserve becomes quite possible; with the present long service it is impossible. And, though it has often been quoted before, we must again put General Trochu's opinion as to long service in opposition to Sir Archibald Alison. After three years, he says, a man becomes an old soldier: "*Mon vieux soldat est un jeune homme*." We, too, would have such old soldiers as these, and not such as General Trochu describes after seven years' service as "grumblers, lovers of their ease." We do most earnestly commend the French General's chapters on 'Young and Old Soldiers' and 'The Grogards of the First Empire' as an antidote to Sir Archibald's praise of long service.

With the exception of this point—one, we believe, of vital importance—we can recommend what Sir Archibald Alison says in this volume as worth attention. He is a soldier of experience, one of Lord Clyde's staff in those anxious times when a nation was in revolt in India; and he speaks with authority. Would that his words might be carried to the fountain-head, and sink into the minds of those with whom the power lies! But we fear the chiefs of our military organization are among the few who never read what is written on the subject.

*Constitutional Progress: Seven Lectures delivered before the University of Oxford. By Montagu Burrows, M.A. (Murray.)*

In seven lectures on 'The Chief Architect of the English Constitution,' 'Ancient and Modern Politics,' 'The Relations of Church and State Historically Considered,' 'The Conflict between

the Imperial and National Principles; or, the Temporal Power of the Papacy,' 'The National Character of the Old English Universities,' and 'The Connexion between the Religious and the Political History of England,' the Chichele Professor of Modern History brought under the consideration of his select class of Oxford students—undergraduates reading for honours in the school of Law and Modern History—a series of subjects, each of which, in addition to the many points which the lecturer passed over without a word, comprises a multitude of historic issues and highly-important questions, to which no orator could do full justice within the limits of an academic address. And now that they have achieved in some degree their immediate end at Oxford, the discourses are published under the reasonable impression that they will prove acceptable to a limited number of readers outside the University. Less commendable for originality of thought than for the judgment with which Mr. Burrows has selected and condensed the opinions of the historians to whom he is mainly though not altogether indebted for his views, these lectures constitute a comprehensive survey, which will not diminish public confidence in the quality of the instruction afforded to our youth in the seminary amongst whose teachers the lecturer occupies a high place. By his cautiously expressed hope, that "to regard with respect the system under which our nation has become great and happy will not be considered a mark of party," the author betrays in his Preface a consciousness that his mode of regarding our national story is not unlikely to rouse opposition amongst critics whose reverence for our ecclesiastical polity and the traditions of aristocratic government is less deep and cordial than an Oxford professor would desire; but though his pages abound with evidence of strong attachment to the Established Church and of a disposition to magnify her services, they nowhere fail to exhibit the breadth of sympathy and robustness of thought in which highly-educated Englishmen are seldom deficient when they speak under a keen sense of responsibility and after a conscientious effort to liberate themselves from prejudice. The prevailing temper of the addresses is no less admirable than their clear and fluent diction; and though they contain not a little from which students who do not regard the Church from Oxford's standpoint and with Oxonian sympathies will differ, they contain no single note of polemical asperity. For instance, in the following passage, which regretfully enumerates as drawbacks to the gain of the Reformation incidents which are matters of congratulation to a considerable proportion of his thoughtful and carefully-studious countrymen, the Professor refrains from language that would irritate his adversaries without strengthening his statement of questionable conclusions:

"Great was the gain of the Reformation: yet no one ought, no one does, in the present day, speak of it as a pure gain. It is unhistorical, it is untrue, and therefore it is worse than useless to conceal its drawbacks. It was no slight injury, however little it was the fault of the English Church, to be cut off from communion with so much of Christendom; it was no slight loss to the cause of religion that so vast an amount of monastic property should be divided between the King and his hungry courtiers, instead of being distributed for the benefit of the people through the clergy and the schools; it was no slight evil that the clergy should lose so much ground in social rank, should be recruited from a lower class of people, and, losing the ubiquitous influence which (with manifold inconveniences and gross abuses) the monastic system gave, should have had so little means afforded them for making up the deficiency. It was no slight evil that the great National separation from Rome was



only too sure to involve sectarian schism, and that the proportions of the Church should shrink from the possession of the whole, however uneasy a possession, to that only of a part, though by far the greatest part. It was no slight change in her political status, however necessary, that her Prelates should become, by the abstraction of the Abbots, a minority in the House of Lords, and that, by the iniquitous distribution of her property, a body of hereditary opponents to the recovery of her just rights should be raised up for her perpetual enfeeblement. Above all, it was no trifling price to pay for deliverance from a foreign usurpation that the Crown should gain a power over ecclesiastical affairs which nothing but necessity, if even that, could justify."

Since Mr. Burrows would have us regard his volume as a collection of essays for popular reading rather than as a text-book for the use of higher students, it is, perhaps, scarcely fair to ask how far they are calculated to be of practical service to the kind of learners for whose benefit the lectures were originally delivered from a professorial chair. But the pleasure which they may afford to general perusers is an affair of such secondary importance in comparison with their efficiency for the particular purpose for which they were laboriously prepared and officially uttered, that we cannot do otherwise than glance at them with reference to the special needs which they were intended to satisfy. And, thus regarded, the utmost that we can say for them is, that they may be beneficial in inspiring students with a taste for historic inquiry and showing them the frame of mind in which the history should be read. That they furnished any one of their original hearers with information which materially strengthened him in the presence of his scholastic examiners, or enabled him to answer a single question in a stiff "paper" on constitutional history, we cannot imagine; but in so far as they fail in practical utility, they fail in common with nearly all professorial addresses; and to press a general indictment of futility against the class of compositions to which they belong would draw us into an expression of doubt whether, in these days of abundant literature, oral instruction—a relic of an educational system suitable to times when books were few and new teachers could not readily disseminate their views in printed or written words—is ever greatly serviceable to students who, for the acquisition of an adequate knowledge of large subjects, must have recourse to the volumes of many diverse authorities.

#### NEW NOVELS.

*Iza's Story.* By Grace Ramsay. 3 vols. (Hurst & Blackett.)

THE author of 'A Woman's Trials' again goes abroad for her materials, and again, in consequence, gives us a novel different in character and tone from the common crowd of current works of fiction; yet to compare 'Iza's Story' with the best known of its predecessors, or to attempt to prefer one of them to the other, would be as silly and unpractical as to decide on the relative merits of an apple and a pear. Both are so thoroughly good in their respective ways, both so sure to be special favourites to special appetites, and both bear such clear signs of careful culture, that all the praise we felt ourselves bound to give, two years ago, to the one, must be given now in equal measure to the other. There is this great distinction, however, between the two—that while the former only went to France for its foreign elements, and consequently only dealt with persons and things with which ordinary English novel-readers are tolerably familiar, the latter goes to Poland, and deals with persons and things

on which ordinary English novel-readers are capable of forming no judgment at all.

Literally, indeed, we think there is only this one point on which we feel inclined to find fault with Miss Ramsay's new novel. With all the world before her from which to choose a subject, and with abilities, apparently, to make good use of whatever subject she chooses, why should she fix on a political one that is barely, if at all, old enough to be included in bygone history, and is certainly a very irritating one still to everybody interested in it? Before Russia's treatment of Poland during the last few years was made the foundation of an exceedingly stirring story, which makes itself all the more stirring by occasional interludes of "authentic facts," the narrator should have taken into consideration two or three other facts which are such truisms that they do not need authentication. She ought to have remembered, in the first place, that whatever the rights and wrongs of the Polish question may appear in the eyes of any one, be he Polish, Russian, English or French, there is no possible good to be gained just now, and there may be harm done, by writing a fierce romance about them. She is evidently quite familiar enough with Russia to know that English books are becoming more and more widely read there; and she is evidently quite enough of an English patriot to imagine what her own ideas would be on the subject of good taste and discretion if she came across a novel written by some well-established foreign author, and published by some eminent foreign firm, detailing for the benefit of Irish excitability (it is the author herself who suggests the parallel) particulars of British tyranny since Lord Aberdeen's ministry. Again, we have always been strongly of opinion that fiction is not the proper medium for the ventilation of theories or opinions on grave political topics. If Miss Ramsay was anxious to encourage the Poles to a new rebellion, or to revive her country's interest in their behalf, any mode of making the attempt would have been better than building on her half-a-dozen "authentic facts" a hideously appalling structure avowedly fictitious. The only natural effect must be, that those who agree and sympathize with her will be moved to the objectionable exaggerations of enthusiasm, and that those who differ in opinion will read all she writes with the indiscriminate eyes of incredulity. For yet one other reason—hardly, perhaps, worth putting beside the two just given—we regret the author's choice. A chamber of horrors is never, at its very best, an enjoyable place to lounge in; but a chamber of horrors about which one knows so little that what is intended to be taken as sober fact, and what as mere invention, must be left to the individual guessing powers of each separate reader, is not a good basis for a three-volume story by any means. Now, practically, we English folks know as little of the actual ins and outs of Russian government in Poland as we do of the domestic life of the Prime Minister of Chinese Tartary; while Miss Ramsay either does know all about it or her book is more or less a draft on her imagination. In the one case, why not give us the benefit of her discoveries in a solid and permanent form? In the other, why give us a tale composed of a lot of unpleasant ingredients, which, besides making tender-heartedness feel very uncomfortable, may possibly be libels on a friendly nation into the bargain? We must, therefore, without in the least depreciating the book as a work of art, enter our protest against the author's plot; whether she has simply adopted it as the most interesting one she could think of, or whether her object is to befriend a conquered

and a helplessly down-trodden people. Having said so much, there is no need for us to give even the vaguest outline of the plot itself, in order to inform our readers that it is an extreme specimen of the sensational-realistic school.

*Stretton: a Novel.* By Henry Kingsley. 3 vols. (Tinsley Brothers.)

THOUGH we have long since relinquished the hope of seeing Mr. Henry Kingsley fulfil the promise of 'Geoffrey Hamlyn' and 'Ravenshoe,' we are surprised at receiving from his pen a story so decidedly inferior to the average of such prose fiction as finds favour amongst subscribers to circulating libraries that we cannot say a single word in its behalf. A flimsy and tedious book, it contains no trace of the vigour and buoyant spirit which redeemed the faults of the author's early volumes, and presents us in the exaggerations of burlesque with all the most disagreeable and insincere qualities of a writer who, in his better days, was altogether innocent of presumption and charlatanism.

In the year of the battle of Waterloo the story opens with an explosion of maternal rage and despair on the part of a proud Salopian lady, who is seen, in the neighbourhood of her castle, walking through a clover-field,—and, as she walks along a public path, blackening her own eyes with well-directed pommellings, after the well-known fashion of English ladies in distress. "Who comes here," asks the narrator in the jerky, spasmodic style which is maintained throughout the narrative, "along the path, through the growing clover? Who is this woman who walks swiftly, bareheaded under the dew? Who is this strange-looking woman, with an Indian shawl half-fallen off her shoulders, with clenched fists, one of which she at times beats on her beautiful head? Can it be Mrs. Evans, of the Castle, or her ghost? or is it *her* in the flesh, and has she gone mad?"—the grammatical style of which last inquiry is all the more noticeable because it accords with Mr. Kingsley's English in several later parts of the tale, and harmonizes with the language put in the mouth of Roland Evans, peerless gentleman and first-classman of Oxford, who is made to say to his bosom friend, James Mordaunt, "Let you and I tackle to this regiment, and do our best." But however reprehensible may be her mode of displaying emotion, Mrs. Evans, of the Castle, has cause for disquiet, for the poor lady is on her homeward way from a tenant's cottage, in which she has just been looking on the lifeless form and features of a male infant, whom she has reason to regard as the illegitimate offspring of her daughter's maid-servant and her son Charles, heir to the Castle and dignity of the Evanses. Perhaps the mother's grief would not have been less violent had she known that the dead baby was the infant of an humble dependent on the Evanses, named Gray, and had been fraudulently substituted for her son's child by the young person whom he had secretly married.

When the babies have been mixed so that no one, beyond the circle of a few conspirators, has any suspicion that Robert Gray's child is in his grave, and that the true heir of the Evanses is the little fellow whom the world calls Allan Gray, other personages are brought upon the stage,—Mordaunts, Maynards, and other members of Salopian quality, whose chief business is to fill the spectator with a sense of his inability to distinguish between the numerous candidates for his attention, to remember the particulars of their loves and quarrels, or even to catch and retain accurately their various names. The principal actors of the drama are either very rich or entitled to very considerable wealth; and not content with



telling us again and again how opulent the young men of the story are, Mr. Kingsley pauses in his narrative to assure us that, rich though his fictitious personages are, he either knows personally or lives in the neighbourhood of people far richer. "One of my neighbours," observes the historian, with delightful frankness and condescension to readers who are presumed to be ignorant that England contains a great many inordinately large estates, "a commoner, has 20,000*l.* a year; another, just in sight, has 60,000*l.*; another, also a commoner, within four miles, has just died worth 5,000,000*l.*" With such instances of opulence within the distance of an easy walk of his own door, and amongst people of whom he gossips pleasantly as his neighbours, Mr. Kingsley speaks almost apologetically of the comparative poverty of his Mordaunts and Evanses, with their estates yielding 7,000*l.* and 8,000*l.* a year. Still, a landed estate giving a yearly revenue of eight thousand a year is, in its small way, a goodly prize; and all through the confusions and irritating digressions of the first volume the reader is looking forward to the promised lawsuit for the Evans estate, until, in his fear that the labour of reading will grow with the progress of the story, and in his struggling hope that the tale will soon run more briskly and smoothly, he comes upon a chapter which opens with these disheartening words:—"A very long foreseen confusion now occurs in this story. If the kind reader has been patient enough to notice the fact, he will perceive that not one of the people whom I have tried to present to him in an amiable light has been doing anything at all,"—a reminder for which there is no need, and an announcement that will be to most perusers of 'Stretton' the point at which they will lay it down. By those, however, who still persevere, the place will be reached after a few more hours of strenuous effort in the second volume, where it appears that the survivor of the mixed babies will delay no longer to assert his title to Evans Castle in a court of justice. Indeed, the actual owner of the estate, Roland Evans, declining to compromise the matter, tells his half-brother that the business is one for the lawyers to settle in open fight. "You have instructed your attorneys, I suppose? I shall at once instruct mine. And from that moment, my dear Mr. Gray, the lowest messenger in the courts of law will have no more influence over the case than you or I!" This obvious piece of common sense rather staggered Allan Gray." Surely Mr. Kingsley meant to say "obvious piece of nonsense." But, after all, the lawsuit does not come off.

If Mr. Kingsley has failed of late through carelessness and a notion that he is clever enough to write good novels with his left hand, he had better lose no time in atoning for past blunders and redeeming his honour by driving "his quaint trade" to the very best of his ability.

*The Log of my Leisure Hours.* By an Old Sailor. 3 vols. (Low & Co.)

THE "Old Sailor," who has spent a good many hours in composing this log, is, we are assured, nothing less than what he describes himself to be. It is to be regretted that he has not put his name to his work, and that in nearly every case pseudonyms, if not imaginary persons altogether, pass before the reader. The incidents are true, but the characters are under aliases. The author who began life, and continued for many years in the fore-castle of a merchant-ship, and ended by not only building ships, but his own fortune into the bargain, is

too modest when he withholds a name that would add warranty and value to his book.

However, we must take what we can get, and be thankful. The volumes illustrate life on board merchant-ships and in merchants' offices ashore. They take the reader over the world in every direction, and they are full of character. A thread of story runs through them, but their merit lies in their simple details of professional life. Samples will serve our purpose better than description. Here is the captain of the *Cleopatra*, merchant-ship—a man whom a novelist might have imagined, but who was a reality:—

"Captain Fairlee Brown, who had been appointed to command her, was a clever, go-a-head man, so much so, that he went by the name of 'Skysail Jack' amongst those sailors who had sailed with him out of the port of Greenock; and in fact no seaman in that port knew him by any other name, from his habit of 'cracking-on,' and carrying skysails when the masters of other ships were afraid to set their topgallant-sails. Though a merry, dashing, go-a-head fellow, he was very kind-hearted; and while he kept his men close at work, he never ill-used them. He was also somewhat of a sporting character, when he had time to follow the pursuits of the field; and he even carried his sporting propensities to sea with him. 'Yorrick—bark, bark and away!' he would cry to his men, as they were running aloft to shorten sail on a sudden; for Skysail Jack carried on to the last moment the masts would bear the pressure of the increasing wind upon the sails. 'Bark, bark and away!' was a lively cry, and produced as exciting an effect upon the sailors as it does upon huntsmen, for at his novel call, especially with the addition of a glass of grog, they moved heartily to their work. But his laughing and merry way had no doubt a good deal to do with it; he was a great favourite with the sailors, besides being an excellent ship-master, who looked well after the interests of his owner. But Skysail Jack's sporting propensities were not confined to the 'Yorrick,' and the 'bark, bark, ye ho, and away,' as a means of cheering on his men. He carried them a great deal further: all the fowls were killed with his fowling-piece, and he often made the attempt to despatch the pigs after a similar fashion. It is true he had not many chickens to kill. A very small hen-coop contained the supply allowed by the owner for the use of the cabin table; but as Skysail Jack thought they ate better when riddled with small shot than when they had their necks twisted, preferred despatching the few that were allowed for his use in a sportsman-like manner. For this purpose he had an iron cage, into which he placed the doomed chicken, and hanging it on some part of the ship where he could have a fair shot—generally at the end of the flying jib-boom,—he blazed away till the bird ceased to flutter. But the pigs were much more difficult to destroy with powder and shot; nevertheless he made the attempt, to the great risk of the cook's life or limbs. But though the cook managed to obey orders, and kept the brute 'feathery edge on'—that is, with its stern towards the captain,—while he fired, he never managed to kill it in that way, and the pig invariably had to be slaughtered afterwards in the usual fashion; but as it 'smelt of powder,' he thought it ate better. Skysail Jack was indeed a character; but apart from his absurd sporting propensities, he was a thorough sailor, and an excellent master."

The *Cleopatra* was one of the old-fashioned ships, and sailors do not take kindly to new; but how fashion changes in ships as well as in other matters this extract will make clear to us:—

"Thirty years ago, the extreme length of the vessels in our merchant service seldom exceeded four times their width, or 'breadth of beam.' For instance, a vessel of twenty-eight feet beam was rarely more than 112 feet in length, including the rake of the stem. The *Arethusa* however, which Messrs. Scott and Co. had built for Messrs. Montgomery and Armstrong, being in length no less than five times her beam, was consequently considered so great an innovation upon the established

dimensions, that every old sailor denounced her as a dangerous craft. They all said, that a ship 140 feet in length, with only twenty-eight feet beam, would 'break her back,' as she 'mounted over the great waves of the Atlantic;' but their prophecies happily were never fulfilled. Since then, wooden ships have frequently been built of a length more than six times their width; and now the usual length for merchant steamers, most of which are, however, built of iron, is eight times, so that one of those vessels of twenty-eight feet in width, is now from 220 to 230 feet in length. A few ship-owners have gone to the extreme of having their steamers ten and even eleven times longer than they are broad, but I fear some of those very long craft do break their backs at times, when heavily laden."

We have said that the "Old Sailor," in narrating his life, deals with merchants' offices as well as ships. When he or his hero, that other he, set up in business, he went on a plan that others would do well to follow. It is only necessary to premise that, when a ship with cargo arrives in port, the owner of the vessel puts an estoppel on it, till the owner of the cargo pays for the freight due upon the goods. Custom allowed the shipowner to let the cargo be unshipped on promise of the freight charges being paid in two months. A return to the principle of money down or no release from being estopped seems to have ruffled a firm that might have learnt a lesson from the principle:

"The vessel to which I now refer had just delivered her cargo in the St. Katherine's Dock, when a clerk from Overend's called to obtain the release of the estop, which had been put upon it, and evidently expected to receive it as a matter of course. When asked if he had brought a cheque for the freight, he curtly inquired if Mr. Claremont meant to insult his employers. No doubt he had told them so on his return without the release; for very soon afterwards a sharp note was received from that firm requesting a release forthwith for their goods, and stating that they would undertake to pay the freight as customary at the expiration of two months. Claremont saw that in this case an explanation was necessary. Walking therefore at once to Lombard Street, he asked to see one of the partners, and was ushered into the presence of old Mr. Gurney himself. 'Well, friend,' said that fine old man, in his smoothest and blandest accents, 'what dost thou want?'—'I called to explain,' said Claremont, placing before him the note he had received from the firm. 'Ah! thou art Mr. Claremont,' he replied, 'who declines to deliver our goods unless thou art paid thy freight. Dost thou doubt our ability to pay thee at the customary time?'—'Not at all, Mr. Gurney,' said Claremont,—"But it seems so," continued the old gentleman; 'and I think this determination or new system of thine does indeed require some explanation.'—"It is not a new custom," replied Claremont; 'on the contrary, it is a very old one which has for some time become relaxed, to the injury of substantial and eminent firms such as your own, and it is for your benefit that I am resolved to re-establish it.'—"Thou mayest think so," said Mr. Gurney; 'but we think it rather a bold step for so young a man as thou adopting a practice quite novel to us, even though thou sayest that it is done for our interest. And dost thou not think, young man, that we ought to know, without any of thy advice, what is for our benefit, or what is most to our interest?' added the usually placid old gentleman, with a sneer. 'Some people,' he continued, 'might say that we did, even if thou dost not;' and turning away, he was evidently about to cut short the interview, when Claremont quietly explained his reason for the course he had adopted, justifying it by the critical state of the times, and at last touching a theme which flattered the pride of position of the then great discount firm, by remarking—"And if a merchant of doubtful means call upon me to ask a release for his goods, and get angry because I do not give it to him, I say—"Consider, I pray, sir; I mean no disrespect to you, but I stop all goods, upon principle, until the freight is



satisfied—indeed, I have just stopped goods, of the bills of lading for which Messrs. Overend, Gurney & Company are the holders, and when I decline to release *their* goods, unless they pay the freight upon them, I cannot see that you have any right to complain when I stop your goods for freight.' Thus you see,' he continued, 'I treat all alike, while I at the same time draw, as ought to be drawn, and without any invidious distinction, a strong line between the wealthy merchant and the speculator, as by the system I have adopted, or rather by the rule to which I adhere, the speculator cannot get his goods away from the dock, in order to raise money upon them, unless he first raise the cash requisite to discharge the claim for freight.'—"Ah!" said Mr. Gurney, somewhat changed in his manner and tone, 'thou art right after all.'

The Old Sailor's book is not sensational, though he had ample opportunity to indulge in that luxury if he had chosen. It is a simple, unpretending, but lively work.

*The Works of Jonathan Swift, D.D., Dean of St. Patrick's, Dublin. Carefully selected, with a Biography of the Author, by D. Laing Purves; and Original and Authentic Notes. (Edinburgh, Nimmo.)*

THIS is a handsome volume, lettered at the back 'Swift's Works'; but with the significant indication on the title-page of being "carefully selected." It is double-columned, and the type is small but clear. The biography is written without affectation; but nothing is added to our knowledge of Swift, except Mr. Purves's measure of him, and that is not unlike the general measure that had been already taken of a man who seemed to be made up of contradictions. There is one point that appears to us to rest where it was,—the position of Stella with regard to Swift. He would be a bold man who should positively assert that they were not married; almost as bold would that man be as the other who should affirm that they were. There is evidence both ways, but no conclusions to be built upon it that might not tumble over in the building. The best, most becoming, and most touching passages ever written by Swift on that somewhat indiscreet, but certainly most unhappy lady, are those he penned after her death. They are as a portrait of a dear one just dead, drawn by a warm, a fond, and a reverential memory. If they be true, they are a sharp censure on the writer. The departed lady is portrayed as one whose purity of mind, of thought equally as of expression, was unsullied. This being the case, it is inconceivable how Swift could calmly insert in his journal-letters to Stella epithets the very grossest in use in those very gross days. If he knew, as he did on his own confession, that indelicacy of speech ruffled and disturbed her, nothing more cruel and cowardly can be imagined than the compulsion to which he subjected her to look upon and read phrases that would have disgraced his own Houyhnhnms. The utmost that his biographer can say of him is that Swift was a riddle. No doubt his virtues were as many as his failings, but which were the more intense in degree can scarcely be defined after reading the Dean's life. The sum of the man was more to his credit than it, perhaps, would seem if we were to take Swift's own accounts of himself. Out of his lowest qualities arose some of the power which he turned to good ends and purposes. He was a little like those pungent curative essences the composition of which would not bear to be named.

We may add that the words "carefully selected" do not quite characterize this edition. It is true that to drop Swift's unclean vulgarisms out of his letters to Stella or the Voyages of Gulliver would be to drop the most pro-

minent of Swift's characteristics. He must be painted with all his excrescences, as Cromwell said of himself to Lely, or not at all. Still there is such a thing as putting a sitter in the best position, and not the less giving a correct portrait of him. Perhaps a little more care allotted to selection might have abridged some portion of what is now printed, and have afforded room for selections, at least, from the 'Drapier's Letters' and 'The Legion Club,' in which the Swiftian character, humour, courage, patriotism and philosophy are most strongly marked. However, to get Swift into one volume, to fit him into the sheets of a single cover, is a sort of bed which would have puzzled Procrustes himself to tuck a man up in. Mr. Purves has done it almost as dextrously as it could be done; but he has had to shorten Swift by the head to get him decently on the pillow, and by the legs to get what was left comfortably under the counterpane. What lies there is certainly of Swift, but it is not the whole of Swift. The trunk, however, bespeaks a giant, and it cannot be looked upon without mingled feelings; but pity and veneration are perhaps predominant.

Mr. Purves, we observe, mentions on his title-page the original and authentic annotations to his edition. We turned at once to the storm with which the voyage to Brobdingnag opens. Of the account of the handling the ship and her ways, the editor says, "This is a mere higgledy-piggledy of sea phrases, but very cleverly thrown together, so as to seem coherent and correct, while in reality it only parodies the minute technical detail of the old voyagers." Walter Scott was not wiser than Mr. Purves. The above sea-phrases in Swift are all copied from Sturmy's 'Complete Mariner,' pp. 17-18, in his *Mariner's Magazine* for 1669. We noticed this fact, as a discovery of the Rev. H. Knowles, in the *Athenæum*, No. 2118, p. 767. We placed the passages together for comparison and proof of identity, and we offered the whole as "a hint to future editors of Swift." Mr. Purves has not profited by the opportunity thus afforded him.

*The New Testament of Our Lord and Saviour Jesus Christ, after the Authorized Version. Newly compared with the Original Greek and Revised by H. Alford, D.D. (Strahan & Co.)*

IT is generally understood in England that a new translation of the Scriptures from the original, or a thorough revision of King James's version, must proceed from a number of scholars working together; that it must originate with a royal commission; and that the National Church should furnish men for the task. We need not inquire whether these notions be reasonable or well founded; that they prevail in many minds is undoubted. In the mean time, the Church of England, as a body, is apathetic on the subject; nor are the various Dissenting communions inclined to further the scheme, probably fearing that the faith of many might be shaken, and orthodoxy suffer.

Dr. Alford has laboured for years to convince the public that a new version is desirable. But he has not persuaded his fellow-churchmen of its immediate necessity; though he is right in thinking that the work should and could be done. The present volume is his contribution to it. Having been long employed in the interpretation of the Greek Testament, he tries to put English readers in possession of his views as to the best text and a good rendering of it.

The volume is creditable to his learning and industry. The text he translates is professedly based on the most ancient authorities; while his English, not departing much from the authorized version, is usually correct. He is a sober and safe guide, possessing a good acquaintance

with the subject. The reader is expected to have large faith in one who translates from a text he makes for himself.

We doubt whether he is so conversant with criticism as some other living scholars. His Greek text is certainly inferior to Tischendorf's; and we should have been better satisfied had he followed the Leipzig Professor's last edition implicitly. It does not increase our confidence in the Dean when we find some of his readings very slenderly supported by evidence. Thus, in Revelation xix. 20, "those that were with him" occurs in only one uncial MS. and one version; whereas the common reading is in the Sinaitic and Vatican, with several versions. The notes, which are but few, are hardly exact or precise enough to be of much benefit. Many of them are clear and appropriate; many are too vague to be useful. Thus, on Mark vi. 20, we find "Some MSS. have, *doubted about many things.*" On John iv. 42, "*The Christ* is omitted by most of the oldest MSS." In the first case it would have been better to say, "the two oldest MSS. and another"; in the second, "omitted by the two oldest MSS. and two others," since Alford's statement is incorrect. While the notes are occasionally untrustworthy, they are also too few. Certain things which should have been carefully stated are passed over. Thus, Luke xxiv. 12 is unnoticed, though the verse is expunged from Tischendorf's text. In Mark i. 27, there is no annotation to the new reading, "What thing is this? It is a teaching new, and with authority," though there is a diversity of opinion both as to the reading and punctuation. In any case, and should not precede "with authority," because it is not in the MSS. At Luke vi. 1, it would have been wiser to give the most probable meaning of the Greek word than to say, "No one knows what it means." The sense of it is not more difficult than that of some other adjectives which the Dean settles without remark.

In ascertaining the true meaning of the original the author will scarcely hope to find universal assent. In the majority of cases he gives it well; in others we think him wrong. 2 Corinth. xi. 6, "In everything did we make things manifest," should be "did we make *it* manifest," referring to "knowledge." In Romans xii. 16, "condescending to men of low estate," should be "carried away by lowly things." In John iii. 3, "born anew" should be "born from above," which latter is put in the margin. In Luke vi. 16, the ellipsis is wrongly supplied by *brother* instead of *son*, "Judas, the son of James." John i. 42, "Simon, the son of Jonas," should be "son of John," for the same name is *not* represented. The names are distinct. Acts xvii. 22, "I perceive that in all things ye are very religious," should be "I perceive that in all things ye are rather superstitious," as has been shown by Kenrick.

In punctuation the volume sometimes lacks accuracy. At John vii. 21, 22, *ἐὰν οὖτο* should belong to the 21st, not to the 22nd verse, as it is rightly put by Lachmann and Tischendorf. At Romans ix. 5, the best critics and translators are opposed to the punctuation followed. At John iv. 35, 36, where the collocation of *ἡν* is doubtful, a note at least should call attention to the fact that Tischendorf joins it to the 36th verse. Many things in the volume are susceptible of improvement; and we trust that the author will have an opportunity of changing them. Having done so well, he is competent to make his version more accurate. We regret that he has occasionally altered words in the authorized translation for others no better; but his love of innovation is usually restrained within the bounds of sobriety. In the use of the English article he is immensely superior to Mr.



Ainslie. Even here, however, he could find somewhat to amend. Would it not be better, for example, to say "God is spirit" than "a spirit," in John iv. 24?

The English public have three recent translations of the New Testament, each from a different text: Sharpe's, Ainslie's, and Alford's. There is still room for two others, taken from Tischendorf's eighth edition and Lachmann's larger one, respectively. The time has not come for a thoroughly new one having sufficient authority to supersede the authorized. The case of Germany is similar, where Luther's still holds its ground, though it is confessedly incorrect in many places. De Wette did what he could to amend the German; and we thank the Dean for performing a similar work in regard to the English Testament.

*The Character and Literary Position of Nikolai Michailovitch Karamzin.* By Y. K. Grot. (St. Petersburg.)

M. Grot has earned the gratitude both of Russian and foreign readers by presenting them with a clear and life-like portrait of a man who, though personally too little known even among his own countrymen, has exercised upon the intellectual life of his nation an influence which it is almost impossible to overrate. Many celebrated men have given their name to the period in which they flourished; but in the majority of such cases it is not so much the man who founds the era as the era which founds the man. The wind of light satire which stirred the opening years of the last century, blew where it listed, and men heard the sound thereof, and personified it in the form of a being whom they named Pope; but Pope was the consequence, not the cause, of the prevalent spirit. The revolutionary impulse which began to surge up throughout Western Europe fifty years later, found an all-powerful exponent in Voltaire; yet Voltaire was not the root, but merely the topmost branch, of the great encyclopædic tree. With Karamzin it was far otherwise. Like his precursor Lomonosoff, and his successor Pushkin, he was the originator of an intellectual movement which formed one of the five great progressive stages in the literary history of Russia. Every feature of his career is striking and romantic, even to the very date of its commencement and termination. He was born while Europe still trembled with the shaking of the nations in the Seven Years' War; and he died while St. Petersburg was weeping over the havoc wrought by the great inundation, and the blood of fratricidal strife had scarcely dried on the Admiralty Plain.

The brief and graphic Introduction, which sets before us, in a few forcible words, the position of Karamzin, and the character of the age in which he lived, is well worth quoting at length:—

The sixty years of Karamzin's life (1765—1825) divide themselves naturally into two periods of equal length, the former of which belongs to the reign of Catherine, the latter and more celebrated to that of Alexander. In the first of these stages, Karamzin appears as a poet and essayist; in the second he is exclusively an historian. The short reign of the Emperor Paul was his transition-period from the realm of elegant literature to that of stern science; and the united epochs form one of the most brilliant eras in the history of European literature. In Germany, in France, in England, had appeared talents of world-wide celebrity. Throughout the whole Continent, great sovereigns and great generals, not content with extending their protection to literature, were themselves entering the lists of authorship; and Catherine the Second, Frederick the Great, and Gustavus the Third were striving to earn the laurels of immortality, not merely as rulers, but also as writers. At

such an epoch, there was springing into manhood on the banks of the Volga a youth destined one day to stand on a level with many of these celebrities, and to inaugurate in his own land a new literary era. Nature gifted him with a glowing soul, a fine and penetrating intellect, a heart ever tender, ever yearning after the beautiful and the good; while the character of the age that moulded his education combined with Nature to make him a great writer.

These few words set before us Karamzin as he was, and as he continued to be through all the phases of his eventful career—student, cadet, tourist, magazine-editor, grammarian, critic, historian,—from the day when he dreamed of the glories of ancient Rome on the sunny banks of the Volga, to the hour when, full of years and honours, he was followed to the grave by the mourning of an entire nation. Like the hero of some chivalric legend, we see the great thinker moving steadily onward, unchanged amid a changing world; the same pure and noble spirit amid the rank unwholesome luxury of the court of Catherine the Second, with its Comus-rout of titled ruffians and courtly murderers,—under the fierce short fever of Paul's misrule, in which the military madness of Frederick-William figured side by side with the impish tricks of Caligula,—through the glorious dayspring of the first Alexander, whose reign was in history what Karamzin's greatest work is in literature, a splendid fragment,—dying, at length, with a kind of tragic fitness, at the very moment when the Age of Poetry inaugurated by Alexander fell before the Age of Musketry inaugurated by Nicholas.

Although the full development of Karamzin's great reputation did not take place till 1794, his life and writings during this long novitiate prefigure very strikingly the latter stages of his career. In youth, as in mature age, he is still the same gentle, refined, irrepressible being—thirsting for intellectual knowledge, scheming incessantly for the improvement of his countrymen, penetrated with a rapturous, lover-like enjoyment of the beauties of nature, and a generous admiration, wholly untinged with envy, for those of Art. In a word, he is the beau-ideal of a Muscovite Nathaniel Hawthorne—more active, if less poetical, than his great counterpart. Like most men of his time, he passed through the shadow of that sentimentalism which was the bane of the century; but the high intellectual calibre of the man saved him from all but a mere transitory tinge of this nauseous affectation. While standing up manfully against a servile imitation of foreign models, he warmly admired (as his innumerable translations attest) all that they contained of elegance and grandeur. An observant eye, a plastic and delicate style, a fathomless depth of simple tenderness, characterize all the poems and tales which were his first achievements in literature. He had not, indeed, the fiery vigour of Lomonosoff, the ruler of the lyric age—the whole spirit of ancient Russia condensed into one burning ballad. Compared with the rush and thunder of the great Homer-Anacreon, Karamzin's poems, manly and noble though they be,

Are as moonlight unto sunlight, and as water unto wine; but nevertheless they are unmistakably the prophecy of a great triumph. A poet, indeed, in the highest sense of the word, Karamzin was not; but if he lacked that glorious faculty which creates all things out of nothing, and peoples the solitudes of fact with the splendours of fiction, he gave ample proof of that boundless command of language and marvellous felicity of expression which form the greatest charm of his history. This result was doubtless materially aided by his early habits of elaborate composition, and by that fondness for all

varieties of pathetic literature which familiarized his youth with such works as 'Werther,' 'La Nouvelle Héloïse,' and that strange treasury of mingled gold and dross, 'Clarissa Harlowe.' The latter was his especial favourite; for his naturally tender and almost melancholy disposition fitted him to appreciate fully, and admire enthusiastically, the long, rambling, pathetic, beautifully quaint old prose epic, which will hand down to the latest ages a shadowy memory of the chubby little London printer who wrote it.

It was, perhaps, fortunate for Karamzin (considering the imperfect education which his early adoption of the military profession had allowed him to receive) that his Platonic temperament found an Aristotle in his friend Petroff, whose cool, self-contained intellect was admirably fitted to moderate the impulsive nature of the future historian. The contrast between the two men is graphically depicted in one of Karamzin's letters:—

*He approved with a quiet smile, where I rose into ecstasy; opposing to my fiery impulsiveness the frigid calmness of his mature judgment. I was a dreamer, he a practical thinker. Often in my melancholy moods the world seemed bitter and hostile—often did the tears of disappointment start to my eyes; but he never complained, never uttered a sigh or a murmur: he consoled me, while himself keeping all consolation at a distance. I had the sensitiveness of a child, he the stoicism of a man; but he loved my childlikeness as much as I his manhood.*

—Such society was just what Karamzin needed.

The foundation-stone of his celebrity was unquestionably the 'Letters of a Russian Traveller,' published soon after his return from abroad in 1790. It is in this work that we first see him as the representative of the era which he inaugurated—the personification of the Russian mind looking beyond itself, and asking, "Wherein do I differ from other nations? and what can they teach me?" The young author's tone of fair and manly inquiry, the vigour of the work itself, its wide range of topics, its easy and graceful style, all combined to make it popular. This temporary success was consolidated by the series of brilliant articles which he published as editor of the *Moscow Journal*, and crowned by the appearance of a collection of his smaller pieces, under the title 'My Trifles,' which was speedily in the hands of every educated man throughout Western Russia. Of his critical and philological labours we have already spoken at some length in a former paper, and need only add, that his disinterested patriotism is sufficiently proved by his strenuous and persistent opposition to the undue adoption of the phraseology employed by the very authors who were the objects of his warmest admiration.

And now came a time of perilous trial. Under the blighting sway of Paul, literature, like all noble pursuits, drooped and faded; and the censorship, the most absurd and barbarous institution of an absurd and barbarous system, starting into temporary power under so congenial a ruler, harassed the great author to such a degree that he more than once formed the resolution of retiring from literature altogether. Had he done so, it is difficult to calculate the loss which would have resulted, not merely to Russia, but to Europe. The surest method of forming a just estimate of any great man is to consider the consequences likely to ensue upon his premature removal, and the possibility or impossibility of replacing him. The rudest hoplite in the Athenian ranks might have followed the chase at Marathon as staunchly as Æschylus; but none save he could have composed the 'Prometheus' or the 'Agamemnon.' Any hard-handed labourer from



Achænae might have stemmed the rout of Delium as boldly as Socrates; but no other could have laid the foundation of the Platonic philosophy. Any one of the rough-hewn janissaries of Philip the Second could have fought at Lepanto as valiantly as Miguel Cervantes; but in all the Christian armament there was but one author of 'Don Quixote.' The meanest trooper of Cromwell's Ironsides would have faced the Royalist fire as manfully as brave John Bunyan; but within the four seas of Britain there was but one mind capable of producing 'The Pilgrim's Progress' or 'The Holy War.' The sword that pierced the breast of Marlowe, the disease that silenced the voice of Burns, the poison which destroyed Chatterton, the duel which proved fatal to Pushkin, have much to answer for; and, in like manner, had the needle-points of the official Lilliputians goaded Karamzin into premature retirement, the History of Medieval Russia would never have been written, and one of the most splendid monuments of human genius would have been lost to European literature. But, happily, it was otherwise ordained. Scarcely had the resolution been formed, when the pressure which dictated it was suddenly removed; and, in 1803, Karamzin, freed from all restriction, commenced the great work, for which his own natural tastes, his vast historical knowledge, and recent study of Nikon and Nestor (the Russian Ordericus Vitalis and William of Malmesbury), had so eminently fitted him.

Respecting this famous performance little need be said here. In splendour of language, in vivid colouring, in almost boundless scope of information, it stands alone; and no stronger proof could be desired of its surpassing merit than the fact that, although a complete history of Russia has been a keenly-felt desideratum ever since Karamzin's death, not one among all the great men who have succeeded him has dared to attempt the completion of his unfinished edifice. To this day, it remains as the hand of the master left it—a literary Cathedral of Cologne, transcendent in its very incompleteness. It would be difficult to select a finer specimen of Karamzin's great powers and the strength and richness of the language in which he wrote, than the closing scenes of the reign of Ivan the Terrible, or the taking of Kazan by his great namesake in the previous century. The latter is, indeed, one of the most striking chapters in either ancient or modern history, and may safely bear comparison even with Thucydides' life-like photograph of the capture of Plataea, or Sir William Napier's masterly picture of the second siege of Zaragoza. To readers of the present day, it will possess an additional interest from the coincidence of its details with those of the famous tragedy enacted on the shores of the Crimea nearly four centuries later. The siege of Kazan was, in fact, an absolute prophecy of that of Sevastopol; the heroic tenacity of besiegers and besieged, the fearful sufferings unflinchingly endured on either side, the persistent attack and bloody repulse of the relieving force from without, the failure of the first assault and the signal triumph of the second, are all identical. As we approach the close of the narrative, the whole scene appears to live again under our eyes. We hear the crash of the ancient walls beneath the ceaseless play of Ivan's artillery; we see the Tartars "burrowing in the ground like serpents" to escape the hail of cannon-balls; we watch the seething turmoil of the last hand-to-hand struggle, when the defenders "strove less to protect themselves than to kill as many Russians as possible"; and our whole heart leaps up in sympathy with the grand universal jubilation of

the devout conquerors when the heathen stronghold, which had so long "defied the armies of the living God," was at length levelled to the ground.

Crowned with the glory of such an achievement, favoured by his sovereign, worshipped by his countrymen, loaded with honours and acclamations by every learned body in the Empire, the old man went peacefully to his rest, leaving behind him a name for public renown and private worth, for purity, tenderness, patriotism, all that ennobles and elevates man's nature, unmatched in the history of Russian literature.

#### OUR LIBRARY TABLE.

*Chronica Magistri Rogeri de Hovedene.* Edited by William Stubbs. Vol. II. (Longmans & Co.)

We make record of the progress of this edition of Hoveden, which, in the second volume, is brought down to the year 1189. Hoveden himself, however, has not yet had much hand in these Chronicles, save as a copier or compiler, and occasionally as an editor, so far as adding a trifle of his own can make him one. In the forthcoming volume we shall meet with Master Roger as an author—one worthy of all respect on the part of students and readers generally. The vicar of Navestock has written a preface to the present volume. It is full of erudition wearing the lightest and pleasantest garb. It is, indeed, not without some affectations, which are neither light nor pleasant. Does Mr. Stubbs, who usually writes good English, think he is using his mother-tongue with due regard when he speaks of a "rapprochement between Henry and the more distant powers"? If *rapprochement* be forced on us as English, we may be next required to accept *éloignement*, with a host of other foreign words; and then, what is to become of the "pure and undefiled well" of our language, with its source thus choked by foreign substances? With this exception, the preface is free from fault. In it are discussed the policy of Henry the Second's government and the personal character of that monarch. This is done with great effect, and with a body of illustrations which will probably be new even to men who deem themselves familiarly acquainted with the history of a time on which Mr. Stubbs has thrown much and valuable light.

*Outpost Duty.* By General Jarry. Translated from the French. To which are added Treatises on Military Reconnaissance and on Road-making. By Major-General W. C. E. Napier. (Chapman & Hall.)

It is a common error with those who have not studied the art of war, to suppose that modern inventions have so altered the conditions of warfare as to render obsolete the principles of the art, as practised by the great commanders of the last century. Study of military history, however, soon shows to the student that though some details have of necessity changed with the march of science, the principles on which the art is based are unchanging. And it is often surprising to see how little even details have changed. Here is a treatise on outpost duty, entering minutely into all the points to be observed in the performance of that most important of tasks—written by a general who served under Frederick the Great, and yet, with one or two trifling exceptions, admirably adapted to instruct an officer in the outpost duty of the present days of railways, telegraphs, breech-loading small arms, and rifled guns. When General Jarry quitted the Prussian service, he came to England, and became commandant of the senior department of the Royal Military College at High Wycombe, where he instructed the officers who were studying for the staff in the higher branches of the military art. General Napier has now translated his treatise, which he truly calls singularly practical, and, in doing so, reminds us that the principles of outpost duty are the same in all armies and at all periods. The translator has done his work well, and has added some useful notes. The treatises on reconnaissance and road-making are compiled from various sources; and the whole being bound up together in a volume of small size, will be very

useful to officers, whose library, on service, where these duties have to be carried out, is necessarily limited almost to what their pockets will hold. Two points strike us in looking over this volume—the first, that the system of visual signalling, now taught to a limited number of officers and men at the School of Military Engineering at Chatham, will be invaluable for outposts, and that an extension of the numbers under instruction would be most useful;—the second, that the duties involved in the command of an outpost should form part of the course of instruction of every officer in the service. Every officer, no matter how low his rank, is liable to be detached on this service,—when he becomes one of the eyes and ears of the army. Some of these days we hope to see all our officers regularly instructed in this duty and some others quite as important as inspecting dinners and kits, but now neglected. In the mean time, every officer who wishes to know what he may be called upon to perform at any time had better get General Napier's little volume, and stow away its contents in his mind.

*The Poems of Uhland, translated into English Verse, with a short Biographical Memoir of the Poet.* By William Collett Sandars. (Ridgway.)

*German Poetry, with the English Versions of the best Translators.* Edited by H. E. Goldschmidt. (Williams & Norgate.)

HARSH as it may seem to compare Mr. Sandars's bare and bold versions of Uhland's lyrics with the samples of thoroughly artistic work selected by Mr. Goldschmidt, the juxtaposition affords the readiest test of the merits of the various translators. In one or two places we have a direct comparison, as Mr. Sandars has ventured on pieces of Uhland's poetry which Mr. Skeat has translated, and even on some which are identified with Longfellow. It might be profitable for Mr. Sandars to put his own versions of 'The Blind King' and 'The Minstrel's Curse' side by side with those which are here quoted from Mr. Skeat, if he would understand the secret of his own failure and of another's success. And yet in these two pieces Mr. Sandars has acquitted himself more creditably than in most of Uhland's shorter lyrics. Forced turns of expression and arbitrary rhymes, coupled with an inability of reproducing delicacies of feeling and language, give us a general impression of awkwardness and poverty. Thus, in the poem called 'The Gossamer,' the words "with Mary" are thrust in to find a rhyme for fairy; on the next page a girl is "far worse than Weber" because a line has just ended with neighbour; and then we are told, though not by Uhland, that "stag and roe meander," for no other reason than that it is pleasant to the huntsman "through the woods to wander." Mr. Sandars might plead with Byron that the rhyme compels him to do this; but no such excuse can be found for the manner in which whole lines are rendered. "Wir haben uns noch nie bestellt" is translated "Of fixed appointments have we none"; and in the same poem ('Lauf der Welt') the simple confession at the end is distorted. Again, the two last lines of 'Bauernregel,' which may be called in English 'The Peasant's Art of Love,' are made intolerably awkward—

The season's past to view the moon,  
By snows thy love is chilled.

Compare this with Uhland's neatness and simplicity, and observe that in the original there is nothing about love being chilled by snows, but merely a piece of advice to the lover not to run the risk of catching cold himself. One of Mr. Sandars's more successful translations is the poem of 'The Blacksmith,' which comes immediately after the one we have just been considering. But on the whole his book cannot be recommended either as readable in itself, or as giving a good idea of Uhland.—Mr. Goldschmidt's volume is chiefly made up of published translations, though some are new to us. Several versions of Faust, including Dr. Anster's, Prof. Blackie's, Mr. Theodore Martin's, and Lord Ellesmere's, have been laid under contribution, and a good deal of taste has been shown in the process of selection. Among new translations we are much pleased with some by Dr. J. Steele, especially his version of Becker's 'German Rhine.'



In all cases the German original is printed on the opposite page, so as to supply an immediate and infallible test of accuracy. It is something that the great number of translations chosen by Mr. Goldschmidt come well out of the trial.

*The Book of Ready-made Speeches; with Appropriate Quotations, Toasts and Sentiments.* By C. Hindley. (Routledge & Sons.)

A volume to be avoided. It might have been "funny"; it is only commonplace. The idea of a man learning by heart any one of these dull speeches, and letting it off when called upon, is something fearful. A man never learned even a speech of his own composing but, in the speaking of it (if his memory did not trip him up), he betrayed the process by which he had painfully acquired what he painfully delivered, and what was painfully listened to. The only rule for a man is, never to speak unless he has something to say, and then say that without any "damnable iteration." A man can only have something to say who is first capable of thought. He who thinks before he speaks will generally find for expression the very simplest but most effective terms. When, at a public dinner, you see the chairman exchange a few words with the secretary, you may reckon upon a very poor speech. He is thinking of his duty when it is too late to effectually prepare for it. On the other hand, when a chairman delivers a brilliant address, full of point, laden with amusement and instruction, and when he laments that he has not had leisure to study the theme he had to illustrate, do not believe a word of what the *farceur* asserts. If he had not studied the subject he would have failed in duty and courtesy to the gentlemen who had confided to him the pleasant conduct of a whole evening. But studying and learning by heart are different things. The latter may produce some fun to the listeners. Only fancy the "young man" who, in responding to the toast "The Ladies," should venture to say, among other things, "I have felt the power of both a mother's and a sister's love, and I trust some day to know what the affection of a wife is like." One knows what sort of a wooer this expansive simoleon would make; and it is not hard to guess what sort of comment on such a speech would be made, behind their fans, by the Amelias, Belindas, Carolines, Dorotheas and Ediths and Fannys, as they gazed on the sentimental orator, with eyes brighter than of wont with good-humoured laughter.

*Bordeaux and its Wines; classified by Order of Merit.*—[*Bordeaux et ses Vins, &c.*, par Edouard Feret]. (Paris, Masson; London, Trübner & Co.)

THIS history of perhaps the most precious of the wines of France, is adorned with between five and six dozen views of châteaux, the proprietors of which live and flourish on vinecultivation in the Department of the Gironde. These views are only of the *principal châteaux*. When we think of the number, how the edifices are sustained, and with what elixir the various cellars are filled, the palate becomes dry, and the very soul is athirst for Sauterne or "tout ce qu'il vous plaira." M. Feret has founded his book on the earlier and "exhausted" work of M. Cocks. Between the two authors the vines of this district have never had such a chronicling. The whole is written in a cheerful strain, as if the very best of Medoc had been the Hippocrene of the chronicler. There is never any excitement in the style, but occasionally a chirruping remark, as if the lips had just smacked at the uncorking of a fresh flask. The sober philosophy of the writer is well preserved throughout. There is no confusion of details or contradiction in terms. The best wine of the country clears and never clouds the intellect. When a Gironde editor puts pen to paper the ink and his thoughts flow as pleasantly and purely as wine of the best *crû* in the veins of the discreet imbibor. Mark the difference of inspiration between the *vins de graves de Ludon* and usquebagh. A Bordeaux editor lately described a romantic suicide in two words, "aimer et mourir." A Cork editor, enlarging on a similar affair, talked of a Limerick lad who had tried to shoot himself for love of his mother's scullery-maid, as "being under the potent influence of love and liquor and somewhat under the influence of drink."

We will only add that with this book in hand and a few good introductions, a tourist might go on an excursion through this wine-producing district which would procure him pleasures to be remembered for ever,—always providing he did not obliterate memory by too copious slaking of his thirst during his travels. Seriously, as a guide-book as well as a history and a scientific treatise on grapes and their growing, this volume is of very considerable merit.

We have on our table *Timely Words*: being Fifteen Sermons, by J. Jackson Goadby (Simpkin & Marshall),—*Invocation of Saints and Angels, compiled from Greek, English and Latin Sources, for the Use of Members of the Church of England*, edited by the Rev. Orby Shipley, M.A. (Longmans), *Brief Prayers for Travellers*, by Thomas Brittain Vacher, with a Preface by the Rev. William Conway, M.A. (Hatchard),—*Speeches delivered in the Court of Queen's Bench in the Case of Saurin v. Starr and Another*, by Sir John Duke Coleridge, M.P. (Low),—*Bertrand du Guesclin, the Hero of Brittany, Constable of France, and of Castile*, by Émile de Bonnechose, translated by Margaret S. Jeune (Griffith & Farran),—*Crocker the Clown: a Tale for Boys*, by Benjamin Clarke (Cassell),—*Mrs. Brown up the Nile*, by Arthur Sketchley (Routledge). Also a new edition of *On Scarlattina; its Nature and Successful Treatment*, by T. Baker Brown (Hardwicke); and the following pamphlets:—*The Spirit of Truth the Holy Spirit*: a Sermon preached before the University of Cambridge on Whitsunday, May 16, 1869, by Connop Thirlwall, D.D. (Rivingtons),—*A Sermon preached at Culmpton, April 22, 1869, at the Annual Visitation of the Archdeacon of Exeter*, by Thomas Mozley (Rivingtons),—*Lord Macaulay on the Coronation Oath*, by Lord Redesdale (Rivingtons),—*Is Capital Punishment Necessary?* a few simple Reasons for altering the Present Law, by Bomolochus (Ridgway),—*Jamaica under the New Form of Government*, with an Appendix containing an Abstract of the last Official Report of Sir P. Grant, a Series of Letters reprinted from the *European Mail*, by West Indian (Field & Tuer),—*Endowed Schools: their Connexion with the Universities and the Church*: Two Lectures on the State of Education in England in the Sixteenth Century, by Thomas Cox, M.A. (Longmans),—*Military Work by Military Labour, with a Few Remarks on Mr. Hanbury Tracy's Motion before Parliament*, by an Officer of Royal Engineers (Buck),—and *The Colonial Society: Proceedings at the Inaugural Dinner, March 10, and the Inaugural Meeting, March 15, 1869*, (Office of the *European Mail*).

#### LIST OF NEW BOOKS.

Ansted's (D. T.) *The Earth's History*, 16mo. 2/1 swd.  
Appleton's *Cyclopædia of Drawing*, edit. by Worthen, 8vo. 42/ cl.  
Ashworth's (J.) *Walks in Canaan*, 12mo. 2/6 cl.  
Austin's (A.) *The Season, a Satire*, new edit. 12mo. 5/ cl.  
Christophers (E.) *Life and Adventures of King Charles*, 21/ cl.  
Clement of Alexandria, *Writings of*, Vol. 2, 8vo. 10/6 cl.  
Coffin's (C. C.) *Our New Way Round the World*, 8vo. 12/ cl.  
Dundonald's (Earl of) *Life, 2 vols.* demy 8vo. 30/ cl.  
Frith's (J.) *Far and Wide, Diary of Travel, 1857—1860*, 12mo. 16/ cl.  
Gaspé's (V. A.) *Diab of Trile*, 8vo. 1/ swd.  
Graves (R. H.) *on Revelations*, 8vo. 4/ cl.  
Haig's (J.) *Symbolism, &c.*, 8vo. 12/ cl.  
Hengstenberg's (E. W.) *Prophecies of Ezekiel*, 8vo. 10/6 cl.  
Hunt's *Universal Yacht List for 1869*, obl. 5/ cl.  
Hunting, *Steeple-Chasing & Racing Scenes*, illust. by Herring, 7/6  
Inglish's (R.) *Dramatic Writers of Scotland*, 12mo. 3/6 cl.  
Island Mission (The), *a History of the Melanesian Mission*, 5/ cl.  
Johnson's (J.) *Willing Hearts and Ready Hands*, 8vo. 3/6 cl.  
Jones's (Rev. H.) *The Perfect Man*, 8vo. 3/6 cl.  
Kennedy's (Rev. J.) *Man's Relations to God*, 8vo. 2/6 cl.  
Kerr's (Rev. J.) *Sanctuary Services of the late Rev. A. Jack*, &c. 5/6  
Longfellow's *Poetical Works* by Buchanan, Vol. 2, 12mo. 3/6 cl.  
Married, by Author of 'Wondrous Strange', 3 vols. 8vo. 31/6 cl.  
Ménauille's (E.) *Intelligence Animale*, 12mo. 5/ cl.  
Mill's (John Stuart) *The Subjection of Women*, post 8vo. 5/ cl.  
Myers's (E.) *The Puritans*, 2/6 cl.  
Out of Town, by Philz, obl. folio. 5/ bds.  
Owen's (O. D.) *Licensed Victuallers' Pocket Manual*, 12mo. 3/6 cl.  
Richey's (A. G.) *Lectures on the History of Ireland*, 8vo. 4/6 cl.  
Rigg's (Rev. A.) *Harmony of the Bible*, 12mo. 2/6 cl.  
Smith's (Rev. W.) *Sermons and Letters, Memoir by Cairns*, 5/6 cl.  
Stein's (R.) *Words of the Apostles Expounded*, 8vo. 10/6 cl.  
Stereoscopic Views of Palestine, 1st Series, in box, 10/6  
Synoptical History of England, from Earliest Record, obl. 8vo. 7/6  
Tertullian, *Writings of*, Vol. 1, 8vo. 10/6 cl.  
Sadler's (M. T.) *The Bible the People's Charter*, 8vo. 8/6 cl.  
Townsend's (Capt. F. T.) *10,000 Miles of Travel, Sport, &c.*, 15/ cl.  
Vaughan's (C. J.) *Lessons of the Cross and Passion*, 8vo. 5/6 cl.  
Winkworth's (C.) *Christian Singers of Germany*, 12mo. 4/ cl.

#### THE PRINCE'S VISIT TO EGYPT.

Brynsfield House, Glamorgan, May 27, 1869.  
It is with great satisfaction that we hail the good results of the visit of H.R.H. the Prince of Wales to Egypt, and among these the observations of the scientific and literary men who accompanied

His Royal Highness are well worthy of notice. There is a remark made by Prof. Owen in his speech at the Anniversary Meeting of the Royal Geographical Society (given in the *Times* of May 25th) which, while bestowing merited praise on the successful researches of "Mariette Bey" in Egypt, appears to attribute to him a discovery supposed to arise out of those researches, but which has long ago been made by some of our own countrymen. Prof. Owen says, "Ethnologically we learn from sculptures and figures of the 2nd, 3rd and 4th Dynasties, exhumed by Mariette, that the founders of such governed society in the fertile soil of Egypt were certainly not African, not Ethiopian, but Asiatic, with indications of a more northern origin than the Assyrian or the Hindoo."

Researches carried out through the assistance of a Government may be supposed to lead to greater results than those made by individuals without that assistance, and it is not unusual to ignore what has been done by Englishmen; but as the same remark on the Asiatic origin of the Egyptians was published in 'The Manners and Customs of the Ancient Egyptians' in 1836, and as several English Egyptologists of the time—General Felix, the late Duke of Northumberland, Mr. Lane, and others—were of the same opinion, it is only fair to them to show that they had also arrived at a conclusion which no modern discoveries can attest more satisfactorily than did the crania and the sculptures of the tombs at Sakkara and about the Pyramids, of the 3rd and 4th Dynasties, examined by them about forty years ago.

Of the statement above referred to in 'The Manners and Customs of the Ancient Egyptians,' vol. i., pp. 2, 3, 4, the following are extracts:—"Every one who considers the features, the language, and other peculiarities of the ancient Egyptians will feel convinced that they are not of African extraction, but that, like the Abyssinians and many inhabitants of the known valley of the Nile (i.e. of the Blue River), they bear the evident stamp of an Asiatic origin. . . . And if features and other external appearances are insufficient to establish this fact, the formation of the skull, which is decidedly of the Caucasian variety, must remove all doubt of this valley having been peopled from the East. . . . It is not improbable that those two nations (the Egyptians and the Hindoos) may have proceeded from the same original stock, and have migrated southwards from their parent country in Central Asia." And "that colonization and civilization descended the Nile from Ethiopia . . . appears from modern investigation to be totally at variance with fact." My own claim I should not have noticed had I not thought it right that those English travellers, who passed so much of their time in Egypt, should not be considered ignorant of a fact long since observed by them.

GARDNER WILKINSON.

#### SIR RODERICK MURCHISON ON RAIN AND RIVERS.

Brookwood Park, Alresford, May 27, 1869.  
EVEN the great Sir Roderick Murchison must not attempt to *argue* against "a matter of fact." In his address to the Royal Geographical Society, on Monday last (*Morning Post*, May 25), he says: "Let us revert to the broken and abrupt cliffs which face each other on the opposite sides of great marine channels, or those in the hard limestone which forms the gorge of the Avon, at Clifton, near Bristol, and countless other river-gorges. How shall we explain these precipices by gradual wearing away?" In reference to the gorge of the Avon and "the countless other river-gorges," as a matter of fact, is the gorge of the Niagara an igneous crack? Will any man in the world—will Sir Roderick himself—deny that the river has cut the gorge with its "broken and abrupt cliffs, which face each other" from the Lake Ontario to the Falls? Or that this work is still going on at this moment? Moreover, the Niagara has cut, and is cutting, its gorge through the same stone (limestone) as the Avon has; and if, as a matter of fact, the gorge of the river Niagara is cut by water, not cracked by fire, why not the gorge of the river Avon and "the countless other river-gorges"?

GEORGE GREENWOOD, Colonel.



## OLD PICTURES.

Florence, May, 1869.

Mr. Jarves, the well-known American Art-connoisseur, collector and writer, now living in Florence, is in possession of some pictures which your readers may like to hear of:—1. A small Virgin and Child, by Leonardo da Vinci. I say "by Leonardo da Vinci," because the picture is not only attributed to that super-eminent master, but is believed to be really his by sound judges, professional and critical, not too ready to accept as gold everything that glitters. This is, at any rate, a choice and beautiful work, characterized by those qualities which distinguish acknowledged Leonardos. 2. A similar subject, by that inexhaustibly delightful painter, Lippo Lippi; a most enjoyable and well-marked example of his work, of moderate size. 3. St. Jerome and another saint, with the lion; a small picture by the same master. 4. A painting of remarkable subject and uncommon historical interest, ascribed to Giorgione; to whom, indeed, so far as the evidence of style goes, it seems more fairly attributable than to any other painter. The subject is a middle-aged or elderly nobleman, seated in the open air with a comely young woman, and a pilgrim accosting them; a Latin motto in one corner of the picture moralizes on the folly of leading such a course of life as one would fear to die in. The historical explanation offered is, that the Pope sent a pilgrim to the Malatesta, then governing at Rimini, to remonstrate against his continuing to keep a mistress. 5. A portrait of a friend of Ariosto, also ascribed to Giorgione. 6. St. Jerome in the Desert, a picture of moderate dimensions, by Cima da Conegliano: it bears an inscription or signature which, though not distinctly legible throughout, favours this attribution. 7. A Virgin and Child, by Luini, —as usual with this lovely-minded painter, tender and graceful in motive. 8. A fine half-length portrait of a young lady, regarded, by some judges of historical portraiture, as a member of the house Valois. More singular than the doubt regarding the sitter is that which arises respecting the painter; for the work has certain characteristics of style which would point to Paul Veronese, and others which suggest a master no less diverse than Antonio More. Be the author of the work either or neither of these great men, it is a fine one, and such as would not discredit either of them. 9. A head-and-shoulders figure of Christ, by Blake; perhaps unique, among the works of this strange genius, in respect of its comparatively large scale. It is included in the catalogue of Blake's works given at the end of Mr. Gilchrist's 'Life.' Several other works, which I do not pause to specify, are in the possession of Mr. Jarves, a gentleman whose researches after "Old Masters" have in various instances been crowned by noticeable good fortune, —if, indeed, I can apply the term "good fortune" to what is in reality discrimination leagued with zeal.

W. M. R.

## "THE SPACIOUS FIRMAMENT ON HIGH."

May 31, 1869.

I venture to propose a new theory on the translation of the 114th Psalm as printed in the *Spectator*. Addison wrote therein an essay on the gratitude due from man to his Maker, and added to it the admired hymn, "When all thy mercies, O my God." Ten days afterwards appeared a number signed T., i. e. Steele, not Tickell. It consists of three distinct parts: 1. An editorial paragraph; 2. A letter from a *daily admirer* in commendation of the endeavours of the editor to reform the taste of a *profane age*, and submitting for correction the translation in question; 3. An amusing letter on the price of the paper. Now I assume, on circumstantial and internal evidence, that the first letter and the translation were the contribution of the reverend Isaac Watts. If so, there was no misdemeanour. If otherwise, Tickell must be acquitted.

BOLTON CORNEY.

Liverpool, June 1, 1869.

May I be permitted to ask a question? It respects the authorship of that version of Psalm cxiv. to which you allude in your last week's answer to a correspondent as to the hymn—

The spacious firmament on high.

You state that Thompson's edition of A. Marvell's works (1776) "demonstrates that the pieces of religious verse published for the first time in Nos. 453, 461 and 465 of the *Spectator* were written by Marvell." My question refers to the verses in No. 461 of the *Spectator*. They were issued by Watts as his own in his metrical version of the Psalms, and are marked as his in many editions of the *Spectator*. The evidence of style and manner, as far as it is of any value in the case, is in Watts's favour; and he evidently claims the authorship where he says in his preface, "I have attempted to imitate the sacred beauties of my author in some of the sprightly Psalms, such as Psalms xlv. . . . cxiv., &c." From this it might appear that Tickell, the alleged author of *Spectator* No. 461, either used Watts's MS. or inserted the version as a communication from Watts. There is, however, now the claim for Marvell, said to be sustained by his own MS. I have no access just now to Thompson's edition of Marvell, nor have I any means of certifying myself as to the character and mode of the criticism by which the said MS. has been tested; but the question which occurs to me is, are the verses which Watts claims found in Marvell's MS. in Marvell's own handwriting? If not, their transcription by other hands may possibly be of later date. Indeed, unless there be demonstrative evidence of their being transcribed by Marvell's order and under his correction, the uncertainty attached to MSS. by unknown hands leaves Watts still in possession of the stronger claim. May I respectfully solicit your aid in solving the question proposed?

S. W. CHRISTOPHERS.

## THE FOLK-LORE OF GREECE, ASIA MINOR AND ALBANIA.

YOUR article on the Rev. Mr. Tozer's 'Researches in the Highlands in Turkey,' and his chapters on the modern Greek popular tales, attract attention to a subject of some interest. I beg, therefore, to communicate some recent observations of my own.

In connexion with modern Greek folk-lore it has been considered desirable to know its eastern relations in Asia Minor, and I believe I communicated some of the first observations to 'Notes and Queries' and Von Hahn in 1862-4. Von Hahn had got too far with the printing of the 'Griechische und Albanesische Märchen' to avail himself of all my notes, but he inserted 'Little Peppercorn' (No. 56). On account of his work being published piecemeal, it appears as if he had only two pieces from Asia Minor, Nos. 49 and 50, from Aivali, one of which is rather a romance than a true popular tale; but Nos. 56 and 70 belong to Asia Minor.

I have now identified in the Smyrna district Nos. 1, 2, 23, 28, 31, 49, 56, and 64. These include 'Cinderella' and other popular forms. Besides, I have recently obtained two new dragon stories, and a copious form of 'The Sleeping Prince,' the analogue of 'The Sleeping Beauty.'

Ethnographically speaking, the main points of interest are these: first, the extension eastward of the Greek area, which was naturally to be expected; but, secondly, what is more worthy of remark, the identification of Albanian tales, and consequently of Albania in the west with Asia Minor in the east. Of the Albanian tales in Von Hahn six exist in Smyrna, and, giving a general opinion, I consider that all can be identified. A curious point is this: that while the Smyrna details of No. 28, "the princess who smiled roses and wept pearls," are very different from the Ziza details, yet the incident of the bath-man, or keeper of the bath, is found in both, but variously treated.

With regard to Germanic relations, the Smyrna version of No. 23, 'Mr. Lazarus and the Dragons,' also gives the Jack the Giantkiller incident of substituting a log in the bed, which is thumped instead of the man; but while the Albanian suggests that he has been stung by "gnats," the Smyrniote is less romantic, and has been bitten by "fleas."

The relations of the Panchatantra are illustrated by a detail of the latter tale, No. 23, where the

children cry out for dragon's flesh; and in the tale No. 31, 'The Snake Child,' the Smyrna version has it that the bride was told by three old women at a well that the snake was an enchanted man. Other Indian resemblances can be cited.

While recognizing these relationships, I wish to remark that they do not by any means authorize us to treat the folk-lore of Hellas and Asia Minor as Indo-European in its origin. The Saga forms of such tales in Greek mythology carry back the chronology, it is true, but on that very account we should, in the present state of our knowledge, hesitate before we adopt an Indo-European origin for the Indian and Hellenic forms. At the earliest period we know of, the Indian races were in contact with non-Aryans, and the Hellenes came in contact in Asia Minor with non-Aryans of the same type as those still found on the northern Indian frontier. Bryan Hodgson has shown the relation through Tibet of the Lazians in Asia Minor, and of the languages of Assam. Mr. W. W. Hunter has lately quoted a parallel to the legend of Deucalion as found among the Sontals; and a fuller examination of non-Aryan materials may perhaps show us a wide distribution of legends over the non-Aryan regions.

HYDE CLARKE.

## CHEMICAL TERMS.

May 29, 1869.

IN your number of the 8th of May, the reviewer of Mr. Barff's 'Introduction to Scientific Chemistry' has inadvertently fallen into an error, which I am convinced he would wish to have rectified. In turning to the passage cited,—"hydric sulphate, called also sulphuric acid," &c.,—I find that it runs thus in the book: "HYDRIC SULPHATE, called also sulphuric acid and oil of vitriol," &c.,—the author following his usual custom of giving the common as well as the scientific term. In the previous chapter, Mr. Barff has limited his use of the name sulphuric acid to the body to which chemists attribute the formula SO<sub>2</sub>. This being the case, he is quite consistent in the use of his terms when he says, that "hydric sulphate separates into sulphuric acid and water." The nomenclature adopted by Mr. Barff is that introduced a few years ago by some of our most eminent chemists; and, far from being in opposition to the Lavoisier nomenclature, it claims to be the more logical application of its principles. In the instance of the term "sulphuric acid," Mr. Barff uses it in identically the same sense as Lavoisier did.

STEPHEN WILLIAMS,

Prof. Chem. Stonyhurst College.

\* \* We give Prof. Williams the benefit of his explanation of the use by Mr. Barff of the term Hydric Sulphate. At the same time, we adhere to the opinion expressed in our notice of the 'Introduction to Scientific Chemistry.' The new nomenclature,—so far from being a more logical application of the Lavoisierian principles,—is, in our view, a perversion of the system, an introduction of unnecessary changes, and a hindrance, not a help, to chemical science.

## JEWISH LIFE.

Office of the 'Jewish Record,' June 2, 1869.

IN your review of 'Count Teleki,' you more than hint that the author's knowledge of the Jews and their faith was derived from modern and well-known sources, such as "Mr. Disraeli's novels on the Asian mysteries, certain papers in the *Encyclopædia Britannica*," and Mr. Deutsch's article on the 'Talmud,' rather than from the fountain indicated in the novel. As an evidence to the correctness of your surmise will you permit me to state that *whole pages* of 'Count Teleki' (e.g. pp. 141-145; 299-301) have been taken *verbatim et literatim* from a series of original papers on 'The Pentateuch, its Authenticity and Value,' which, during the last year, have appeared week by week in the columns of the *Jewish Record*. I need scarcely add that this was done without the slightest acknowledgment or reference. Further, no Jew or Jewess could have made such patent and ridiculous mistakes regarding some of the beliefs and ceremonies of Judaism as are to be found scattered through the pages of the book.

THE EDITOR OF THE 'JEWISH RECORD.'



## THE INDIA MUSEUM.

THE idea of royalty, as shown by the word *rājā* (from *rāj*, to shine), implies to the Hindu mind the notion of splendour and magnificence. *Rājā*, king, is now the title of many large zemindars or land-owners, and *Mahārājā*, great king, originally the title of the great sovereigns of India, is now merely the designation of many a semi-independent prince whose kingly power is but a shadow of the past. Yet even though these titles no longer answer to the reality which they formerly expressed, the names *Rājā* and *Mahārājā* still embody the idea of pomp and lustre of all that is shining and grand. A look at those gold and silver embroideries from Benares, Surat, Ahmedabad, &c., at those Cashmere shawls from Cashmere and Umritsur, at those carpets and rugs from Tanjore, Mysore, Hyderabad, &c., in which the India Museum abounds, and at that stately prince who, in effigy, holds his Durbar, will readily convey to an English imagination the picture of Hindu royalty. The striking feature of all these remarkable manufactures is the dazzling effect they produce on the eye; for only after this is overcome is it possible to appreciate the harmonious blending of their colours, and the exquisite beauty of their design. But, besides, they call forth another reflection which is so often roused by a study of Hindu antiquity.

A Hindu is one of those sublime or, it may be, one of those dreadful beings that have abundance of time, and therefore live without any regard for time. His vast literature has no work on history—none at least worthy that name. His most renowned authors have no date. His ancient sages lived myriads and millions of years. Time goes for nothing in a Hindu life, and one really wonders what amount of time it must have taken the poor Hindu workmen to produce these marvellous manufactures, or these carvings in sandal-wood, that inlaid work in which silver and ivory, ebony and sapan wood and other materials are combined, more, apparently, for being examined under the microscope than by the naked eye. No machinery assisted in all this wonderful work, no pattern or design lay before the carver or weaver when he created it. He saw it all ready before him with his mind's eye only, just as the seers of yore "*saw*" and "*carved*" and "*wove*" the inspired hymns of his ancient Vedas—unconcerned about time and fame. It is all, one might imagine, a ray of a glorious past which still illumines the present day of the poor Hindu artisan.

It becomes, as it were, a relief to the eye, and to the mind too, to wander from all this gorgeousness, which embodies both the tale of boundless wealth and of abject poverty—between which extremes no country has so little of intermediate links as India—to the precious stones produced in her soil. The series of minerals of this kind is not inconsiderable in the collection of the India Museum. It consists of diamonds, turquoises, garnets, rubies, opals, jades and agates. Some of the articles manufactured of these precious stones belong to the rarest works of Art in existence, and deserve a special description; but though we can here only allude to them, we ought not to pass over a very curious collection of agates which at this moment may be seen at the India Museum, because it is there only temporarily, and therefore may soon pass out of sight: we mean the collection made by and belonging to Dr. George Birdwood, the late secretary and curator of the Government Central Museum, at Bombay, one of the finest we have ever seen. The agates of which it is composed proceed from Cambay, which from ancient times has been famous for its agates and agate-onyx, the latter being generally supposed to be the same as the Murrhine vases of Pliny and other classical writers. The specimens collected by Dr. Birdwood are arranged in their different classes, as onyx, blood-stone or heliotrope, jasper, chalcedony, carnelian, fortification agates, moss agates and mocha stones. Most of them are cut as brooch-stones by lapidaries of the city of Broach; but there are also slabs of moss-stone, jasper and chalcedony which are really superb. The *chefs-d'œuvre*, however, of the collection are the cups, or Murrhine vases,—two in chalcedony especially, and one in moss agate which

looks as if painted with roses, its base being brown and covered as it were with feathers, while it is crowned all round the rim with red roses. Such a cup is priceless. The whole, indeed, of Dr. Birdwood's collection is exquisite; and one of its charms is, that there is not an ill-chosen specimen in it.

We cannot turn away from the endless array of curiosities exhibited in the India Museum without expressing our special gratification at again discovering amongst them the Rangoon relics, which, if our recollection be good, had vanished from the public eye for many years past. At least, we do not remember having seen them at Fife House. These relics were found in 1855, at Rangoon, by some labourers, when employed in levelling a Buddhist temple for the future site of European barracks, and transmitted by Brigadier C. Russell, commanding at Rangoon, to the Government of India, which subsequently forwarded them to the Court of Directors of the East India Company. Col. W. H. Sykes, who at the time was chairman of the Court, had them exhibited, in 1857, at a meeting of the Royal Asiatic Society. They have since, we believe, been buried in a strong box of the East India Company and the India Government, and their resurrection is of a very recent date. These relics consist of three relic tombs, a helmet and belt, both set with precious stones, a tassel, a leaf scroll, a cup with a ruby on the top, and a bowl with cover, all the articles being in pure, massive gold. One of the relic tombs still contains the burnt bones of a human being, but whether of a prince or princess might be doubtful, as the translators of the inscription on the golden scroll, Capt. Sparks and Dr. Fausbøll, do not agree on this point,—the former representing a queen of Pegu, the latter the prince, as the devotees who made these offerings. Judging from the text of the inscription, as published in the *Journal of the Royal Asiatic Society*, we are inclined to think that Dr. Fausbøll's opinion is the correct one.

But we almost forget our old friend, the tiger. Who has not seen and, what is more, heard him at the old India House? and who, having suffered under his unearthly sounds, can ever dismiss him from his memory? It seems that this horrid creature—we mean, of course, the figure representing it—was found among the treasures of Tippos Sultan when he fell at the siege of Seringapatam. It was a toy of this great Sultan, representing a tiger preying on the body of an English officer, and so constructed that by turning a handle the animal's growl mingled with the shrieks of his dying victim. These shrieks and growls were the constant plague of the student, busy at work in the library of the old India House, when the Leadenhall Street public, unremittingly, it appears, were bent on keeping up the performance of this barbarous machine. No doubt that a number of perverse lectures have crept into the editions of our oriental works through the shock which the tiger caused to the nerves of the readers taken unawares. Luckily he is now removed from the library; but what is also lucky, a kind fate has deprived him of his handle, and stopped up, we are happy to think, some of his internal organs; or, as an ignorant visitor would say, he is out of repair; and we do sincerely hope that he will remain so, to be seen and to be admired, if necessary, but to be heard no more.

## OUR WEEKLY GOSSIP.

WE are informed that the library of the Rev. Alexander Dyce, invaluable for its editions of Shakespeare, has been bequeathed to the South Kensington Museum, on condition that a proper room be erected to receive it.

At the last meeting of the Council of the Society of Arts the award of the Albert medal was unanimously conferred on Baron Liebig for his scientific labours of international importance.

As many persons are asking why the monument to Leigh Hunt is not yet finished, we are requested to say that the sickness and absence of Mr. Durham—who has been passing some months in Italy for the benefit of his health—have caused the delay. The work, however, is nearly ready; and

in six or seven weeks will probably be found at Kensal Green.

At the Meeting of Convocation on Thursday, the offer of the trustees of the late Mr. Felix Slade to found a professorship of the Fine Arts with a sum of 12,000*l.* was accepted. It is understood that the Universities of Cambridge and London are intended to be endowed in the same manner by the liberal bequests of Mr. Slade.

Mr. W. C. Hazlitt's collection of Proverbs is nearly ready. His edition of 'Warton's History of English Poetry' will shortly go to press. Mr. Skeat is, we hear, to re-write the chapter on Piers Plowman. We wish Mr. Bradshaw would re-write or correct the passages on Chaucer. The early part of Warton stands much in need of additions and amendment.

On 'The Philology of the English Language,' Mr. Earle (ex-professor of Anglo-Saxon at Oxford, and editor of the excellent 2-text edition of the 'Anglo-Saxon Chronicle') is at work for the Clarendon Press.

In the teaching of English, the perplexity of masters at the present moment is to methodize the mass of miscellaneous information upon the subject they may possess. This information is partly to be found in English grammars, partly in books of literary criticism, partly in manuals of rhetoric, partly even in manuals of logic, and, again, partly in the *Transactions* of the Philological Society and the publications of the Early English Text Society. We are glad to learn that Mr. E. A. Abbott, the head master of the City of London School, and Prof. Seeley, of University College, both of whom are known to have definite views on the teaching of English, are preparing a text-book (an 'English Primer'), announced as shortly to be published, which is intended to bring together much of this miscellaneous information. We understand, however, that these gentlemen do not intend to meddle with the antiquarian part of the subject, but mean to confine themselves (in the main) to an exposition of the language as it is.

Mr. Richard Morris will introduce into the second edition of his 'Specimens of Early English' some extracts and MSS. before 1250 A.D., at which period the extracts in his first edition began. This will bring the book up to Anglo-Saxon times, and show the language in its first stage of breaking-up, the semi-Saxon period, as Sir F. Madden called it, the characteristics of which differ from those of the early English period proper.

The Colonial Society is one of the new institutions of the season. It has been successfully established, is largely supported by colonists and public men, and has now taken a suite of rooms, part of those lately occupied by the India Office, at the Westminster Palace Hotel, where it will have special accommodation for the reunion of colonists. Its meetings for reading and discussing papers have hitherto been held in the Theatre of the Institution of Civil Engineers, and have been numerous and attended.

Among the societies which have assumed new vigour with a new President is to be counted the Statistical, under Mr. Newmarch. Greater provision has been made for the accommodation of Fellows and visitors at the meetings. The anniversary has been changed to a more convenient period, so as to admit of an address from the President reviewing statistical progress, and for the first time an anniversary dinner is to be held to bring statesmen and the votaries of the science more in communion.

None of our readers will have been misled by—perhaps some will hardly have noticed—our last week's misprint of "Benj. D'Israeli" for "Is. D'Israeli." Those distinctions by names of little application should be abandoned; if we had put it rightly, none might have been misled. The two celebrities should be the *elder* and the *younger*. The French, in their use of *père* and *fils*, have an advantage over us.

Among the subjects which it is proposed that candidates for holy orders should study during the latter half of their course at Oxford, Rhetoric and Elocution are not included. This is to be regretted, because the very object of their acquiring know-



ledge is, that they may be able to communicate it, which they cannot as a general rule do effectively without special study and practice in the arts of composition and expression. There is considerable force in one of Bishop Berkeley's Queries:—"Whether half the learning and study of these kingdoms is not useless for want of a proper delivery and pronunciation being taught in our schools and colleges."

The Roman tessellated pavement in Walbrook has been saved and placed in the Guildhall Museum by the exertions of the London and Middlesex Archaeological Society and the permission of the Metropolitan Board of Works. The visitor will find a bit missing; and there is a story about it. Before the Board of Works would consent to its removal, it was required that a good big bit as a sample, like a tasting-bit of cheese, should be sent up to Spring Gardens; accordingly, a portion had to be broken off for that purpose.

Will a member of the House of Commons ask, when the proper section of the Civil Service Estimates is under consideration, what progress has been made by Mr. A. Stevens towards completing the Wellington Tomb for St. Paul's? The item in question appears in the current Estimates, and refers to a demand for 2,800*l.*, as it did last year for 4,200*l.* The original estimate for the work was 14,000*l.* The gross amount of re-votes, to the 31st of March last, was 27,000*l.* The sum expended to the 31st of December last, was 10,266*l.* 93*d.* are stated as required to complete the work. The Palmerston monument, in Westminster Abbey, appears this year at 667*l.*, as 2,000*l.* appeared last year. The original estimate was 2,000*l.* 1,333*l.* had been expended to the 31st of December last. The current sum is expected to suffice for completing the work.

The members of the Historical and Architectural Society proposed on Friday to make their annual excursion to Burford and Fairford churches, as well as several others in the vicinity connected with the labours of Mr. Keble.

At the last meeting of the Ashmolean Society, on the 24th ult., an elaborate memoir, by the Rev. W. Jackson, on the British fortress at Weston-super-Mare, was read. The author reviewed the subject in its archaeological, philological and geological bearings, and illustrated it by a series of drawings.

The fine collection of drawings by Michael Angelo and Raphael, in the Randolph Gallery of the University, are being carefully catalogued by Mr. J. C. Robinson, whose memoir is about to be published by the University authorities.

Next week Convocation is to be asked to make a grant of 1,000*l.* for apparatus for the new building for Experimental Philosophy, under the care of Prof. Clifton.

We learn that a Russian order of nobility has just been conferred by the Czar on Dr. Constantine Tischendorf, the eminent Biblical critic. This honour is hereditary, like that of an English Baronet. The official document conveying the distinction states that it has been bestowed in recognition of Tischendorf's distinguished merits in regard to science generally, and, in particular, his successful endeavours to put Russia in possession of the oldest Bible MS. The document is dated the 25th of April, *i. e.* the 7th of May according to our style. That this is an unusual honour appears from the fact of its having been bestowed on no foreigner since 1804, when Ludwig von Schloezer, the celebrated historian, received it.

A new work by Auerbach—a novel, to be entitled 'Das Landhaus am Rhein' ('The Country-House on the Rhine')—is in the press, and will be published in July.

The Astronomer Royal for Scotland has for many years carried on his work at a disadvantage by reason of the great distance between his residence and the Observatory, which—as some of our readers are aware—stands on the top of the Calton Hill. We now learn from Professor Smyth's Report to the Board of Visitors, that a new house within a convenient distance is being built at the public cost. It is to contain the Library and

some of the working offices of the Observatory, whereby the actual astronomical operations will be facilitated. The best place for the house would of course be adjoining the Observatory, but the citizens of Edinburgh object to mar the view of their noble hill by crowding its summit with buildings. We learn further from Professor Smyth's Report that he is much in want of a new telescope, for the present one can be used for easy work only, and its "light-transmitting power is so limited that he cannot see the exacter test-objects;" while the "shakiness" of the stand is such that "nothing accurate can be attempted whenever a breath of wind is blowing." Moreover, the appliances for photographic and spectroscopic research are entirely wanting. Was there no one among the Board of Visitors canny enough to ask when this statement was laid before them—What is the use of an Observatory without proper instruments? And will the Board venture to ask the present Chancellor of the Exchequer to give them a new telescope? Whatever may have been the shortcomings as regards astronomy, Professor Smyth has not failed "to keep the Registrar-General supplied every month and every quarter with computed deductions from the observations made twice a day at fifty-five of the stations of the Meteorological Society of Scotland." From which we infer that Meteorology flourishes north of the Tweed as well as in England. The Observatory Library is in an unsatisfactory condition through effects of damp and gas. It is hoped that the worst of these effects will be obviated in future by a mechanical system of ventilation. In the investigation of this matter, it was found that with constant gas-light in the library there was a production of five pounds of water in a week, the water being so acid as to redden litmus paper. No wonder that with so much corrosive vapour floating in the room the backs of the bound books fell off! Under the head of Special Astronomy, and the "choosing of new work," Professor Smyth discusses our British hereditary weights and measures, and advocates the adoption of the metrical system. But as a preliminary to this he argues that Government should have a careful survey and measurement made of the Great Pyramid of Egypt, "the most primeval and most purely scientific building of all the earth." The Great Pyramid appears to us a little out of place in a Report on the Calton Hill Observatory; and we cannot imagine that the present Government will undertake to find money to pay for measuring the mysterious sarcophagus which, as is assumed, contains the infallible standard of length and capacity.

From San Francisco to Cambridge, Massachusetts, and back, the distance is 7,200 miles. In February last this distance was travelled (if that be not too slow a word) by a telegraphic signal in one-eighth of a second.

According to Mr. J. A. Parker of New York, precession and nutation are not what they are assumed to be by astronomers, but are an effect of "polar magnetism"; and "the cause of polar attraction is wholly astronomical."

The series of 'Professional Papers' published by the Corps of Engineers of the United States' Army has been increased by a large, well-printed quarto, 'On the Rise of the Barometer in Surveys and Reconnaissances,' with a discussion on meteorology in its connexion with hypsometry. In this, we have another contribution to weather-science, which will be welcomed in many quarters. The United States, so vast in extent and so various in climate, offer a most important field to the meteorologist, and the more so as the phenomena to be observed between the Rocky Mountains and the Atlantic are not identical with those observed between the mountains and the Pacific. In the study of local peculiarities light would be thrown on the operation of general laws. Lieut.-Col. Williamson, the author of the work—which is illustrated by a map and numerous diagrams, and tables—suggests "the establishment by the Smithsonian Institution of a special meteorological office, with a competent head, whose sole duty it shall be to learn the value of each record," that is, of all the observations collected. If this were done—in

addition to all that is doing on our side of the Atlantic—we might then hope to lay something like a real foundation of meteorological science.

The green colour of leaves, one element of which must be a vegetable blue, has led an American experimentalist to the conclusion that leaves turn red at the end of the season through the action of an acid, and that the green colour could be restored by the action of an alkali. The conclusion has been verified by experiment:—autumnal leaves placed under a receiver with vapour of ammonia in nearly every instance lost the red colour and renewed their green. In some, such as the sassafras, blackberry and maple, the change was rapid and could be watched by the eye, while others, particularly certain oaks, turned gradually brown, without showing any appearance of green.

Belgium is famous for industry and ingenuity. The conversion of beef tallow into Flemish butter has there become a recognized trade; and now certain Belgian chemists have contrived apparatus by which they manufacture champagne and other light sparkling wines in prodigious quantities. The process and the materials are so cheap that the "wines" can be sold at a franc a bottle and yield a handsome profit. Thirsty folk will do well to take warning, and avoid the danger that lurks in these sprightly achievements of modern chemistry.

M. Francisque Michel is printing his French prose translation of Tennyson's 'Idylls of the King,' to accompany the French edition of Doré's illustrations to the 'Idylls.' M. Michel has also in the press a volume of the 'Chanson de Roland,' and other songs relating to Charlemagne. Among the many publications which the same accomplished editor contemplates is one that will amuse both French and English linguists, namely, a volume of short poems of the thirteenth century, written in France in Anglo-French, the "Frenssh after the scole of Stratford atte Bow" of the period, in mockery of the English rulers in France. We beg M. Michel to produce this volume speedily, as it cannot fail to throw light on the question of the pronunciation of our Early English words imported from the French, that is, not French of Paris, but, as Mr. Joseph Payne insists, the differently-pronounced and differently-spelt French of Normandy, with its flat "ay" for *oi*, &c. To Mr. Alexander J. Ellis and our critics of Early English pronunciation M. Michel's volume will be useful.

We read in the Jersey papers, that two cromlechs, viz., those at Anneville and on Le Couperon promontory, have been restored by the exertions of the Rev. F. Porter. Apparently with the best intentions, but unfortunately with a mistaken zeal, this gentleman has replaced the fallen and scattered stones in such an arbitrary manner that the original Celtic architects would fail to recognize their handiwork. The Couperon cromlech, when first examined, had only two capstones of the supposed original seven in position; these have now been restored arbitrarily from the neighbouring stones which might be made to fit; also many of the nine vertical stones were displaced: they are now in a state "fit to be seen." The reverend gentleman set about restoring it to its pristine condition; thus "the space within the peristaltic he did not examine, fearing his newly-executed work might fall in." We finally read, "This cromlech, as it now stands, is worthy of a visit from the antiquarian tourist." The tourist, doubtless, will be delighted, but the antiquary will be disgusted. If theories must be broached as to how and where such fallen stones were originally placed, let plans and elevations be discussed on paper; but if one gentleman may dispose of such remains according to his fancy, what is to prevent another from following the bad example and re-arranging them? After a few such restorations, it will be impossible for future scientific explorers to distinguish the modernized part from the original ruins, and these mementoes of the neolithic period will serve but to confuse archaeologists of succeeding generations. Measures are being taken to compare old plans with the remains as they are, and a strict investigation will be made as to how much has been altered,



and to what extent. It seems that these restorations have been irregular and desultory, no proper record of the proceedings being extant. Fortunately for Guernsey, the sites of most of the similar structures in that island have been purchased by gentlemen of thoughtful spirit, with a view to their preservation; but, even with this, it is impossible to secure some relics (witness the throwing down and breaking of the smaller capstones at Lancrese), and it remains for further measures to be taken. It is not improbable an Act of Parliament will be passed this session for the preservation of national monuments, on the motion of Sir Harry Verney; and pending this Act, the Scientific Societies have set on foot inquiries into the present state of monuments throughout Great Britain and Ireland. It is hoped that such an Act will be sent to be registered in the Channel Islands, and that it will prevent Vandalism.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.—The SIXTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admittance, 1s.; Catalogue, 6d.  
WILLIAM CALLOW, Secretary.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.—The THIRTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall.  
JAMES FAHEY, Secretary.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1s.

SINAI, EGYPT, THE ALPS, including a large new Picture of MONT BLANC AND THE ALPS, by ELIJAH WALTON. Pall Mall Gallery, 45, Pall Mall (Mr. Wm. Thompson's), from Ten till Six.—Admission (with Catalogue), 1s.

GERMAN GALLERY, 168, New Bond Street.—A SERIES of large PICTURES, the Seven Churches of Asia (wonderfully illustrating the fulfilment of the Revelation of St. John), and other Eastern subjects, painted by A. Svoboda during his Travels in Asia.—Admission, 1s.

PROFESSOR PEPPER'S LECTURE on the GREAT LIGHTNING INDUCTION, as delivered before their Royal Highnesses, the Princesses Louisa and Beatrice.—'Robin Hood' and 'Aladdin,' musically treated by George Buckland, Esq.—The 'Astrolabe'—Woodbury's Photo-Relief Process.—Doré's Pictures of 'Eldorado'—Stokes on Memory.—At the ROYAL POLYTECHNIC.—One Shilling.

## SCIENCE

*Geological Fragments, collected principally from Rambles among the Rocks of Furness and Cartmel.* By John Bolton. (Whittaker & Co.)

John Bolton is a plain but remarkable man. Seventy-eight years of age is he when he gives this book to the public; and he does not appear to have published any other volume. At one reading he commends himself to our sympathy and goodwill, as he "leaves his work with an indulgent public, in the hope that his readers will give him credit for earnestness of purpose, and put down all his shortcomings in a literary sense to his inexperience as an author and to the overwhelming passion for a pursuit which has given intense pleasure during a privileged and lengthened existence."

Not many simple countrymen could at the age of seventy-eight produce so instructive and pleasing a volume as this—the greater part of which, however, seems to have lain hidden in manuscript for several years. Not a page of it displays signs of senescence, and all parts of it show vigorous common sense, a genuine enthusiasm for the beloved science, and gleams of homely humour. The author can crack a joke as well as a stone.

In 1795-6, a local squire, named Malachi Cranke, sank a well through limestone beds; and, as geologists well know, fossils, like truth, are sometimes found at the bottom of a well. At this remote date, little John Bolton was living, with his widowed mother and his younger brother, in a small neighbouring cottage, the yearly rent of which was 15s. One fine day the boy wandered down to the well; and while the sun was shining brightly on the rubbish-heap, he saw what he afterwards learned was the silvery spine of a *Producta*. This induced him to search more minutely, when he found

parts of *Encrinites*, and was delighted therewith. Subsequently, daily visits were paid to this spot, and play-hours occupied amongst the rubbish, until the curious child became an incipient geologist, and literally

The child was father of the man.

Another little boy, a cousin, was prevailed upon to join in the pursuit; and these two children taught themselves the geological A B C on a rubbish-heap at a well. "It is now seventy-one years," says the author, "since the events here recorded took place, and that childish companion was until very recently alive, and residing at Gleaston. He was, like the writer, an old man, but he well remembered geologizing at the well, and talked with pleasure about the 'pins and needles,' 'fairy chesses,' and 'queer things' which puzzled his understanding."

John Bolton further records a conversation between the two old fossil-hunters, and then quotes his own final reply to an observation of his cousin James:—"You say truly, Cousin James; it does give me great pleasure, as it always has done, such as no earthly pursuit ever did or ever can do, and I humbly ask the Lord that, so long as I am spared with eyesight to read His word in the Sacred Book, so long may I possess my other faculties, and be enabled to read the wonderful record of His works engraved in the rocks and stones of my own beloved Furness." Again, Mr. Bolton adds that his pursuit has "continued with increasing interest and pleasure for upwards of seventy years, and will last until the Lord in His own good time shall call the writer home."

At the age of nine years, little John reluctantly removed from Ulverston, and had to labour hard from morning to night in a weaving shop for eighteen pence a week. Although he had but little time and less money, he contrived within a few years to visit every mountain limestone quarry in Furness, and some of them several times. In later youth and in early manhood the sea-shore was his favourite resort, and many a heavy load of fossils was borne home along the sands and rocks, including corals, which were afterwards polished: a slice of one of which is now in the British Museum.

During all his seventy years of labour and leisure, John Bolton has been occasionally observing and collecting fossils in his productive district, and now he presents his arranged and attractive notes in more than 200 respectable pages of print. He has during his long life witnessed many local changes in mankind, though none in petrifications. He has persistently clung to the latter, and has become rich in collections and in recollections. Meanwhile, men have discovered around his vicinity immense deposits of valuable hematite iron, and have erected huge ironworks, and built capacious furnaces and made colossal fortunes. There, too, now stand the vast buildings and machines of the Barrow Hematite Iron and Steel and Mining Company, covering several acres of surface, and giving employment to some thousands of men. At their inauguration Mr. Gladstone made an applauded speech, and all the county celebrities assembled to hear him and to do honour to the Barrow Company: yet probably not one of that multitude, from the Prime Minister downwards, is a happier man than good old John Bolton in his lowly cottage, surrounded with stony stores and the fossil wealth accumulated during his industrious toil of threescore years and ten. His strength is in simple faith, his fortune is in fossils, his intensest enjoyment is in Nature; and to such a man luxurious mansions, political power, and popular applause would be but a poor exchange for pure pleasures, the memory of which hallows his old age and brightens his future hopes.

It must have been a great event for John Bolton when, in September, 1851, after spending a morning geologizing at the great limestone quarries of Skipton, in Yorkshire, he proceeded direct to Paris, and in twenty-four hours found himself at the gypsum quarries of Montmartre, the scene of Cuvier's great discoveries. John was disappointed there, as we ourselves have subsequently been; for nothing there now indicates either fossils or philosophy. But when John visited the geological galleries at the Jardin des Plantes, and found a few of his old acquaintances amongst the fossils of the same species which abound in a shale-bed at Gleaston Castle, near his own home, his pleasure was great. But greater than his pleasure was his pride when, addressing the curator of the collection, he pointed out the inferiority of the particular fossils to some of the same kind which he had in his pockets. The Frenchman was politely attentive to John, who, suddenly warming with British generosity, presented the whole pocketful of fossils to the curator as England's gift of science to France. "We presented," says John, "the whole to him, for which we received a thousand thanks; and he exultingly placed them in the same case, near the others, but apart from them. He was most struck, however, with a very perfect specimen of *Spirifer squamosa*, and was extremely anxious for us to point out on a large map of England the exact place where they were obtained." Had John Bolton received 1,000*l.* in place of a thousand thanks they could not have imparted to him more gratification.

A self-painted portrait of venerable John Bolton in full fossil-hunting fervour is not without interest for all readers, whether of like tastes or not:—

"Let the reader picture to himself an old man over seventy years of age, an inveterate fossil-hunter, quietly folding up his old wallet, made from coarse canvas wrapping, for a cushion, and sitting down on it in the middle of the street or town-gate of Rosshead, subject to the jeers and witticisms of every passer-by, and with hammer and chisel patiently dig and split up the soft rock of which the road is composed, and continue his work from morning till night without a moment's rest, and without meat or drink during the whole day; not even once rising from the ground to straighten himself. When night comes, see him pick up his wallet, hammer and chisel, and trudge home, having excavated a portion of rock about four feet square and one foot deep without finding a single fossil worth taking home. He will be surprised, however, to see him again the next morning, seated on the road as before, working with the same patience and perseverance, to return at night with hopes unabated, but without a single fossil. The third day passes with the same result. The old man's patience is not yet exhausted, and he will be seen again on the fourth morning at the same place and at the usual time. The result of the fourth day's labour is somewhat better than the other three: the old man succeeds in finding two or three indifferent specimens of *Cardiola interrupta*, but none of them good. It might naturally be supposed the man's endurance was now fairly ended, and he would give up the place as a failure for organic remains. Such, however, is not the case; for he continues to work one, two or three days almost in every week for upwards of two years, and during that time spends more than 200 days from morning to night, sitting in the middle of the road, working as described above."

There are several similar accounts of the author's way of life and work in these pages, and one or two capital specimens of home dialect. The whole chapter entitled 'Geologizing under Difficulties' is full of graphic narrative of the humbler kind; and this is followed by another, entitled 'Geologizing under Favourable Circumstances.' Those who will refer to the volume itself will be entertained by the



unpretending descriptions of the author, who was once thus characterized by some boys, as he passed them—"That's tauld crack'd feller that sleeps on t'mountains, and Willie—is bringing him down fra Causey Pike, where he has bin for t'last two days; for I saw Willie and him ganging up together."

Every reader of this book will wish John Bolton some further addition to his happy life, and not a few, who have mingled in the fashionable frivolities of the day, may envy him his vigorous health, his simple enjoyments, and his humble confidence in the future.

To geologists who may meditate an excursion into the vicinity this book will be useful as a companion and guide; for though its scientific value is inconsiderable, its local information is very serviceable.

#### SOCIETIES.

**ROYAL.**—May 27.—General Sabine, President, in the chair.—The following papers were read: 'On the Radiation of Heat from the Moon,' by the Earl of Rosse;—'On a New Arrangement of Binocular Spectrum Microscope,' and 'On some Optical Phenomena of Opals,' both by Mr. W. Crookes;—'On the Laws and Principles concerned in the Aggregation of Blood Corpuscles both Within and Without the Vessels,' by Dr. R. Norris;—and 'Researches on Turacine, an Animal Pigment containing Copper,' by Prof. A. H. Church.

**GEOGRAPHICAL.**—May 24.—*Anniversary Meeting.*—The annual ballot for President and Council for the year 1869-70 resulted in the election of the following:—President, Sir Roderick I. Murchison, Bart.; Vice-Presidents, Admiral Sir G. Back, F. Galton, Major-General Sir H. Rawlinson, and Major-General Sir A. S. Waugh; Trustees, Lord Houghton, and Sir W. C. Trevelyan, Bart.; Secretaries, C. R. Markham and R. H. Major; Foreign Secretary, G. C. Graham; Council, Right Hon. H. U. Addington, Hon. G. C. Brodrick, Rear-Admiral R. Collinson, J. Fergusson, A. G. Findlay, Right Hon. Sir T. F. Fremantle, Bart., Sir H. Bartle Frere, Sir G. Grey, Lieut.-Col. J. A. Grant, M. E. Grant Duff, Capt. E. A. Ingfield, R.N., Capt. F. Jones, Capt. Sir F. Leopold M'Clin- tock, R.N., Capt. Sherard Osborn, R.N., Capt. G. H. Richards, R.N., Major-General C. P. Rigby, A. J. E. Russell, T. Thomson, M.D., the Duke of Wellington, C. White, Sir Harry C. Verney, Bart.; Treasurer, T. Cocks.

**ASIATIC.**—May 31.—*Anniversary Meeting.*—Sir T. E. Colebrooke, Bart., M.P., President, in the chair.—His Highness, Prince Hassan, son of the Viceroy of Egypt, was elected a Member. The Secretary read the Report of the Council, including obituaries of Lord Strangford, Prof. D. Forbes and Mr. A. A. Roberts, and the financial report for the past year. The ballot for officers and members of Council gave the following result: President and Director, Major-General Sir H. C. Rawlinson; Vice-President, M. E. Grant Duff, Esq., M.P.; Treasurer, E. Thomas, Esq.; Honorary Secretary and Librarian, E. Norris, Esq.; Secretary, Dr. B. Rost; Council, Major E. Bell, C. P. Brown, T. Chenery, J. Dickinson, Capt. J. W. Eastwick, M. P. Edgeworth, J. Fergusson, W. E. Frere, Prof. T. Goldstickler, A. Grote, C. Horne, Sir C. Nicholson, Bart., O. de B. Prialux, P. B. Smollett and Major-General Sir A. S. Waugh.

**ZOOLOGICAL.**—May 27.—W. H. Flower, Esq., in the chair.—Mr. J. E. Harting exhibited and made observations on a specimen of a rare wading bird from New Zealand, *Anarhynchus frontalis*, remarkable for the curious formation of its beak.—A communication was read from Dr. W. Baird containing additional remarks on an earthworm, *Megascolex diffringens*, of which the occurrence had lately been noticed in North Wales.—A communication was read from Dr. J. S. Bowerbank, containing remarks on the sponge lately described by Dr. Gray in the Society's Proceedings under the name of *Theonella Swinhoei*, which Dr. Bowerbank

believed to be a species of *Dactylocalyx*, and identical with his *D. Prattii*.—A communication was read from Surgeon Francis Day containing the second part of a paper on the fishes of Orissa, British India.

**ANTHROPOLOGICAL.**—June 1.—Dr. Beddoe, President, in the chair.—F. K. Green, Esq. was elected a Fellow, and M. Émile Cartailhac, of Toulouse, was elected a Local Secretary.—Mr. J. Park Harrison exhibited native relics, flints, implements, &c., exposed by the sea at Arica, Peru, during the earthquake of August, 1868; and sketches by Lieut. Harrison of sculptured monuments in Easter Island.—The following papers were read: 'The Distinctions, Mental and Moral, occasioned by Difference in Sex,' by Mr. G. Harris;—and 'On the Real Differences in the Minds of Men and Women,' by J. M'Grigor Allan.

#### MEETINGS FOR THE ENSUING WEEK.

MON. Royal Institution, 2.—General Monthly Meeting.  
—Entomological, 7.  
—Architects, 8.  
TUES. Ethnological, 8.—'Indian Ethnology,' Sir W. Denison and Major Pearce.  
WED. Microscopical, 8.—'Method of Illumination to find the True Form of Diatom Markings,' Rev. J. B. Reade;—'Results of Spectrum Analysis,' Mr. Hogg.  
—Geological, 8.  
THURS. Mathematical, 8.—'Quadrice Transformation, II.,' Prof. Hirst;—'Reducible Cycles,' Prof. Sylvester.  
—Royal, 8.  
—Zoological, 8.—'Skeleton of Chinese White Dolphin,' Mr. Flower;—'Birds from N.E. Abyssinia and Bogos Country,' Dr. Otto Finsch;—'Myology of Menobranchius,' Mr. St. George Mivart.  
—Antiquaries, 8.  
SAT. Royal Institution, 3.—'Semitic Culture,' Mr. Deutsch.

#### FINE ARTS

##### ROYAL ACADEMY.

**EXAMINATION** of the current Royal Academy Exhibition presents some apparent facts which are of considerable interest with regard to the system which seems to have been adopted in placing the pictures on this important occasion, when ample room was at command and greater facilities for disposing the works than of yore, so as to present an interesting whole, rather than, as before, grouping the more valuable items in a single room. As the system in question will probably be adopted in future, and in order that it may be discussed with a view to improvements, if such be required, we note the results of a careful study of the new galleries. We believe these conclusions are correct, but cannot state them on authority. It seems to have been felt that the only way to diminish jealousy (of course liability to censure and challenge can never be done away with) was to proceed in a definite system, the same for all exhibitions and galleries. Every full Academician has one, and only one, picture in Gallery III., the most important room. The works of the President, an exception which can lead to slight, if any, abuses, alone violate the principle. So far as this disposition of R.A.s' works goes it can never, while the Academy remains as it is, be avoided; nor do we think, broadly, it is objectionable, for the majority of the R.A.s not only have the right of possession, but are eminent for merits and have earned their places. You cannot prevent Gallery III. from being a Room of Honour. After this plan has been carried out, the most important works of the best of the foreign contributors have places in this room: thus much courtesy demands, as well as a wise wish to bring eminent artists face to face, for the advantage of one side at least. Thirdly, in the same gallery, the more eminent of the A.R.A.s have places on "the line," wherever it is practicable so to dispose them. Gaps in this chamber have been filled with the works of outsiders. After this a great difficulty seems to have presented itself in making every room equally interesting by a distribution of good works, and the presence in all of those by R.A.s which remained when Gallery III. was filled. The objects must have been to avoid anything like the old Octagon Room or "condemned cell," to spread attractive elements, and distribute those crowds which are now encumbered particular spots. It is apparent that much heart-burning must be spared by this comprehensive plan, which secures many advantages. It may be remembered that now there are

hardly any "bad lights," and that all the pictures on "the line," as well as those immediately above and below it, can be well seen. A distribution of the works of men in every school, whether it was liked or not by the "hangers," and the impartial exposition of all may have been next aimed at, and, we think, with such exceptions as all human labours afford, achieved. One very important point in the current gathering presents itself unchallengeably; this is, that landscapes of kinds the most diverse in modes and merits are, for the first time, placed where they can be seen. There are at least three times more landscapes than hitherto on "the line" or near it, and none, as too often before, over the doors. Whether these arrangements are desirable or not is the question. Let this be discussed. Persuaded that we have seen every work in the galleries, and having noted a large proportion of the whole as meritorious, our conviction is that, although errors of judgment are obvious, the work of hanging, if not that of selecting, has been done with tact and fairness; also, that what may be called a higher tone than ordinary is evident in the mass. The presence of fine foreign pictures such as those of MM. Daubigny, Corot, Alma-Tadema, Portaels, Dubufe, D'Épinay and Mdlle. Rosa Bonheur, is in every sense desirable; the absence of "the sky" and "crinoline" lines is hardly less so. As to the number of works now accommodated, a summary of successive Exhibitions is interesting. In 1861 there were 1,134 items; in 1862, 1,142; in 1863, 1,205; in 1864, 1,052; in 1865, 1,077; in 1866, 1,053; in 1867, 1,195; in 1868, 1,206; now there are 1,320, or nearly 300 more than in three several recent years. Our wish is for fewer items and a higher standard. The want of both selecting and hanging committees is, more time for the performance of their duties. Why should not pictures be sent a fortnight earlier than hitherto?

##### FINE-ART GOSSIP.

Considerable progress is being made at the British Museum in the erection of the large new gallery, which will cause the Elgin to abut on the Print Room. It is much to be desired that space could be found for the exhibition of some of the treasures of the Department of Prints and Drawings.

At the Corinthian Gallery, Argyll Street, Regent Street, there are a few—we are sorry to write a very few—tolerable pictures, and a still smaller number which, having been exhibited before, we are not again called upon to notice. We take the former in the order of the Catalogue, beginning with Mr. M. A. Langdale's *Azaleas* (No. 18)—in a Chinese jar, showing considerable feeling for colour and solidity.—Mr. Wyllie's *Homeward Bound* (20)—a wreck on a coast, at sunset—is effective, and although powerfully, yet coarsely painted. *A Reach of the Thames* (32), by the same,—the river and its craft seen in a dingy London sunlight, and with a broad sheen on its surface,—is quite as effective as the last, and less coarse: it is not without pathos of its kind.—*Carting Turf from the Moss* (95), by Mr. T. White,—a coter's family aiding the family donkey in dragging an inordinate load,—is uncouth in treatment, shows strange want of education, or stranger defects of judgment, on the part of the painter, and wonderful crudities, yet great natural feeling for local colour, as in Nature, considerable discrimination of character and some sense of atmosphere.—Nos. 128 and 136, by Mr. T. Signorini, *The First of the Blossoms* and *The Last of the Leaves*, both water-side subjects, are much in the style of M. Corot as to composition, but antipathetic to that master's mode of thinking in their rather "pretty" colouring. These are commendable works on many grounds, such as delicacy, tastefulness, brightness and artist-like treatment—a very rare quality.—We must make a long leap from No. 136 to No. 214, which lands us among the water-colour drawings here, and before Mr. F. W. Stock's *Northborough Hall* (214)—a capital study of an old greystone and greystone-roofed manor-house, as seen at twilight. This has the variety of sober tints and tones, and the peculiar flatness of the



effect of light: it also exhibits good colour.—Mr. A. Dawson's *An Old House, Wotton Park*, is prettily treated, but rather spotty and black in the shadows: it lacks solidity of handling and breadth of colour.—There is much pretence in the execution of Mr. G. Crozier's *Highland Solitude* (259)—a tarn—one of those subjects and popular effects which are this year so strangely rife, and alike in the manners of their treatment by diverse artists.—No. 291, by Mr. P. Marechal, *Summer Time*—girls fishing—is very cleverly composed, good in its character, but imperfect in its execution, and erring in excess of blackness in the half-tints. Other noteworthy drawings are Mr. O. Morris's *Bonne, Knit Bay, Jersey* (282), *Early Spring in our Garden* (279), by Mrs. Marable, and *Holmbury Hill* (268), by Mr. Stocks.

The collection of the Pictures and Studies of the late R. B. Martineau, which we lately noted as about to be made at the rooms of the Cosmopolitan Club, 30, Charles Street, Berkeley Square, is now open, and comprises, we believe, all his important works, from 'Kit's Writing Lesson,' which was at the Academy in 1852, to the picture which he left unfinished, and is styled 'Christians and Christians.' The latter represents the contrasted effects of superstition and heart-belief upon the conduct of diverse individuals. A poor and aged Jew pedlar has been hunted by the half-savage people of a town and fallen in the last gasp of flight and fear at the door of a house which is tenanted by true and tender-hearted Christians, who come to his defence and relief. This is a work which, even in its incomplete state, displays the strict love for Nature and great Art-power of the painter. It is rich in colour, expression and signs of learning and carefulness, and would surely have approached the extraordinary merits of that painting which at the International Exhibition established his reputation. The latter work we are glad to see again, and are more than ever convinced of the genuine, artist-like and original thinking, deep pathetic and satirical ability, fine sense of colour and chiaroscuro—that, in England, rare quality which Martineau displayed. Our readers will remember this painting as 'The Last Day in the Old Home,' and because it represents the recklessness of an unworthy son of ancient birth and the effects of his criminality upon his family and house. Here also is 'Picciola, or the Prison Flower,' 'Katherine and Petruccio,' and other complete pictures, besides many capital studies.

## MUSIC AND THE DRAMA

ERNST PAUER'S ANNUAL MORNING CONCERT will take place at the Hanover Square Rooms, on MONDAY, June 7, at Three o'clock.—Vocalists: Misses Berry Greening and Dunsell, Heren Alexander Reichardt and Wallenreiter. Instrumentalists: Violin, Herr Ludwig Strauss; Viola, Mr. Otto Bernhardt; Violoncello, Signor Piatti; Pianoforte, Herr Ernst Pauer. Conductor, Signor Alberto Randegger.—Reserved Seats, 10s. 6d.; Admission, 5s.: at Robert W. Oliver's Music Warehouse, 19, Old Bond Street; at Herr Pauer's Residence, 39c, Onslow Square, South Kensington; the principal Music Warehouses; and the Office of the Hanover Square Rooms.

THEORATORIO CONCERTS.—'ST. PAUL.'—On WEDNESDAY, June 9, at Eight, Mendelssohn's 'St. Paul,' at St. James's Hall. Madame Lemmens-Maherring, Mdlle. Drasch, Mr. Sims Reeves, Mr. Montem Smith, Mr. Lewis Thomas, Mr. Chaplin Henry and Mr. Beale. 350 Performers. Conductor, Mr. Barabj.—Tickets, 1s., 2s., 3s., 5s. and 10s. 6d.; at Novello, Ewer & Co.'s, 2, Berners Street, W., and 35, Poultry, E.C.; the principal Music-sellers; and Austin's Ticket-Office, St. James's Hall.

THE LONDON GLEE AND MADRIGAL UNION (established 1859) will give, by desire, THREE EXTRA THURSDAY AFTERNOON GLEE AND MADRIGAL CONCERTS, at St. James's Hall. Mr. Land, Director, 4, Cambridge Place, Regent's Park.—Tickets, 5s., 3s., 2s., 1s.; at Mr. Mitchell, 33, Old Bond Street; and Mr. Austin, St. James's Hall.

ROYAL ITALIAN OPERA.—The only novelty of the season, thus far, has proved an utter failure. None who had heard 'Don Bucefalo' could have prognosticated any other fate for such an opera in such a house as Covent Garden. Signor Bottero has acquired some sort of celebrity in the part in Italy, but even if he were really humorous, instead of being merely eccentric, it would be impossible for him in a large theatre to give substance to so shadowy a character or effect to such flimsy music. Signor Cagnoni's production, as played here, gives the spectator the impression of a slight, insignificant sketch lost in the midst of a large and gorgeous frame. However framed, the sketch is not

worth examining. 'Don Bucefalo' is one of those effusions which by their very weakness evade the critic's knife. Aim but a blow at it, and, before you can strike, it will be lying prostrate at your feet. It is nothing more than a little farce without a story, played with small music for a long time on a large stage. Signor Bottero betrayed some skill,—too much to be amusing, too little to be of any worth,—on the piano and violin, but the place for such an exhibition is a supper-room, not an opera-house. So the audience of Saturday seemed to think, for, as 'Don Bucefalo' went on, the hearers gradually melted away, until the rehearsal simulated on the stage acquired, in the absence of listeners, a realistic effect undreamt of by the author.

CONCERTS.—The Philharmonic Society, impelled by its new fancy of going with the times, went so far in this direction at its last concert that it dipped into the music of the future. It gave as a specimen of Herr Wagner's style, the introduction to 'Lohengrin,' the most clearly written movement in that most irritating opera. The movement is, however, as empty as it is simple, its sole attraction resting in the artful orchestration which conceals the bare poverty of the ideas. The symphonies were Beethoven's in B flat, and that of Haydn, in the same key, which is called after the 'Reine de France.' M. Vieuxtemps and Mdlle. Mehlig were the players, and Madame Volpini and Mr. Santley the singers.

At the new Philharmonic Concert, of Wednesday, Dr. Wylde brought forward another of the overtures by Cherubini,—that to 'Der Portugiesische Gasthof,'—for which he has a justly founded predilection. Cherubini was a consummate master of his art, and he is nowhere heard to fuller advantage than in his fine overtures. The symphony was Mendelssohn's Scotch. M. Vieuxtemps played his own concerto in D minor, and M. Wieniawski—not the violinist, *bien entendu*—Beethoven's pianoforte concerto in C minor. We must again protest against the practice followed in the new Philharmonic programmes, and in those of the Musical Union, of puffing the artists engaged in the concerts. M. Vieuxtemps's reputation is assured, and cannot easily be injured. Nevertheless the praise lavished upon him in the programme under notice must inevitably provoke hypercriticism.

Madame Sainton gave on Wednesday, in conjunction with her husband, one of those monster concerts which have latterly been much on the increase. She was assisted by Madame Adelina Patti, and by a whole army of artists; but no novelty was brought forward. At Madame Puzzi's concert, held on Monday, M. Offenbach's pretty operetta, 'Le Mariage aux Lanternes,' was sung,—in addition, of course, to countless miscellaneous songs.

ADELPHI.—A new version of M. Émile Augier's comedy of 'Gabrielle' has been produced at the Adelphi Theatre. The popularity which 'Gabrielle' has attained in England, where it has been frequently adapted, is doubtless attributable to the moral—the same cause which in France obtained for it the Monthyon prize of the Académie. Of all French plays, 'Les Inutiles' not excepted, 'Gabrielle' is in design most rigidly virtuous. Its aims are, apparently, the exaltation of prosaic and commonplace virtues, and the apotheosis of the bourgeois. But the execution is inferior to the intention. The processes of seduction are described with unedifying minuteness of detail, while the arguments employed to combat wickedness are neither very strong nor very generally applicable. Social convention indeed, rather than moral purity, is the object of M. Augier's admiration, and his appeals are addressed to the sense of propriety rather than the higher instincts of human nature. What was wanting to make 'Gabrielle' a thoroughly poor and weak drama has been added by the adapter, who, with the ingenuity of his class, has cut out what might prove distasteful to an English audience, and has left the remainder more unpleasant without being one whit more proper for the excisions. In 'Gabrielle,' the husband, who has

been the subject of stage banter since the days of Molière and Congreve, is rehabilitated at the expense of the lover. A wife who meditates and almost commits an infidelity is won back by her husband's words and actions to a sense of her duty. Cleverly and ingeniously, in the original, the means whereby the mind of the erring woman is wrought upon are exhibited. A sister-in-law who has yielded to the temptations to which the heroine seems likely to succumb, and who knows accordingly all the dangers with which the path of illicit love is beset, is one of the strongest of these. The husband of this woman, though he has forgiven her offence, is a little mistrustful concerning her, and regards with natural jealousy the frequent and close interviews which in the interest of her relative she holds with the would-be seducer. Mr. Webster, jun., who, we believe, is responsible for the translation, has removed the stain from this woman's character, and has weakened thereby the value of her lessons and made her husband's jealousy absurd and inexplicable. One or two scenes are good enough, however, to retain in the adaptation something of their old power. Such is the scene in which *Hugh Wollaston*, the hero, listens to a conversation with the idea of proving to Grimesditch, his brother-in-law, the injustice of his suspicions, and learns that it is his own wife who is in danger. The momentary failure, the quick resumption of an appearance of composure and the attitude of apparent calmness, behind which suppressed emotion is visible, of Mr. Webster were admirable. In the early scenes Mr. Webster acted timidly and feebly. In the second and third acts he was roused to display great energy and talent. Miss Furtado represented satisfactorily the discontent of *Eve*, the "femme incomprise," but showed herself inadequate to express the very moderate amount of passion by which the woman's nature is subsequently swayed. As a whole, however, Miss Furtado's impersonation was better than any she has previously exhibited. Mr. Neville looked and played the part of the disappointed lover satisfactorily, and Mrs. Mellon gave a broad and effective representation of Mrs. Grimesditch, Eve's friend and counsellor. In sinking to a low-comedy tradesman Grimesditch, the poetic notary, (*Tamponet* of the original), Mr. Webster has grievously damaged the play. In the hands of Samson *Tamponet* was one of the most amusing "eccentrics" of modern comedy. In those of Mr. Taylor *Grimesditch* is an impossible combination of Dr. Pangloss with the tradesman of farce. *Eve* was received during the second and third acts with great favour. During the progress of the first act signs of discontent were frequently exhibited.

QUEEN'S.—The new play 'The Turn of the Tide,' founded by Mr. Burnard upon Mrs. Edwards's novel 'The Morals of Mayfair,' is a bad specimen of adaptation and a tedious work. What spirit the original possessed has quite escaped in the process of reconstruction. A happy termination has been provided to the tale, its effect being as damaging as the substitution of an innocent passion for an illicit intrigue proves in the case of an average French drama. In the novel, some vices of modern society are exposed and castigated; in the play, young ladies are instructed that if they fall in love with married men and wait long enough, they will probably obtain the prize they covet not much the worse for wear. Mr. Burnard's story is as follows: Marguerite Assheton loves Philip Earncliffe, not knowing that he is married. He returns her affection, and somewhat late in the day tells her the story of his life, explaining how he is linked to an unloving and unsympathetic wife. For the scene of this tardy confidence he chooses a cave on the coast of Brittany. So interested are both in Philip's story, they do not perceive until too late that the tide has cut off their retreat. When death appears inevitable, a mutual avowal of love is made. Aid comes; and the lovers, saved from death, part, resolved to meet no more. But Earncliffe's wife dies, and he returns at once to Marguerite, who, though her necessities have compelled her to acquiesce in a marriage which is on the point of accomplishment, has always been true in heart to her lover; to whom now she turns. Little space



is required for the development of this plot; and the greater portion of the four hours over which, on the first night, the performance extended was occupied with comic scenes which had not the slightest connexion with it. Mr. Burnand exaggerates the worst defects of ordinary British playwrights, introducing meaningless scenes of absurdity, and writing up to the "humours" of actors rather than with a view to the artistic requirements of his story. His comic business consists of a series of squabbles between a stockbroker and his wife which are void of humour or originality of any kind. His dialogue is no better than his construction, and when it is not coarse is vapid and commonplace. The drama is, indeed, without merit of any kind; and, were it not that Mr. Burnand's humour, so far as it has yet been seen, is essentially non-dramatic in character, we should have difficulty in attributing it to his pen. Some clever actors were engaged in the representation of the piece, but the performance as a whole deserves condemnation. Mr. Vezin, as *Philip Earncliffe*, made the most of an ungrateful part, and Miss Henrietta Hodson, Mr. John Clayton and Mr. Frank Matthews put more or less spirit into their impersonations. But the remainder of the cast was below criticism. Characters supposed to belong to the highest society wore dresses scarcely admissible in farce, and displayed airs and graces that would have been appropriate enough had the assemblage depicted been that in 'High Life below Stairs.' A performance more completely discreditable to English Art has seldom been seen. Some scenery of an unattractive and eminently sensational kind was provided. A representation of the Cave of Morgane, on the coast of Brittany, with an effect of an advancing tide, was novel and ingenious. No sign of discontent on the part of the audience attended the progress of the play, and at the fall of the curtain every sign of a success was shown.

ST. JAMES'S.—Of the few works of George Sand which have obtained success in a dramatic form, 'Les Beaux Messieurs de Bois Doré' is the most picturesque and romantic. Amid all its exciting incident it preserves an atmosphere almost Arcadian, and its characters blend together in strangest fashion the attributes of humanity with those of the denizens of fairyland. Sylvain, the Marquis de Bois Doré, for his bravery and nobility, might claim a place at the round table; in his vanity and affection he is almost twin brother with Malvolio. Jovelin, strange as the combination seems, is a Huguenot troubadour; and Sciarra, the villain of the story, is as brave as he is suspicious, and can, on emergency, be as generous as he is base. While dealing with characters of this class, the drama preserves an historical truth higher than mere archaeological fidelity can bestow. It transports one to the time when gentlemen named their servants, or possibly themselves, after the characters in their favourite romances, and when men of rank, proscribed for truth's sake, wandered about France disguised as Bohemians, with foreign emissaries of the Inquisition or friends of Concini dogging their footsteps. The play, which has been framed by M. Paul Meurice from the drama of the same name, is a good specimen of adaptation. Its scene is laid in the Chateau of Briantes, belonging, in 1617, to Sylvain, Marquis de Bois Doré. A wedding is anticipated in the chateau, for, owing to the conditions of a will, Lauriane, daughter of De Beuvre, an old friend of the Marquis, finds herself compelled within a week to choose a husband from the many suitors whom her beauty and wealth have attracted to the house in which she resides. At the head of these suitors, in spite of his seventy years well worn and well concealed, the Marquis gallantly places himself. The chateau is decorated with flowers for the expected festivities, and the servants, in place of coarse, rustic names, answer to such appellations, taken from the *Astrée* of D'Urfé, as Clindor, Adamas, Aristandre, and the like. Among the crowd drawn by the fêtes are Jovelin, a musician, and Mario, a youth, his companion. In the latter, the Marquis recognizes his nephew and the heir to his estates, supposed to have perished when his father, during a foreign tour, was murdered. The rejoicings become now

more earnest, and the Marquis, casting aside affectations of youth, appears in his white hair, leaning on the shoulder of his new-found relative. In one of the suitors to Lauriane, Mario recognizes the murderer of his father. This man, whose cunning in sword-play has been exhibited, the Marquis challenges and defeats, the desire for vengeance nerving his arm to strength against which the skill of youth is vain.

So slight a sketch of a portion of the plot does scanty justice to the drama. To this the character of the Marquis supplies the main interest. The high-bred and gallant old coxcomb clinging tenaciously to the appearance of youth, and delighting to recall the scenes and personages of that romance among the characters of which, doubtless, he figured, was scarcely recognizable in the kind-hearted and courteous but resolute gentleman, determined to exact the sternest revenge for the crime that had robbed him of a brother, and left him childless and friendless during the best years of his life. M. Lafont's representation of the Marquis is the best impersonation he has yet given us. It abounds in subtle and suggestive touches, and has exceeding breadth and delicacy. M. Lafont has not the dignity of his predecessor in the part, M. Boccage, whose death followed closely upon the cessation of his performance; but he has unsurpassable vivacity, and his gallantry, ease and breeding are perfect. In some scenes, and notably in the duel with his brother's murderer, M. Lafont displays more earnestness and force than he is accustomed to exhibit. His courtship of Lauriane, his recognition of Mario and his defiance of Sciarra are admirable. Most of the characters of the drama are well conceived and cleverly painted. Jovelin, the Bohemian companion of Mario, the friend of Galileo and Giordano Bruno, is a creation in George Sand's special line; and Guillaume d'Arts, De Beuvre and De Lucenay are good pictures of the nobility of the epoch. The general cast of the play was creditable. Among those who most distinguished themselves were Mdlle. Léonide Leblanc as *Mario*, M. Paul Clèves as *Jovelin* and M. Latouche as *De Beuvre*.

PRINCESS'S.—Herr Formes made his first appearance at the Princess's on Wednesday last, playing *Shylock* in 'The Merchant of Venice.' Such an experiment as Herr Formes has made in passing from the lyric to the tragic stage, and essaying in a foreign language one of the most arduous parts in the drama, is, as may well be believed, unprecedented. Its success in the present instance was not such as will lead to its repetition. The fine voice of Herr Formes was heard to advantage, though its notes became in the end a little monotonous. Portions of the representation were suggestive, and the entire performance had a blunt energy which saved it from commonplace. But, as a whole, it was unsatisfactory in conception and in execution. The remaining parts in the drama were so badly supported that the performance may enjoy the unenviable reputation of being the most flagrantly, one might add, most perversely, wrong of any similar representations which recent days have witnessed.

#### MUSICAL AND DRAMATIC GOSSIP.

The second public performance in England of Rossini's 'Mass' is announced for Wednesday next in Covent Garden Theatre. The artists will be the same as at St. James's Hall, but we hope that the performance will be better.

The new Lecture Theatre at the South Kensington Museum is being acoustically tried by a Committee appointed for the special purpose. On Wednesday last, a trial of voices, directed by Mr. Arthur Sullivan, took place, and on Wednesday next, there is to be a trial of voices under the direction of Mr. Ella.

The performances of English opera at the Crystal Palace commenced on Monday with 'La Sonnambula,' Miss Blanche Cole being the heroine and Mr. George Perren the hero. 'The Bohemian Girl,' and 'The Bride of Lammermoor' are to follow. Surely it would not be impossible to bring out something a little less worn.

The autumn season at the Princess's will commence with a revival of 'Acis and Galatea,' with Herr Formes as Polyphemus.

Members of the Haymarket company, including Miss Robertson and Messrs. Buckstone, Chippendale and Howe, have been playing during the past week at the Standard Theatre. At the East London, Mdlle. Beatrice has appeared in the drama of 'Marie Antoinette,' recently performed at the Princess's. At the Britannia, a "Ghost drama," arranged by Prof. Pepper, has been exhibited.

It is pleasant to hear of continued musical activity in Scotland, where until lately the art was so little cultivated. Bigotry, too, is giving way before advancing civilization. Witness a recent performance by the Dundee Amateur Choral Union of Mozart's 'Requiem,' with the original text, and of Schubert's 'Song of Miriam,' both, as we learn from a correspondent, efficiently rendered.

The Opéra Comique is the only theatre in Paris in which there is any activity just now. A Mdlle. Fogliari, a pupil of M. Duprez, made a promising *début* a few days ago as *Mimi* in 'Vert-Vert,' and the first representation of 'La Fontaine de Berny,' by M. Nibelle, was announced for Wednesday. The libretto by MM. D'Ennery and Cormon of an opera to be written by the veteran M. Auber was read a few days ago. 'Rêve d'Amour' is the fitting title of the story to be set by a composer who is nearly ninety years of age. Let us hope it may be as fresh and fascinating as 'Le Premier Jour de Bonheur.' MM. de St. Georges and Sandeau have agreed to supply a three-act opera founded on the novel of the latter author, 'Vaillance.' M. Gounod has withdrawn his 'Roméo et Juliette' from the *répertoire* of the Théâtre Lyrique in order to transfer it to the Opéra Comique. 'La Juive,' 'Faust,' and 'L'Africaine,' comprise the present unchanging bill of fare presented at the Grand Opéra. Mdlle. Sternberg, who has taken part in 'Rienzi,' has made more impression in 'Violetta,' as 'La Traviata' is called in Paris. M. Offenbach's new opera, 'La Princesse de Trébisonde,' which is to be played for the first time at Baden, is now in rehearsal at the Paris Bouffes Parisiens, where the season has come to an end. 'Les Rendez-vous Bourgeois' has been revived at the Athénée, the musical reputation of which theatre is certainly on the increase. The Café de l'Horloge in the Champs Élysées has been converted into an open-air summer theatre capable of holding three thousand spectators. Operettas and elaborately got-up ballets are to form the staple attractions. It is a pity that our treacherous climate makes the establishment of some place of amusement *à ciel ouvert* an impossibility here. Even in Paris it is dangerous. It was thought necessary to insert the ominous words "weather permitting" in the announcement that the "Concerts Élysées" would be opened on a certain day last week.

Several novelties are in rehearsal at the Gymnase. Among them are 'Le Premier,' a one-act comedy of MM. Fournier and Bourdon; 'Tercadet,' a one-act piece, written by M. Siraudin, for M. Ravel; a four-act drama, by M. Charles Garaud, and a new comédietta by MM. Clairville and Gastineau. M. Train, a young *premier*, who brings with him a reputation acquired in Italy, will shortly make his *début* at this house.

'La Parvenue' of M. Rivière will be the next novelty at the Théâtre Français, and will be produced in July. M. Augier's new comedy will not be played until September, when it is expected to produce a battle royal.

M. Nestor Roqueplan, the new lessee of the Châtelet, is the most decidedly literary of Parisian managers. It is interesting, therefore, to see that ballet is the principal attraction on which he relies. His agents are travelling in Germany and Italy in search of dancers. The first piece announced for production is the 'Poudre de Perlinpinpin,' a fairy spectacle of MM. Cogniard Frères.

The imperial decree concerning the reception of plays at the Odéon has now been published. In its main provisions it resembles the regulations concerning the Comédie, which have already been given in the *Athenæum*. The Odéon being more of



a private speculation than its rival, the laws are relaxed in some respects; the *comité de lecture* consists of four people only, and the management has a more influential voice in the decision.

'Le Moulin Rouge,' a melo-drama, in seven tableaux, by M. Xavier de Montépin, has been brought out at the Gaité. It is a very "sensational" piece, full of murders, abductions and like matters, and its production reflects little credit on the new management.

New statues in marble of Corneille and Molière have been acquired for the *foyer* of the Comédie. Busts of Ponsard and of Collin d'Harleville, the author of 'Les Châteaux en Espagne' and 'Le Vieux Célibataire,' have been ordered by the Ministre des Beaux Arts for the same institution. Busts of Hippolyte Flandrin the painter, Duret the architect, of Rossini, and of Hippolyte Lebas, have been commanded for the Institute; and others of Beethoven, Donizetti, Hérold, and Lesueur for the Conservatoire.

Correspondents from Düsseldorf speak well of the Lower Rhenish Musical Festival, held there at Whitsuntide, Handel's 'Joshua,' Mendelssohn's 'Lobengang,' and Sebastian Bach's 'Magnificat,' with additional accompaniments by Robert Franz, were the most important works performed. Beethoven's Violin Concerto, played by Herr Joachim, and Schumann's Violoncello Concerto, by Herr Grützmacher, were the chief solos. The principal singers were Frauen Bellingrath, Soltans, and Joachim, and Herren Vogl and Hill. Band and chorus, the latter numbering 700 voices, are stated to have been remarkably efficient. But the greatest sensation of the festival seems to have been created at an extra-official concert by a boy of fourteen, Julius Röntgen, son of Herr Röntgen, of Leipzig, who led the first violins. The boy himself played on the organ several preludes and fugues, as well as variations on an original theme of his own composition, while a *duo* of his for violin and viola was performed by Herren Joachim and Röntgen, senior. The great violinist takes much interest in the precocious youth, who is said to possess undoubted genius.

The new Opera-house of Vienna was opened on the 25th ult. by a ceremonial peculiarly German in character. A prologue written by Herr Dingelstedt, the director of the theatre, exhibited the genius of Vindobona in front of a representation of the Kärnther-Thor, which gave its historic name to the old theatre. Vindobona descants on the improvements recently effected in the city, and in illustration of her words the scene changes to a view of the entrance-hall to the new house. She calls on the various races subject to Austria to join in the national anthem; on which Poles and Hungarians, Styrians and Tyrolese, appear in their divers costumes, and join in the Emperor's Hymn. The prologue contained a tribute to the memory of the two architects of the theatre, both of whom died before the completion of their work. The new house is said to be very commodious, both before and behind the foot-lights, and presents, in spite of a strange mixture of styles, an imposing appearance from the outside. The decorations are in very good taste, and the ventilation well cared for. The opera of the opening night, Mozart's 'Don Juan,' was sumptuously put upon the stage, but so indifferently performed, that long before the curtain fell the house was half empty. It is not only in Vienna that handsome dresses are intended to compensate for bad singing.

#### MISCELLANEA

*Darwin's Elephants.*—In the last edition of Mr. Darwin's 'Origin of Species,' he makes the following statement (chap. iii., page 74, line 18):—"The elephant is reckoned the slowest breeder of all known animals, and I have taken some pains to estimate its probable minimum state of natural increase. It will be under the mark to assume that it begins breeding when thirty years old, and goes on breeding till ninety years old, bringing forth three pair of young in this interval. If this be so, at the end of the fifth century there would

be alive fifteen million elephants descended from the first pair." Perhaps some of your readers will be able to enlighten my dull intellect as to the process of reasoning by which this result is obtained. According to Mr. Darwin's theory, each pair brings forth a pair when it is thirty, when it is sixty, and when it is ninety. Hence if there be one pair in the first year, there will be one pair born in the thirtieth year; these two pairs will produce two pairs in the sixtieth year, and these four will produce four pairs in the ninetieth. After that we have only to add the numbers born in the three preceding periods to find out how many are born in each period; because after they have attained the age of ninety years they cease to breed. This method of reasoning gives the number of pairs born in each period of thirty years as 1, 1, 2, 4, 7, 13, 24, 44, 81, 149, 274, 504, 927, 1,705, 3,136, 5,768, 10,609, 19,513; the last number being born in the period commencing with the five hundred and tenth year. Therefore the number of elephants alive at that time would be 42,762 pairs, that is, 85,524 elephants, less the number that would have died by reason of their age. But Mr. Darwin says that there would be fifteen millions. On what does he base his calculation?

PONDERER.

*Liverpool.*—Will Mr. Charnock have the goodness to explain how the sea-pool could "encircle" the old town? The peninsula on which the castle, ancient chapel, and great tower stood had and has a long frontage to the Mersey proper; the sea-pool has been long filled up and covered with streets and buildings. Perhaps also he will explain how Liverpool, the form of name preserved in the earliest document extant,—that is, King John's Charter,—could be derived from Llyrplu. It is not difficult to conceive how a Norman-French clerk would convert Liverpool or Liferpole into Leverpol; but the transformation of Llyrplu is not so simple. Do the names of Livermore in Suffolk, and Livermead in Devon, afford any clue to the significance of the *liver*? Are they or have they been boggy or swampy places?

A DICKY SAM.

*Silly.*—The writer of the notice of "A Cotswold Gloucestershire Dialect" is quite correct in saying that "in the older English *silly* meant innocent." Minshew makes *silly* synonymous with *simple* in this sense. In the sixth century the word *silly* seems to have been employed as synonymous with *single*. In Tom. III. of 'Wilkins's Concil. Mag. Brit.' a statement is given of the "Grivances of the House of Common against the Clergy" (A.D. 1530), in which the following passage occurs: "For the children of the dead shall all die for hunger, and go a begging rather than they would of charitie give to them the *silly* cow, which the dead man ought, if he had but only one, such was the charitie of them." In the 'Constitutiones,' 'Alexandri Coventriensis Episc.' (A.D. 1237), the sin of envy is explained: "Invidet autem homo, qui in animo suo tabescit ex aliquo bono quod videt in proximo suo, et dicitur Anglice *Ith side unde*." The word *hone* is given in Hartshorne's 'Salopia Antiqua,' "to long after anything, desire intensely." I have frequently heard the word used, but *always* without the aspirate. In the 'Constitutiones' above cited, we have "Superbia. Istud peccatum dicitur Anglice *prude*." Is this a mistake between the substantive and the adjective?

M.A.

*The Mother of Two Poets.*—Something has been written about Liverpool and the etymology of its name; something about a hill between Marden and Cranbrook; about a house on the north slope of that hill—its name, its antiquity, and the probable derivation of its name. Such inquiries are interesting.

For what? and who? and when? and why?  
Belong to true philosophy.

Chillington House, Maidstone, is stated to be six hundred years old. Though I have supposed Husheafe House—a name I gave from the recollection of how I think I heard it uttered many years back—to be of great antiquity, I have not supposed it to be so old as that; but I have hazarded a conjecture that the name is some way connected with a family of the name of Sheafe—a family Mr. Tarbutt says he finds to have been

located about the neighbourhood in 1608. Mr. Tarbutt says (*Athen.* May 8), in reply to me, the present occupier (*query*, proprietor) of the place told him he believed the proper name of the house to be Heart-Sheafe, but that some dwellers in the neighbourhood call it Hush Heath. This he supposes would indicate to a stranger that the place *once* grew a great deal of heath, which he states to have been a *fact*. Whether this house was called Sheafe House or Heath House in centuries gone by, with any prefix or no prefix, I will not determine. But if Heath House, why? Heath grows in various woods within a few miles, where the surface and the subsoil is sandy; but the subsoil of this hill is from bottom to top a continuous bed of marl. Therefore, though it may be historically uncertain what the place may have been popularly called in past ages, it is scientifically certain that a great deal of heath never grew there. Mr. Tarbutt's youthful recollections might have reminded him that heath did not grow on the soil that was dug to make tiles. I beg leave to apologize for having suggested that the "mother of two poets" might have been born in the vicinity of Cranbrook, and not exactly in the town. Possibly Giles Fletcher would not have taken more than a three minutes' walk to woo a lady who afterwards became the mother of two poets; but I well remember taking many longer walks to woo a lady born at a well-known house in that town, who, though she brought me more than one child, never proved to be the mother of more than one poet. Perhaps there is something in the atmosphere of that charming little town that peculiarly fits it for being the birthplace of the mothers of poets.

J. F.

*Oxford.*—This name means "ford of the [river] Ox, Ouse, or Isis." This is confirmed by the Isle of Osney, or Ouseney, which in old maps is placed opposite to Oxford. Conf. *Azminster, Ezmothe, Ieworth, Uxbridge, Ouseburn, Osborne, Ospringe, Wisbeach.*

R. S. CHARNOCK.

*Not-head.*—"Not-head" is broad, bull-headed. "Nowt-head" is used in the south of Scotland as a term of derision, synonymous with blockhead. *Nott* in Dunbar, *nowt* in Burns, oxen. W. J. A.

*Use of Words.*—In the use of words, are we to be guided by our best dictionaries or by printers? If by the former, why is our language allowed to be defaced by such words as "everything," "everybody," "everyone"? If there was good authority for the use of such words, we should find them in Johnson's, Richardson's, and Webster's dictionaries; but they are not to be found in either of these works. In a recent edition of Shakespeare the words "any" and "body" are joined together. When Shakespeare put into the mouth of one of his characters "Hath any body inquired for me?" 'Measure for Measure,' IV., i., he knew well enough that "any" is an adjective and "body" (meaning *person*) is a substantive.

AN ENGLISHMAN.

*Scotch Words.*—"J. S.," in one of his communications on Scotch words, mentions *otter*, the barb of a hook, as not occurring in Jamieson's Scotch Dictionary. In Dumfriesshire the word is *wutter*, and in Jamieson it is *witter*. Thus we see the necessity of carefulness being more evinced by philologists in ascertaining how the same word may vary considerably in pronunciation in different localities. As Jamieson's (or some other) dictionary may yet be looked into by the curious as the final abitorium of many of our trenchant Scottish words, we give the following, which do not appear in the latest edition of that work:—*Skeinlin*, cold and naked looking; *mug*, mouth, hence a certain game at marbles, where a semi-circular hole is made in the ground to receive them, is called "muggie," or "mugs," in Renfrewshire; *stench*, any abominable smell; *jeery*, to move along; *ailed*, taken away; *dollop*, a piece; *pan*, the head (cant word); *keelie*, a thief.

J. R.

TO CORRESPONDENTS.—C. D. R.—H. J.—R. O. O.—G. H. K.—D. H. P.—L. S.—T. S.—L. C. A.—W. B.—S. H. K.—J. M.—D. B.—received.



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## QUEEN INSURANCE COMPANY.

ANNUAL REPORT

AND

QUINQUENNIAL LIFE INVESTIGATION.

The Report and Accounts for the Year 1868, presented to the Shareholders at the ANNUAL MEETING, on Thursday, 27th May, 1869, at which Bernard Hall, Esq., Chairman of the Company, presided, showed, in the

LIFE BRANCH,

That 555 Policies had been completed and issued,  
insuring the sum of .. .. £235,246  
Yielding in New Premiums .. .. 6,897  
That there was added to the Life Fund a sum  
equal to 69 per cent. of the net Premiums, viz. 25,313  
Increasing that Fund from £4,840l. to .. 110,163

IN THE

FIRE BRANCH,

That the Premiums for 1868, after deducting re-insurances, amounted to 122,129l., being an INCREASE of 18,141l. on the net income of 1867.

A portion of the Balance at the disposal of the Shareholders was appropriated

In payment of a Dividend of 7 per cent.

The FIRE RESERVE FUND was INCREASED to 80,000l. by the addition of 4,677l.

And the sum of 3,133l. was carried forward to next year's Accounts.

A Bonus, averaging 40 per cent. of the Premiums paid, was declared to holders of ordinary participating Life Policies.

The INCOME of the COMPANY was shown to be 217,976l. and the FUNDS in HAND 433,464l.

J. MONCRIEFF WILSON, Actuary and Manager.

THOMAS W. THOMSON, Sub-Manager.

JOS. K. RUMFORD, Res. Sec. London.

Liverpool, 28th May, 1869.

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Best Cotton Flock Mattresses	16 0	1 2 6	1 6 6
Coloured Wool Mattresses	17 0	1 5 0	1 8 6
Best Brown Wool Mattresses	1 16	1 11 6	1 14 6
Superior White Wool Mattresses	1 8 6	2 3 0	2 7 0
Extra Super do.	2 10 0	3 13 0	4 1 0
Superior Hair do.	2 0 0	2 18 0	3 6 0
Extra Super do.	2 14 0	3 18 0	4 10 0
German Spring Hair Stuffing	3 5 0	4 7 6	4 15 0
Extra Super do.	4 0 0	5 10 0	6 0 0
French Mattress for use over spring	2 0 0	3 15 0	4 4 0
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3½-inch ivory handled Knives, per doz.	£. s. d. 13 0	£. s. d. 10 6	£. s. d. 5 0
3½-inch fine ivory balance handles	18 0	14 0	5 9
4-inch ivory balance handles	21 0	16 0	5 9
4-inch fine ivory handles	28 0	21 0	8 0
4-inch finest African ivory handles	34 0	27 0	12 0
Ditto, with silver ferules	42 0	35 0	13 6
Nickel electro-silver handles	25 0	19 0	7 6
Silver handles, of any pattern	84 0	54 0	21 0
Knives and Forks per dozen.			
White bone handles	13 6	11 0	3 0
Ditto balance handles	23 0	17 0	4 6
Black horn rimmed shoulders	18 0	15 6	4 6
Ditto, very strong riveted handles	12 6	9 6	3 0

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Total per set	89 13 8	39 10 10	18 12 3	7 0 6

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MONDAY, WEDNESDAY, and FRIDAY:—Fulham, Hammersmith.

TUESDAY, THURSDAY, and SATURDAY:—	Borough. Brixton.	Camberwell. Clapham.	Herne Hill. Kennington.	Lambeth. Peckham.	Tulse Hill. Waltham.	Wandsworth.
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# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2172.

LONDON, SATURDAY, JUNE 12, 1869.

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THREEPENCE  
Stamped Edition, 4d.

**BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE.**—The next ANNUAL MEETING of this Association will be held at EXETER, commencing on WEDNESDAY, August 18, 1869.

President, GEORGE O. STOKES, D.C.L., Sec. R.S., Lucasian Professor of Mathematics in the University of Cambridge. General Secretaries—Professor HIRST, F.R.S.; Dr. T. THOMSON, F.R.S. Assistant General Secretary—G. GRIFFITH, Esq. M.A. General Treasurer—W. SPOTTISWOODE, Esq. F.R.S. Notices of Papers proposed to be read should be sent to the Assistant General Secretary, 1, Woodside, Harrow, before August 1. Information about Local Arrangements may be obtained from the Local Secretaries (HENRY S. ELLIS, Esq., J. C. BOWRING, Esq., and the Rev. R. KIRWAN), Exeter.

**ROYAL BOTANIC SOCIETY GARDENS, REGENT'S PARK.**

An EXTRA and SPECIAL FETE will be held in the Gardens on WEDNESDAY NEXT, June 16th, at Four o'clock. The usual Exhibition Tickets will be admitted on this day.

**ROYAL BOTANIC SOCIETY GARDENS, REGENT'S PARK.**

NEXT EXHIBITION OF PLANTS, FLOWERS, and FRUIT. June 30th and July 1st. Tickets, 5s. each. AMERICAN PLANTS DAILY, from June 1st to 14th. Tickets, 2s. 6d. each; to be obtained at the Gardens and of the Society's Clerk, Austin's Ticket Office, St. James's Hall, Piccadilly, by vouchers from Fellows of the Society.

**ROYAL MANCHESTER INSTITUTION.**  
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Pictures, &c., from London, will be forwarded by Messrs. J. Green & Co., 14, Charles-street, Middlesex Hospital, if delivered to them before the 2nd of August, by Artists who have received the Invitation Circular; from other places, Artists who have also received such Circular are requested to send them by the most convenient and least expensive conveyance. Works sent by other parties must be carriage paid.

Contributions to this Exhibition will not be confined to Artists alone, but will be extended to the admission of Works from private individuals and from dealers.

The Council offer a Prize of Fifty Guineas to the Artist of the best Picture exhibited during the whole period of the Exhibition, provided it has been painted within two years; but they reserve the power of withholding the Prize should there be no Work of sufficient merit in the Collection. Pictures lent by private individuals for Exhibition during a shorter period will not enter into competition for the Prize.

HENRY M. ORMEROD, Hon. Sec.

Royal Manchester Institution, June, 1869.

**ANTHROPOLOGICAL SOCIETY OF LONDON.** 4, St. Martin's-place, Trafalgar-square.—TUESDAY, 15th inst., at 8 P.M. Papers to be read:—1. 'Stature and Bulk of Man in the British Islands,' by Dr. Beddoe, President. 2. 'Civilization with reference to the so-called "Celtic" Inhabitants of Ireland,' by Mr. J. Gould Ayverly, F.R.S.E.

J. FRED. COLLINGWOOD, Secretary.

**NOTICE.**—The ANNUAL GENERAL MEETING of the Members of the ARUNDEL SOCIETY will take place at 24, OLD BOND STREET, W., on MONDAY, the 14th of June, at Half-past Two o'clock.

F. W. MAYNARD, Secretary.

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*Lancashire: its Puritanism and Nonconformity.*  
By Robert Halley, D.D. (Manchester, Tubbs & Brook; London, Hodder & Co.)

LANCASHIRE is a fine subject for the historic pen. The county has a royal and sonorous name. She holds Palatinate rank, and stands, as it were, in presence of the throne. Her form is singular, her landscape striking. Her hills are stone; her shores are sand; her fields are mere and moss. A waste of water whitens round her coasts, and a bay of treacherous beauty cuts off her cities from the chief of her fells and lakes. She is a type of contrast. While her heights are bare of trees and swept by clouds, her valleys are bright with flowers and musical with rills. Where she is barren to the eye, she is rich with the hidden store of a thousand mines. The people are like the soil on which they live. Lancashire men are divided by sharper lines and fiercer passions than exist elsewhere. At all points thorough, they are at once the most loyal and the most revolutionary of our countrymen. If slow to move, when they are once in motion they go all lengths. If they fight, it is hip and thigh; if they cut down, it is root and branch. They live in extremes. Most of them are either uncompromising Papists or uncompromising Puritans; men who give no quarter, and would rather die than ask it. Wild, dramatic, tameless,—full of picture, full of surprise,—her story is like her people and her soil. Lancashire is the Red Rose of England, and her annals are those of the Plantagenet race. She is the mother of witches and of factory girls, of magicians and of cotton-lords. She was so faithful to the Crown that for many reigns she furnished the king's guard; so faithless that for many generations she supplied our chief regicides and assassins. Her sons are the most ignorant and the most superstitious, the most intelligent and the most liberal in the empire for which they have done so much. Not long ago, she was deemed, and not unjustly, the most benighted of English shires. To-day, she is thought by some who hate and more who fear her the shrewdest and brightest county in the land. Her men are rougher to the touch, her women fairer to the sight, than any of their neighbours far and wide. A few years since, she held no place in the fine arts. If she had scholars, they were not of the rank which win the world. Old Dr. Dee, parson and alchemist, was known the best; while at this present hour, it would be hard to find a single sphere of intellectual and industrial enterprise in which her children do not take the lead.

Such is Lancashire as a theme for literary art. The Rev. Robert Halley, a minister of the gospel who has laboured in the county for thirty years, and who is known to his neighbours as an eloquent preacher and an able divine, has taken for his theme so much of her story as concerns her religious life, with just so much of her politics and manners as clings to the movement of that religious life. This part of a great story he has told very well: in a fair spirit and in a readable style. Some faults the work has, no doubt; chief among which are, a rather narrow choice of reading and a total lack of original research; but, so far as the writer goes, he has seen with a clear eye and judged with an honest mind. The work is rather thin in substance; but what stuff there is in it is good and sound.

What was the state of our royal duchy before it fell under the sway of Puritan ideas? What have those ideas done for it?

In Ben Jonson's comedy, called 'The Devil is an Ass,' we find a very broad hint of what the wits and poets thought of Lancashire in the days of James the First. She was the Catholic county then, as she is the Catholic county now; yet her devotion to the ancient rites of her church could not blind a Catholic writer to the fact that she was stupid, coarse and dull. When Satan is about to send a missionary to London, he objects to Pug as not being sharp enough for such a place:—

You are too dull a devil to be trusted  
Forth in those parts. . . .

The state of hell must care  
Whom it employs, in point of reputation,  
Here about London: You would make, I think,  
An agent to be sent for Lancashire,  
Proper enough.

Pug, the devil thought, might do for Lancaster and Liverpool, but a much sharper fiend was needed for his work in London. This was the common view then taken of Lancashire by the wits. Every shire above the Trent was in those days far behind the rest of England in civil life; and of all these northern shires the royal duchy was the lowest and the last. Lancashire was hardly more advanced than Wales. In fact, it was rather Welsh than English; for the native stock had less of Saxon than of British blood in their veins. The music of a people is no bad test of their condition, and the Lancashire lads and lasses loved the savage bagpipe more than the civilized cithern. They were fond of dancing to the pipe, and of kissing each other to the merry squeak. Drayton was rather shocked at the sight, though he seems to have enjoyed the fun:—

So blithe and bonny now the lads and lasses are  
That ever and anon the bagpipe up doth blow,  
Cast in a gallant round, about the hearth they go,  
And at each pause they kiss; was never seen such rule  
In any place but here.

Kissing is seldom out of favour in any part of this merry isle; and by the Ribble and the Mersey, the gorse, on which it is said to depend, is certainly never "out of bloom." The coy damsels, who blush at kiss in the ring and such like games, should see the Lancashire lasses romping on a village green.

The men of this royal duchy were famous from of old for their love of rude sports and savage pastimes. Their delight was to track an otter, to run down a fox, to bait a badger, to throw at a cock. A bull-bait and a dog-fight made them happy; but the highest treat of all was a Sunday battle of Jack and Tom. A stout and bony race; men long of limb and dense of wit; neither quick to see nor keen to feel, they made capital soldiers and liegemen. Slow to learn, they were also slow to change. The higher class were hunters; riding great nags, which they ruled at will, though not with much art and grace, since they held their reins in the right hand, and whipped their stallions with the left. The lower ranks were excellent with the pike and bow. Much of the county was unreclaimed; the hilly parts being crag and fell, while the lower country was wood and brake. A vast forest lay along the Mersey, yielding cover to thousands of savage beasts. Eagles lived in the cloughs, and otters frequented the streams. Foxes were common, and wolves were sometimes seen. All classes of the people joined in the chase of these noxious things,—the citizen like the farmer, and the parson like the squire. Nothing that deserved the name of a road was known. Even the King's highway from Preston to Lancaster, the capitals of his duchy and of the shire, was broken by rocks and torn by floods. Liverpool and Manchester were connected by a bridge-path. The people were very poor; so poor that they shirked the duty of sending members to represent them in the

House of Commons, on the ground that they could not afford to pay these men their wages. Some of the boroughs lost their franchise through this poverty of means and poverty of spirit. The shire itself declined to send up a Knight of its own; and basely bargained with a neighbour to divide the representation and expense of keeping in London a Knight for both the shires!

In the reign of Good Queen Bess, though Manchester cottons were not unknown, the county was rather sought for her dogs and cattle than for her cotton twist. As Drayton said, "She doth all shires exceed" in "a great race of hounds":

While from their bellowing throats upon a scent to roar,  
That you would surely think that the firm earth they tore.

The Lancashire kine were still more splendid than the Lancashire dogs:—

In all this isle there no such cattle be,  
For hugeness, horns and hair, as these of Lancashire.

The breeders came, we are told, from far and near to buy these horny, hairy beasts, in order to improve the quality of their weaker stocks. The wealth of Lancashire in coal—as the poet calls it, "her bituminous turf"—was known even then; but in the tale of her riches, coal is scarcely ranked so high as

Her store of oats, which her black glebe doth bear.

All these things hint that the county was then held by a race of graziers and husbandmen, not of spinners and shippers. The general picture of the shire is dark, unlovely. Her face is stern. Her hills are scars, and set on her face like warts. Her aspect is so grim and sour that the sea-nymphs fly from her in fear. Her soil is black, her meres are slimy, her trees are few and scattered. Her brows are bound with crags. Even that grim god, Neptune, shuns her with a curse. Such is the picture which Drayton draws of Lancashire in the reign of James the First.

The Reformation would have fallen dead in the county but for one lucky chance. No native wanted the "new light" and the "new learning." Few of the gentry could read and write; and their servants were sunk in the deepest night of ignorance. Book and bell, they said, belonged to the priest, just as the horse and whip belonged to the squire, and the pike and spade belonged to the churl. Priest and monk were only a degree above their flocks; not one in ten of the clergy could read the text which he mumbled through in his daily Mass. But then a little learning stands for much in a place where hardly any man can sign his name. Where all the rest are blind, the one-eyed man is king. Hence, in that rude and letterless shire, the layman had no chance of learning what the "new light" meant; and he remained the thrall of his priest long after his countrymen below the Trent had won their freedom; very much because he was then in the condition of mind in which it is best for a man to be the thrall of his priest.

The happy chance which brought the "new learning" to his doors, unsought and undesired, was the settlement in some of the towns—notably in Bolton and Manchester—of a Dutch colony. The strangers were fullers and dyers, who had left their country in order to improve their condition. In the first instance, they had been drawn over sea with a good deal of art. Some sharp fellows, who spoke their tongue (not hard for men of our northern shires to learn), had been sent over to towns like Bruges and Ghent, which were then renowned for their skill in dyeing and weaving cloth. These agents had been told to go into the beer-houses, where the Dutch 'prentice lads came to drink, and to stir them up with tales of what they might



expect if they would only carry their trade across the sea. In England wool was plentiful and food was cheap. The country was fine, the women were fair. What was the condition of working men in Ghent and Bruges? At best, they were only slaves; and in some respects they were treated worse than brutes. Were they not forced to get up early and to sit up late? Were they not fed on a rank herring and a crumb of mouldy cheese? Were they not beaten when they were weak, neglected when they were sick? And for what were they made to toil like horses and to starve like dogs? For masters, who got riches from their labour and cared nothing for their pain. In England, they would labour for their own profit. Every man could be a master. Warm hearts and open arms would welcome them into every town. Instead of herrings and cheese, they would feed on the finest mutton and the tenderest beef. They would find nice beds and the nicest bedfellows; for the houses in England were clean and bright, and the richest yeomen in the land would think their daughters happy in the love of such promising young men.

Hosts of dyers and fullers had crossed the sea under these temptations, and not a few of them had found their way to the towns on the Bollen and the Irwell, where they planted the seeds of that craft which now supplies the civilized world with cotton prints. These early settlers in the county had but little in common with the natives, from whom they held aloof, like their brethren on the Thames. They kept a close correspondence with their countrymen abroad, through whom they heard of the great religious movements then proceeding in the Seven Provinces, and in the great countries beyond the Rhine. From these strangers the "new light" came into Lancashire.

The chief dealing of these foreigners was with the monks. The Cistercians were not only good farmers and extensive breeders of cattle, but, from their intelligence, they were almost the only merchants in the shire. They had much to do with the colonists, and from these colonists it is likely enough that the new learning first crept into the Church.

The lay natives of Lancashire lived in a darkness which they loved, and from which it would have been misery to be drawn. In the rites of their Church they found everything to stir the pulse and satisfy the soul. They were a simple race, and that Church was rich in pomp and show. They were an idle people, and that Church provided them with saints' days and holy days on which it was right to leave off work. They loved to romp and dance, and that Church was favourable to village games and sports. They were fond of wassail, and that Church gave her sanction to May-day feasts and Whitsun ales. From first to last the rites of the Church were woven into the texture of their lives. The Church was with them, early and late—from baptism to marriage, from marriage to shrift; in the daily grace and the even-song, in the seed-time revel and the harvest home, in the yearly fair and the occasional wake, in the Robin Hood pageant, in the flowering of the well and at the burning yule-log. In these pastimes, which his priest allowed and in which he shared, there was a jollity to warm his heart. They were not always moral; they were not often decorous; but they suited his rough nature, and the Church was an indulgent witness to excesses from which she drew her rents. Many a poor priest lived on money which would now be denounced as the wages of sin and shame; for, on the annual festivals of their Church, the publicans paid a high rent to the clergy for leave to set up booths and stands in the churchyard, in which they carried on a riotous trade by day and night. These booths

were like the sheds set up in our fairs and on our race-grounds now; but while they were conducted under clerical eyes only, they were infinitely more abominable than any of the dens and bells now found at Ascot and on Epsom Downs.

The reformers set their faces against these things—not, as some folks think, because they feared that souls were lost by joining in either a morris-dance or any other dance, by following a rush-cart, by climbing a village pole. This was the mistake of an after-time: a mistake which we are glad to find Dr. Halley pointing out to those whom it much concerns. Dissenters of limited reading often fall into the error of supposing that their stout foregoers had set their faces against sport as sport; condemning their children to a cold and colourless observance of what was thought a religious life. But such was assuredly not the case. These early Puritans were rather a merry folk. If they set before their eyes the pattern of a sober and godly life, they proposed to adorn it with manly exercise and rural joy. If one side was *Il Penseroso*, the other side was *L'Allegro*. These early reformers were not men of clouded intellect, waging war against human nature; had they been such, they would not have done their glorious work. Their strength lay, not in their being strait and silly, but in their being broad and wise. They set their faces, not against games and sports because these were pleasant to the flesh, but against certain games and certain sports which had become a part of the old church rite, and were turned to profit by the priests.

Some of these games were innocent enough, such as Maying and well-flowering; others were highly pernicious, such as church-ales and midnight dances. The Puritan made war on all. If a feast had any connexion with the Church, it was abominable in his sight; but he never pretended that innocent frolic was a thing to be put down. He lowered the Maypole, as a standard of the Evil One; but he never said that dancing to music was a sin. On the contrary, the same man who denounced a rush-cart would spend his afternoons in playing at bowls and billiards, in riding after hounds, in throwing at the cock, in chasing the otter, and in twenty other manly pastimes.

This mistake as to what a Puritan meant by his opposition to rush-carts and Maypoles, is not all. The error is wider, and we should have been glad to hear Dr. Halley on this second subject also.

Some people still regard the Reformation as a blow dealt upon the more beautiful side of our civic life—as an event which made us poorer than we should have been in all that concerns grace and art. These people assume that the Italian Church is wedded to painting, music and architecture, in a way to give it some special claim on the artistic mind. This is an error; but it is an error which an extreme party among the Puritans of a later time said much to cause. The Roman Church undoubtedly calls in the aid of art more freely than the English Church; but the connexion of art with religion is much older in Italy than the Roman Church; and the divorce of art from religion is much older in these islands than the days of Henry and Cranmer. Great the difference is, no doubt, between the Roman and the English rite; but this difference springs far less directly from the religious system than from the peculiarities of climate and of race. The Italian was an artist when the Briton was still a savage; and he had carried his taste into his temple and circus long before he had a chance of carrying it into his church. The Briton had then no taste with which to adorn his public life.

The Pantheon and Stonehenge are older than St. Peter and St. Paul; and in these great temples of Italy and England something of the original genius of their people may be read. The Pagan temple was of marble, the Druidical fane of rock. One rose in the heart of a capital city, the other in the midst of a savage waste. The Pantheon was thronged with statues, Stonehenge was filled with skulls.

These facts may serve to suggest that dogma and discipline had less to do with the pre-eminence of Italian art than some men fancy. The divergence in taste is older than the divergence in rite. The common assertion, therefore, that one church is favourable to art and taste, while the other is unfavourable, has no foundation in actual fact.

There is another point to note. If the Church of Rome were by nature, and not by accident, an artistic church, the countries in which it held sway would be to the end of time the countries in which the highest art would flourish. But such is not the fact. Art has all but deserted Italy and Spain for Germany and England. Rome is still a workshop of the arts; but the great workmen are foreigners,—nearly all of them children of the Reformation. The living schools of art are now in the North and West—chiefly in those countries into which the Reformation flung the seeds of a freer life.

When the new ideas showed themselves in Lancashire, they took, from force of contrast, the most passionate form of speech. In a moderate county the change might be moderate in tone; in a Papist shire it would, of necessity, be extreme. In some few families, such as the Stanleys and Traffords, the change was personal and political. The men of these great houses renounced the church ritual, and seized the church lands. The Stanleys once, the Traffords more than once, fell off from the new faith; but they never gave back the property which they had torn from the ancient church. In keeping what they had got they were always consistent and always sound. But the main body of reformers in the country kept their hands clean from these degrading spoils. They took up the new faith because it was good for their souls, not because it was profitable to their estates. In fact, it was better for them, even in a worldly sense, than abbey farms and rents. The Earl of Derby told the martyr Marsh, that the best religion was that which had the most good luck. The Earl was fond of good luck; and his successors in the Latham and Knowsley estates have been staunch to "good luck"; yet the simple dyers and printers who took to the change of creed because it gave free play to their intelligence, and in the end to their industry, brought far more profit even to the Stanleys than they derived from all their plunder of the vanquished priests.

The Puritans made Lancashire what it is.

*The Parks, Promenades and Gardens of Paris, described and considered in relation to the Wants of our own Cities, and of Public and Private Gardens.* By W. Robinson. With Illustrations. (Murray.)

A century ago, there was no such thing as a garden in or about Paris for the people. The Elysian Fields, indeed, were there; but in summer, they were all dust; in winter, all slush or ice. Now, Paris is so provided with gardens, parks and promenades, that some Parisians affect to despise the country, and are ready to exclaim with their type in 'Nos bons Villageois,' "Oh, *Square St. Jacques Boucherie!*" and draw comparisons between it and the country, quite to the disadvantage of the latter.

To the Parisians of a hundred years ago



there were few things more wonderful than the pinery of the Duke of Bouillon, near Évreux, and the English gardener who reared the fruit for that potential peer. It is true that some people preferred the kitchen-gardens of the Duke of Penthièvre (father of the beautiful and hapless Princess of Lamballe) at Anet. Both were sights for those persons who had influence enough to obtain admission to them. There was no such admission, for the common Parisian at least, to the gardens of the Dukes of Chartres and of Biron. That of the last has been swept away. Two gardens that belonged to the former Duke have become the property, as it were, of the people. The Palais-Royal garden had its day of fashion, and though now as pretty as the Duke left it, is vulgar; but Monceaux is in its first popularity: a man may deliciously dream away a hot morning there, and fancy himself in the tropics. When these gardens were the secluded resort of princes and red-heeled *cocodettes*, the very idea of arranging gardens for the people within Paris or near the barriers was declared to be ridiculous. The mud or the dust, the hard stones, and the chances of being run over were considered pleasure and variety enough for the *badauds*.

These *badauds*, however, had their own opinions on men and things, and they very soon after gave loud tongue to them. A hundred years ago, they stood with their backs to the walls of the gardens of the Tuileries, into which they could not then enter, and they gazed on a novel sight. There lay moored before them a ship of 170 tons, which its Captain Berthelo had brought up the Seine from Havre in ten days. It was a wonderful thing to the Parisians that their city should thus be a port for vessels from the high seas. The learned told them that Scandinavians had ascended the Seine with 700 ships, to besiege Paris; and the something more or less than learned protested that Julius Cæsar had built the fleet there with which he afterwards invaded England. The people were then mad to make a seaport of Paris. The thought of public gardens never entered their minds. At present the seaport question is just where it was then. The arrival of an English merchant-vessel alongside the Tuileries the other day set all Paris astir again on the subject of making it a port. Meanwhile, the people have new gardens created for them in all directions. These are admirably described, with the eye and mind of a practical man and a first-rate gardener, by Mr. Robinson. Nothing seems to have escaped him in his practical quality. As a fellow of the Linnean Society, not a leaf or flower, the effect of light or the value of shade, but attracts his notice and suggests some application. He is, however, strictly professional. His sympathies are with the beautiful and useful. He most pleasantly talks as he leads us through the picturesque tortuousness of the Bois de Boulogne; but he has no word for the gay Anonyma bird which may be seen there. "Oiseau," as the phrase goes, "qui n'est pas entretenu par un épicier."

When the ill-dressed public was first allowed to share with the "upper crust" public in resorting to the Tuileries gardens, the former humbly took an alley to themselves, or they crowded the upper terraces and looked down with a sort of pride on the plumed and hooped beauties, the scented abbés, and the rest of the "world" which fluttered beneath them. It is perhaps not generally known that when the Duke of Chartres (afterwards Égalité) built the shops and houses which now surround the garden, he destroyed the beauty of the latter by cutting down the grand old trees which had flourished there from the time of Richelieu. The difference between the ancient and modern

garden of the Palais Royal is as great as that which exists between the Park of Monceaux and the modern garden just named.

It is a singular fact that such old parks as were once to be found in France did not altogether belong to the owners. The game, at least, which was bred there belonged to the King whenever His Majesty thought fit to claim it; that is to say, if the King wished to shoot on the neighbouring plain, the game was driven out of the park and within shot of the royal sportsman. That state of things has gone by, and the Parisian who used to be content with a pot of basil in his window and a joyous Sunday in the Pré St-Gervais, when the cherries (and the lips of Galatea) were ripe in June, now has his squares, his gardens and his parks in which to enjoy himself on any day in the year. A more fashionable resort at one time was the garden at *Bagatelle*, the pretty estate from which "Capet de Provence" ran away, and where some of his best friends used to abuse him or predict his return. One or two of these gardens, deserted by aristocratic proprietors, were devoted to public amusements, but then they lost all that can make a garden attractive; though as much of Nature was to be seen there as French ladies could exhibit when Greek *mode* was the Paris *mode*,—which meant as little of dress as could be put on and could be called dress. To be near the rose in those days was not to be sensible of additional sweetness. This, too, was at a time when the setting-up of undraped statues in the gardens of the Tuileries and the Luxembourg made all the nearly undraped ladies exclaim, "*Comme c'est immoral, ça!*" *Bagatelle* has disappeared, after recovering from vulgar uses, and other gardens of once famous name live now only in the memories of a very few. Marbœuf, the work of an Englishman for the Count of Choiseul-Gouffier, Tivoli and its terribly dear delights, Ruggieri and its fiery pleasures, Beaulieu and its noisy crowd, these and half-a-dozen besides as much belong to history as Clovis and Clotilde. A pretty garden, after the name of this Christian Queen who subdued the Frank King who conquered Gaul, is one of the many new "Squares" which have been of late opened to the public. It is not, however of the class of Beaulieu and its fellows. One sort of amusement at these places, the *Montagnes Russes*, has never been so perfectly and happily described as by Tom Moore's sentimental offspring, the ever-delicious Biddy Fudge.

Mr. Robinson's book on Paris (which, by the way, includes Versailles, and, of course, all gardens of note nearer to the capital), cannot be studied without the thoughts reverting to the city that has disappeared. Much of the picturesqueness of the old Paris has gone for ever, and the new is not very much healthier, for the reason that the new, lofty houses have very little ventilation in the rear. Still, within a generation, Paris has changed from the dirtiest to the cleanest city in the world, to the promotion of general health. London, in the same space of time, has accomplished sanitary works which are out of sight, but are not the less useful. Outwardly, however, our capital is now, at certain seasons of the year, the dirtiest in Europe. Our streets after a thaw or after rain are a disgrace to our civilization, and to whomsoever is charged with the office of keeping them clean. There is no reason why London should not be as much a city in a garden as the best of our suburbs is. The author has much to say on this subject:—

"Why, without touching at all upon the most crowded and filthy parts of London, one may see more in a walk from the Strand or Fleet Street to the Regent's Park than would suffice to make

him exclaim, 'What a miserable and disheartening accompaniment of all our boasted progress!' Such a reeking mass of mismanagement as may be found from east to west and north to south, the world has probably never seen; and yet London is the 'richest city in the world!' The wealth of it, compared to that of such towns as Rouen or Milan, is as Mont Blanc to Primrose Hill; yet either of these cities would put the 'centre of civilization' to shame as regards clean and well-planned streets and promenades. It is a city of commerce, and we cannot afford space or money to remodel it, say some; but apart altogether from questions of salubrity and appearance, imagine for a moment how much is lost from mere want of room even in our leading thoroughfares. In many cases they are almost impassable except to those used and compelled to force their way through them, while if the pressed pedestrian retires into a cab he may find himself brought quite to a standstill in some busy groove. Wide thoroughfares and free circulation would be found to agree as well with commerce on the banks of the Thames as on those of the Rhone at Lyons. All real improvements would result in a clear gain to the business of a city, as will doubtless be proved ere long by our truly worthy Thames embankment. But the space? Land is too dear! This is really not a great difficulty in London. There is no city which could be pierced with free, open roads and boulevards more cheaply and readily. In its very centre there are acres covered by shallow brick buildings, which have not cost, and do not pay, nearly so much as closely-packed, tall, stone houses in inferior parts of Paris, that are cut through every day almost as freely as if they were made of pasteboard. Regions like that of Tottenham-court-road, most important and well situated for business purposes, are covered by the veriest shanties, which are of comparatively little value. In such places houses to accommodate twice the number of persons might be built, and lodge them far more comfortably than at present, while the streets might be as wide again, and therefore have purer air and more light. Wide tree-planted avenues might lead from the embankment out towards the pleasingly diversified suburbs, and would act as veins of salubrity to the regions they traversed. The increase in the value of property along such main arteries would repay for the outlay. If land be really so valuable, why occupy it with such trifling and unprofitable buildings? The fact is, the objection as to space, which is usually urged as the greatest, is no objection at all. Half occupied and sometimes waste ground without the margins of the city, and square miles almost worse than waste within, attest this."

For how the improvement of London is to be effected we must refer the reader to Mr. Robinson's handsome volume. With reference to the especial subjects of which it treats, it may be said that Paris has never before been so thoroughly laid open, not merely to visitors but to Parisians, who, of course, know less about it as a whole than strangers.

*Count Bismarck's Life. Part II.*—[*Das Buch vom Grafen Bismarck*, von George Hesekei. Zweite Abtheilung]. (Leipzig, Velhagen & Klasing.)

*Count Bismarck.* By Ludwig Bamberg. Translated by Charles Lee Lewes. (Trübner & Co.)

The chief interest of this new instalment of Herr Hesekei's sketch of Count Bismarck lies in the extracts given us from the Count's private correspondence. His letters to his wife and his sister, written *à cœur ouvert*, in the intervals of the chase, of his journeys, or of his diplomatic duties, are thoroughly fresh and outspoken. They contain but few allusions to public affairs. What they tell us of their writer is mainly personal, and that in the strictest sense. Towards the end of the book, indeed, we find Bismarck in daily expectation of a call to Berlin; and his thoughts are so full of it



that he even mentions it to his wife. But at other times he writes careless and random accounts of what he has seen and what he is doing. Sketches of scenery are touched off with a rude vigour and heartiness of enjoyment. The minor troubles of a journey in out-of-the-way regions, of nights spent in strange beds, of hours passed in ungenial society,—the pleasures of hunting on a large scale, of meeting with agreeable companions, of drinking good wine and being treated hospitably,—occupy many pages in their recital. In many of these familiar letters there is nothing that can be called characteristic of the statesman. Some which breathe forth a tender melancholy, will seem still more strange to those who connect Count Bismarck with his speeches in the Prussian Chambers and his defiance to Austria. But taking these letters and contrasting them with the public acts of the man, we have a very singular character before us. The freshness and openness of all this life is its most significant feature. Herr Hesekei tells us that many have recoiled from the Count's outspoken freedom, fearing that it might conceal a snare. The rashness of the Count's speeches in the Prussian Chambers made others suppose that he had lost his head. We now see that in all this the Count was true to his real character. Had his public actions been moved by either calculation or infatuation, he would not have carried that strength or that weakness into his family life.

As the present part of Herr Hesekei's work comprises the period between 1847 and 1862, between Count Bismarck's first entry into political life and his assumption of the Premiership, we might look for more details of a public character than are given us. In 1847, the future minister was returned to the United Assembly which had been summoned by Frederick William the Fourth, and in that body, as in the one which succeeded it, he spoke in favour of the monarchical principle, in favour of Prussian separation, against giving votes to the Jews, against allowing the Second Chamber to wield the power of the purse. In one of his earliest speeches he showed himself possessed of that calmness on which so many demands have been made since his rise to power. Being interrupted by a tumult of disapprobation, he quietly took a newspaper out of his pocket ("it was the *Spenerische Zeitung*," Herr Hesekei observes), and putting himself in a comfortable position, went on reading till the President restored order. We may admire these signs of intrepidity: it is difficult to sympathize with the sentiments which rendered them necessary. But it was not only in the Chamber or with the tongue that Bismarck defended his principles. We have a very characteristic sketch of him in a tavern where some guest spoke insultingly of a member of the royal family. Bismarck sprang to his feet, and exclaimed, "Leave the room! If you have not left it before this glass is empty I will break it over your head!" Of course there was an uproar. All the guests rose and began shouting and gesticulating. But Bismarck calmly emptied his glass, and then smashed it on the offender's head with such a hearty will that the glass was in shivers, and the head was left howling. A deep silence followed, in the midst of which the voice of Bismarck was heard asking unconcernedly, "Waiter, what does the broken glass cost?" General applause drowned the answer.

Herr Hesekei is at some pains to explain Bismarck's peculiar fidelity to his king. There are sentences both in letters and speeches which make the fact sufficiently palpable. We read in one speech that the population of the Prussian provinces still maintains the old popular

sentiment that a royal word is worth more than all expounding of the letter of the law. The Crown of Germany offered to the King of Prussia by the Frankfort Parliament might, according to Bismarck, be brilliant indeed, but the gold from which that brilliance would beam must be gained by melting down the Prussian Crown, and the new form would not become that Crown so well as did the old. Almost at the same time Bismarck was glorifying genuine Prussianism, and rejoicing that in the year of the Revolution Prussian soldiers were never heard to sing, "Was ist des Deutschen Vaterland?" The proclamation with which the Seven Weeks' War was opened by the King of Prussia was couched in a different tone. But Count Bismarck may have thought that there could be no harm in changing with his King. One of the most sudden transformations recorded in this book has no such excuse. Just before Bismarck left the St. Petersburg embassy for the embassy at Paris, which was to lead in a few months to the Premiership at Berlin, he wrote to his sister in a tone of resignation and retirement. If it was true, he said, that a high post at home was to be offered him, he would certainly decline it; his health and political troubles made him averse to so much work and excitement. The same causes made him hesitate about accepting Paris if it was offered him; London was preferable, as much quieter. "But for the climate and the health of my children, I should certainly stay in St. Petersburg. Berne is also one of my fixed ideas; dull places in the midst of fine scenery suit old people. The only objection to Berne is, that it has no shooting; for I do not care to scramble after chamois." When the time came, Bismarck found that the work and excitement of Berlin were better than a dull place and fine scenery. "In eight or ten days," he wrote to his wife a week after his arrival in Paris, expecting his recall, "I shall probably receive a telegraphic citation to Berlin, and then the whole game will be played out." But the citation was really the beginning of the game, as Herr Hesekei will show us in his concluding part.

We should look forward to that concluding part with much more interest if the author had shown any real acquaintance with his subject. But the history of Count Bismarck's diplomatic life proves more clearly than the history of his early life that Herr Hesekei is not in the position of a biographer, has no complete materials to work upon, is only favoured with some scraps and shreds from the ministerial table. We grant that many of these are valuable in themselves, and that the private letters of Count Bismarck would alone suffice to give this book a curious interest. But more than this has been promised, and hitherto that promise has not been fulfilled.

Herr Bamberger's political life of Count Bismarck is merely a sketch of the Count's public career, fairly written, and not altogether unfriendly; but not marked by any such characteristics as claim an extended notice.

#### NEW NOVELS.

*Christopher Kenrick: his Life and Adventures.*  
By Joseph Hatton. (Bradbury, Evans & Co.)

Mr. Joseph Hatton has done unwisely in burdening a slight and almost plotless narrative, told in autobiographic form, with a series of digressional chapters, in which the wife, children and personal friends of the imaginary autobiographer exchange opinions on things in general, and criticize Mr. Christopher Kenrick's mode of telling the story of his own life; and when he defends these interruptions of a

pleasant and occasionally humorous tale by reference to the conversations of the Caxtons in 'My Novel,' he forgets that, in the masterly work which immediately preceded 'My Novel,' Lord Lytton had rendered his readers intimate with, and deeply interested in, the members of the Caxton family-party; whereas no preliminary measures have been taken to rouse an affectionate concern in the doings and sayings of the Kenricks, who, judged by their utterances in their domestic parleys, cannot be commended for any kind of superiority to the ordinary run of commonplace mortals. But, though these "chapters by the way" will appear vexatiously in the way to persons who, gratified by the opening chapters of the narrative, wish to follow its hero's shifting fortunes, no reader who has mastered the art of skipping will lay aside the record of Christopher Kenrick's trials and achievements in an unfriendly temper to its fictitious or actual producer. The only son of a provincial printer and bookseller, Christopher escapes from the control of a harsh and despotic father by running away from home in his sixteenth year, and, as reporter on a country newspaper, begins a career in which he works bravely, loves wisely, and, after enduring enough undeserved adversity to stir the compassion of sympathetic watchers of his imprudent but manly life, acquires wealth through his father's death, and raises himself to honourable influence and reputation by the exercise of literary and artistic faculties. How the boy exults in the dignity and modest emolument of a reporter on the *Lindford Herald*, plays innocently with a young actress who fascinates his fancy without touching his heart, quarrels with his editor and his bread-and-butter, falls in love with "a girl in her first long frock, a dark green llama frock, that clung to her lithe, undulating figure," and eventually becomes the lord of a prosperous and happy home, Mr. Hatton tells, or rather makes his Christopher Kenrick tell, in fluent and agreeable language that abounds with realistic touches, which would place a far less clever and wholesome story above the average of romantic tales. Some of the characters are delineated with considerable humour. For instance, Mr. Noel Stanton, the confident and "bumptious" young editor, who has a habit of believing in and admiring himself, in spite of frequent humiliations, is a droll and truthful portraiture. Another comical and successful piece of drawing is Mr. Mitching, the kindly and fussy proprietor of the *Lindford Herald*, who is given to speaking about "simple matters of the house" in the grand and sonorous language of leading articles and platform oratory, but submissively refrains from pestering his magnificent wife with what she derisively terms "his speeches." "Mr. Mitching never made speeches to his wife, but he did to everybody else. He button-holed people like the Ancient Mariner, and addressed them as if they were the Lindford Town Council or the British House of Commons; but Mrs. Mitching would not consent to be treated as an audience, and the pompous old gentleman respected every wish of Mrs. Mitching's with awe and reverence." If Noel Stanton and Mr. Mitching were the only distinctive and piquant pieces of portraiture in the work, 'Christopher Kenrick' would, for their sakes, deserve respectful notice; but, in addition to these worthies, the book contains so many well-executed characters and exhibitions of pleasantry akin to true humour, that, notwithstanding its errors of construction, it must be pronounced a success that will contribute to Mr. Hatton's growing popularity.



*Arthur Clifford.* By the Author of 'Basil St. John,' &c. (Edinburgh, Edmonston & Douglas.)

WHEN an author has written three novels, and especially when he has not written them too rapidly, he may be supposed to have established his precise literary calibre pretty definitely. In the present instance we act on this assumption with the more confidence, because this volume resembles in all its leading characteristics, with an unusual minuteness of likeness, the last that we had occasion to notice from the same hand. So thoroughly, indeed, is this the case,—the one variation of any importance being a highly moral undercurrent in place of an equally decided religious one,—that if this had been the author's first attempt instead of his third, we should have made exactly the same prediction which 'Love and Duty' suggested, that its writer's lot is cast in the pleasant places of highly respectable mediocrity, and that the chances are very great against his ever emerging from them, either by promotion or degradation. He can write readably, and his books may with confidence be suggested by Mr. Mudie's clerks to everybody who asks for "some new novel worth reading,"—provided, that is to say, they ask with the same sort of end in view as a lady starts with for her afternoon drive round the park—to kill an unoccupied hour or two by the aid of pleasant society, fresh air, and lively chit-chat. There are all three of these in 'Arthur Clifford.' Mabel, and Mr. and Mrs. Ramsay, and Lord Crondal, and more than one other, make up an abundance of the first; the whole tone and style of the tale supply the second and third; and as to the result aimed at, the plot is amply original, and spirited enough to kill any one's time who is not either very sensible or very phlegmatic, or both. In the exceptional cases (we know how exceptional they are among insatiable novel-readers) of these latter contingencies, the one fact which prevents us enjoying the satisfaction of accrediting the author, as a novelist, with metaphorical blue blood, will interfere very sadly, we fear, with his readers' enjoyment. The story labours under the serious (and we think we may say the solitary) disadvantage of not possessing even the most audacious pretence to reality. One concession, indeed, must be made to its inventor. We do not believe for a moment that he has blundered into this mishap either through mistaken judgment or through momentary excitement. Before he put pen to paper, or even dipped pen into ink, he must have resolved bravely to cast probability to the winds. From its vaguest outline to its minutest detail the history of Arthur Clifford is one that can only be explained by such a premeditated and deliberate adoption of the cause of Fiction against Fact. We earnestly beg not to be misconstrued into blaming the novel when we say this; and, indeed, as we are not at all clear as to what the real metaphysical explanation of Fiction's fascinations is, we even cherish a faint hope that to some this preliminary comment on the plot may be interpreted as very high praise.

Facts, however, are facts, as a good many have remarked before now; and the fact here is, that the facts narrated about Arthur Clifford must be regarded as very interesting, but very unblushing fiction. A young man who after leaving college learns that his late father has been a fraudulent trustee, and who thereupon, bent on defraying the debt, takes to literature with such success that for his first article, rejected as it is, he gets five guineas; and who very soon afterwards turns out to be such an indispensable contributor to one of the greatest newspapers of the day, that, rather than lose

him, the editor gives up his own opinions to his subordinate, "to do what he likes with," as children say; and who, in consequence, immediately

—moulds a mighty state's decrees,  
And shapes the whisper of the throne,

by a single leader in the *Daily Budget*; and who, of course, by means of prosperity like this, rapidly saves money enough to pay off the paternal debt; and who writes a series of essays on current politics which all the clubs of London talk about and all fashionable society raves about; and who, in consequence of the discovered authorship, is at once asked to a great ducal dinner-party, selected expressly to meet "a particular person," *alias* "the rising man of the day," *alias* our hero; and who then and there meets an earl's grand-daughter, whose proud mother has hitherto spurned the would-be son-in-law as a nobody, but now, of course, joins their still youthful hands with delighted pride; and who thereupon finds himself, after one short farewell jump, "the lion of the day," "courted, sought after, and caressed," in turns by "the grave, the gay, the learned, and the frivolous," and at last fruitlessly bothered by the entreaties of the Prime Minister to waste his mind in that cramped sphere of action called "place";—a young man (to wind up a very long and overpowering sentence) who does all this is a very amusing hero, and obviously capable of making, as he does make, the foundation of an exceedingly cheery romance; but we are quite sure that the author (connected as he is with literature himself) does not need us to inform him that in this world of ours as it is, and as we have strong reason to fear it will for some little time longer continue to be, there are no Arthur Cliffords nor anything like them.

*Married: a Tale.* By Mrs. Newby. 3 vols. (Newby.)

MR. Disraeli remarked in the House of Commons a short time ago on the fact that Fiction, put into an autobiographical form, must inevitably be robbed of a certain amount of interest by reason of the reader's knowledge, from the very outset, that the hero has escaped all his perils, survived all his illnesses, and is in sufficiently good condition and spirits to write a novel about himself. Mrs. Newby's new book reminded us of the observation before we had turned over many pages. One feels so perfectly certain from the first what is going to happen in time, and one's prophetic powers have such constant yet easy work to employ themselves upon from step to step in the story, that when all ends happily at last, the sensation of having been treated too much like little innocents would be positively wrathful if it were not for the compensating luxury of feeling what sagacious prophets we have been all along. Mrs. Newby, indeed, is one of the most indulgent problem-makers we have ever had the good or bad fortune to sit under. She links together a chain of little mysteries with the sedatest air of the most austere philosopher, and the most solemn formality of the friendliest suit in Chancery, and yet somehow contrives to handle every one of them in such a fashion that we all know, long before she has got to the next link, exactly what it is going to be, and how it is to be fastened on. There is an amount of good nature in this—a good deal more, of course, than there is of art—that makes it a hard task to obey the stern demands of a critic's duty, and say that the book is simply readable and nothing more. Yet this is what we feel it an inevitable necessity to say, and in saying it we are only too certain that if there is any error, it is not on the side of harshness.

There is a certain amount of amusement,

not, perhaps, of a highly intellectual order, to be got from the process of tracking a novelist's mental footsteps, so to speak, from the starting-point to the goal. In this case the operation is sufficiently easy to be a capital elementary lesson for beginners. Let us carry our imagination back, then, to the precise moment when Mrs. Newby finally made up her mind that she would write a novel hingeing somehow or other on the ins and outs of ordinary married life, constructed on her usual laudable system of discarding sensationalism, and in a tone which, if not very vigorous, should at least be very innocent. In recording her soliloquies in the first person, we assure those of our readers who are sensitive on the point that we are guilty of no breach of confidence; the only confidence we are honoured with being our own in our own guessing powers, which, except as to verbal accuracy, is very great indeed.

On this high authority, then, we give the following epitomized report of what Mrs. Newby said to herself and what herself replied to Mrs. Newby, shortly before these three volumes sprang into existence:—"Let me consider: I want to invent some little domestic romance in which a man and his wife shall be the leading figures, and an everyday home life the background. I suppose one of the two must be very good and pure, and the other a great knave? Which shall be which? The husband, I suppose, ought to be the villain, and the wife—but stop: people will say they have read that sort of thing once or twice already. Well, then, the husband kind and trustful and faithful, and the wife—O! but that would involve the naughty element inevitably, and I don't want to have the least grain of that in one of *my* books. Then, both bad? But, goodness gracious! perhaps then the *Athenæum* would be comparing me with Miss Braddon, and uncharitable runners-down of poor human nature like her! Ah, well then, I must make both of them good. Two good people, nevertheless, will be thought rather tame heroes now-a-days. Happy thought! One of them shall *seem*—only just *seem*—for a little, very little while, to be naughty, and then turn out to be all right after all—there surely can't be any real naughty element in that? So be it: wife very good; husband, by all appearances, a bad man, a disloyal husband, treating her ill, having all sorts of mysterious secrets from her, and so on. He shall have a poor *protégé*, or a family he is ashamed of, behind the scenes, or some horrid confidence that he has sworn never to divulge even to his wife, and shall spend a lot of money without consenting to explain whither it all goes to poor, suspicious little wifery; and then she shall find dreadfully curious letters lying about,—ah, yes! and a pretty photograph, and hear all sorts of confirming hints and rumours from kind friends, and at last give up all faith in husband, and end by making him as well as herself puzzled and wretched. And then it shall all come out: how the unknown correspondent and husband are both as pure as she herself is, and the couple shall have a sort of second honeymoon, and live happier than ever all their lives after. That will do, I think, for a fairly good, steady-going, old-fashioned, anti-sensationalism tale; and filled in with a little love-making, poverty, changes of fortune, &c., won't need much padding to fill up nine hundred or a thousand pages."

And so it would, we agree with Mrs. Newby, even in less skilful hands than hers, if she would only restrain herself within the tether of her powers, by simply telling the tale that she has to tell, and avoiding the two great snares of sententiousness and over-minuteness. Into both these pitfalls, unfortunately, she persists in



stumbling, in a way that will tempt the most admiring of her readers to an occasional smile. "It is very composing to the mind to watch cattle feeding," for example, is a specimen of laconic moralizing that, founded on truth as it undoubtedly is, was never intended by Providence to stand alone, as it were, and on its own poor little feet. That "cabbages which, having been cut once, are now economically left to sprout as they would," are "a picture of life," is, we believe, a new, possibly a true, but indubitably a complex proposition. Nor have we yet been able, in spite of a whole day's reflection on the subject, to understand why these self-same cabbages (which, by the way, share with an anonymous and apparently a somewhat cynical cow the honour of being Mrs. Newby's heroine's first favourite,) should suggest to the most thoughtful of "reduced gentlewomen" the expediency of coloured petticoats. We are not over-bashful, but it was with a certain degree of relief that we found ourselves at the end of these practical items of feminine self-management; especially as the first volume is so regularly gradational in the fullness of its details on the subject that we were growing quite nervous as to where the last would lead us. The above quotations, for instance, are from nearly its concluding pages; whereas page 4 simply contented itself with an elaborate (and to the most prudish male a perfectly proper) account of a certain "white muslin which will not wash," with "three skirts one above the other," and a mode of dressing the back hair in a fluffy feathery fashion," which, so far as we can understand it, must have done great credit to Clapham. Still, we think Mrs. Newby will be well-advised in dispensing with all this domestic detail next time she writes a novel, and contenting herself (as she makes no pretence to ambition either as a portrait-painter or a scene-painter), with what she is well qualified to undertake, a harmless, pleasant, fairly interesting little story.

*Matthæi Parisiensis, Monachi S<sup>ti</sup> Albani, Historia Anglorum, sive ut vulgo dicitur, Historia Minor. Item, ejusdem Abbreviatio Chronicorum Angliæ.* Edited by Sir F. Madden. Vol. III. A.D. 1246—53. (Longmans & Co.)

*Chronica Monasterii de Melsa, à Fundatione usque ad Annum 1396, Auctore Thoma de Burton, Abbate. Accedit Continuatio ad Annum 1406, à Monacho quodam ipsius domus.* Edited from the Autographs of the Author, by E. A. Bond. Vol. III. (Same Publishers.)

*Annales Monastici.* Vol. IV. *Annales Monasterii de Osenica.* A.D. 1016—1347. *Chronicon Thomæ Wykes,* A.D. 1066—1289. *Annales Prioratûs de Wigornia,* A.D. 1—1377. Edited by H. Richards Luard. (Same Publishers.)

*Annales Monastici.* Vol. V. Index and Glossary. (Same Editor and Publishers.)

THREE more of the extensive and valuable series of chronicles and histories, published under the sanction of the Master of the Rolls, are here brought to a close. They are creditable to their respective editors. Sir Frederic Madden is not able to throw much additional light on the life of the clever, bold, yet modest Matthew Paris. It remains uncertain whether he was French or English born; but this signifies little, since his name and proofs of his qualities will live in his works. He was honoured by kings in his own time; and he is honoured by scholars in these later days, for the graphic pictures

he has handed down to us of the personages of many of his contemporaries. Among these may be noticed what Matthew said on the feast of Edward the Confessor in 1247. On that occasion Henry the Third walked from St. Paul's to Westminster Abbey, carrying as an offering a little vase, of which a drawing is given by the old chronicler, containing a portion of the alleged blood of Christ. There seems to have been no lack of free inquirers among the clergy at that period. "The Bishop of Norwich," says the editor, "preached on the occasion; and as some of the clergy expressed doubts of the genuineness of the relique, the Bishop of Lincoln (Grosseteste) undertook to convince them, and his discourse was noted down at the time by the attentive historian." To this is added a good subject for the painter:—"The King was seated on his throne, attired in his royal robes, and recognizing Paris, caused him to sit on the middle step between the throne and the floor, and expressly directed him to write an account of the proceedings." This Paris did so well that the King invited him to dinner.

Mr. Bond has written an excellent Preface to his third volume. A good deal is said therein, and within a rather limited space; but then Mr. Bond says nothing but what his subject authorizes him to say. To him the monks of Meaux are not extremely transcendental and superhuman folks, but of fair aggregate quality, doing a little for their fellows, never forgetting themselves, and altogether not very different from men generally of any time or place. "Although," says Mr. Bond, "it would be difficult to prove from their own chronicles that the monks of Meaux were very strict in carrying out the professed purpose of their vows in its highest aims, they may be fairly credited with much useful work as farmers and landlords." No doubt. They thoroughly understood that hard work was equivalent to hard praying, and they saw that the former was good, since Heaven turned it to their profit. In Matthew Paris, a monk is spoken of whose one merit seems to have consisted in the fact that he could repeat the whole of the Psalms of David, backwards. The Abbots of Meaux would not have made great account of a monk if he had nothing more than such a memory, unless indeed the backward repeating of the Psalter brought paying audiences to the monastery. Even then there must have been a touch of profanity in such cancrine exhibitions; for if repeating the Lord's Prayer backwards has been considered in all Christian ages as part of the means to bring Satan to the side of the repeater, it may be fairly supposed that the same sort of ignoble trifling with King David would bring company little more desirable among the audience who could listen to it with some pleasure, and possibly a little apprehension. The modern reader will, perhaps, be quite as much startled with the account of how the *nativi*, their wives, children and chattels were sold with the lands they tenanted. Mr. Bond points out an ownership in the *nativus*, however, distinct from the property in the land. A certain William de Bosphall gave to the monastery the entire service of one Adam Grise for 2½ oxgangs of land, and two tofts, and a rent of 1*l.* due from these tenelements,—the service and rent due from him as a tenant. "The convent forthwith confirmed the land and tenements to the same Adam, on the condition of his paying the rent of 2*s.* But it was discovered that Adam was the *nativus* of Richard Trusbuth, and from him, the convent was obliged to obtain a grant of Adam with all his 'sequele' or issue, and his chattels. It followed that the new relation of

the tenant as bondman to the monastery, affected the character of their respective interests in the land." But it affected it to the profit of the monastery, for the chronicler remarks, "the land in consequence came into our hands"; and Mr. Bond adds that it did so: "the bondman tenant being incapable of independent right in his tenure." This condition of things will be new to most people. The land question must have presented itself to the hereditary bondman of those days, as one which very much needed a full and satisfactory settlement.

Mr. Luard's labours conclude with three collections of monastic details, of which that of Worcester is, perhaps, the most useful to the historical student. A careful reader of the monkish annals will be struck with repetitions of the same facts in the same words in different works; and he may be induced to think that he is reading some former author again. Occasionally there are variations which can hardly be accounted for, but which are, no doubt, owing to carelessness, to caprice, and often to prejudice. A wicked deed assigned to a queen in one chronicle is given to a king in another.

In the Annals of Osney, the name of Prince Edward is left out of the accounts of the battles of Lewes and Evesham, except that in the last he was with the Earl of Gloucester. It is like leaving Hamlet out of the play. At Evesham it is the Earl of Gloucester who figures most conspicuously. The army is the Earl's army. The parliament summoned at Winchester, after the battle, is the Earl's parliament. After the battle of Lewes, the monk says (with a conviction that there was a savagely critical community ready to scan his assertions,) that the malice of the times was such as to make telling all the truth unsafe. He deems it better to suppress the names of those who had fled or had been captured. He evidently shows them this respect with the feelings of the old gentleman who took off his hat to a statue of Jupiter in a museum, trusting, as he said to the figure, that if things should ever turn up again in Olympus, Jupiter would remember this civility rendered to the god in his adversity. The good chronicler further says, that he omits many other things in order not to disturb the peace of the reader—a delicate abstention from irritating processes worthy of imitation in these later days. He gives, however, the simplest of reasons. He refrains, because what might tickle the royalists might only exasperate the adherents of the barons! The annalist would seem to be of the latter faction. The chronicler Wykes is of the other side. With him, to quote Mr. Luard's words, "Prince Edward is the prime mover of everything. At the battle of Lewes, Wykes speaks of him as being the real leader of the army, 'Qui flos totius exercitus intendebat'; and at Evesham, all is ascribed to him which the other gives to Gilbert de Clare."

It is agreeable to find this sort of diversity. Anything is better than a universal stagnation of agreement, unless there be incontrovertible reason for the harmony. In these works, but especially in the last on the above list, there is a wonderful picturesqueness of detail, although the words wherein it is painted be few. The writers knew nothing of Ciceronian rotundity, but they were often practised hands at conveying meaning in the fewest and simplest terms. The more they are consulted the more they will be, though in different degrees, esteemed. Social life as well as natural history may be said to be embalmed in volumes like these,—which we close with congratulations to their various editors, and with grateful sentiments towards the original writers.



*The Railways of India.* By Edward Davidson, Captain R.E., late Deputy Consulting Engineer for Railways to the Government of Bengal. (Spon.)

A record of the origin of Indian railways and their progress to this time was much needed for reference; and Capt. Davidson has well supplied the want. Useful, however, as this volume is, it is necessarily rather dry, except to professional men. We will, therefore, crush out the pulp for the general reader, leaving the rind to the engineer and statist.

India, upon the whole, does not present an unpromising aspect to the railway adventurer. It is very populous in many places, affords vast tracts of level ground, as in Sindh, along the western coast from Bombay to Barodah, from Khundwah to Jabalpur, in Central India, and from Fatehpur to the Agra district. Above all, there is a length from Multán to Lahore of 219 miles, which is quite remarkable for "the extraordinary facilities which the contour of the country and the direction of the line present for the construction of a railroad." The Gháts, no doubt, and the broad channels of the Son, Tonse, and many other rivers, were formidable obstacles to the engineer, but *per contra* there was the encouragement of a free grant of land and a government guarantee. Notwithstanding the obvious necessity of railroads and the facilities for making them, nearly five years elapsed, from the 2nd of December, 1844, when Sir Macdonald Stephenson made the first official proposal for an Indian railway, to the 17th of August, 1849, when the legal agreement for the East India and Great Indian Peninsula Railway were signed, before the stubborn resistance of the Board of Control to the introduction of this great and beneficial change was finally overcome. It is usual in some quarters to declaim on the opposition to progress which is said to have been characteristic of the East India Company. But here at least is an instance of the contrary, in which the directors appear in a very advantageous light as compared with the President of the Board of Control. Lord Hardinge was the first Governor-General who dealt with the subject of railways, and he very wisely recommended a more substantial encouragement of them than the 200*l.* per mile in the form of a grant of land, proposed by his President of the Council, Sir H. Maddock. It must be observed, however, that the value of this grant is very differently estimated at page 99 of this book; being there put down at 10,407,000*l.* for the whole mileage of 5,600 miles.

Although agreements for the two principal Indian railways were signed in August, 1849, it was not till the 20th of April, 1853, that Lord Dalhousie, in an exhaustive minute, settled the general plan to be adopted. Of the fifteen originally projected railways, only six have been carried out—the East India, the Great Indian Peninsula, the Eastern Bengal, the Madras, the Bombay and Barodah, and the Great Southern. But to these must be added the Sindh line, the plans for which were formed in the early part of 1855, and the Multán and Lahore, which was commenced in 1859. There is also the Oudh and Rohilkhand line, guaranteed in 1867, and the Calcutta and South Eastern, the contract for which was signed in March, 1859; while the line was completed in 1862. The cost per mile of the different lines, with a certain extent of double lines, varies from 24,000*l.* in the case of the Bombay and Barodah, to 10,000*l.* in that of the Panjáb and the Great Southern. "The East India, the Great Indian Peninsula, and the Eastern Bengal railways, are by far the most profitable concerns,

and all promise to more than repay the 5 per cent. interest guaranteed upon their capital." "The great cost of freight from England, and of the inland transport of ironwork,—the difficulty and expense of procuring sleepers,—the high rates of salaries and wages of European superintendents and artisans,—have counterbalanced in a great degree the cheapness of labour, the freedom from Parliamentary expenses, and the free gift of land by Government." Apropos of law and parliamentary expenses, it may be said that an average of the expenses of eight English and eight Indian railways under this head shows that, while the English lines cost 2·79 in proportion to their capital, the Indian cost only ·108.

Let us now see what railways have done for India. They have joined Calcutta to Delhi, to the port of the Matlah, to the coal-fields of Rániganj, and almost to Dhaka; Bombay to Allahábád and Nágpur, Ahmedábád and Sholapur; Madras to Bepur, on the Malabar coast, to Kadapa and Nagapatanam; Karachi to Haidarábád, and Multán to Lahore. It must be owned that three junctions, as important as any of these in a political point of view, remain to be effected, and these are the junction of Lahore with Pesháwar, of Haidarábád with Multán, and of Bombay with Madras. When this is done, the connexion of all the principal places throughout India will be complete. "British rule has been strengthened, the members of the vast but rather disjointed fabric have been knit together with a network of iron sinew and consolidated. The empire is now in a far better position than it has hitherto ever been to resist invasion from without or insurrection from within. If war be the fate of British India, she has now a power of concentration and a unity of vigour and energy which will give her a force unknown before. If peace be her lot, she bids fair soon to take that place in the commonwealth of nations to which her magnitude and her fertility entitle her."

The expenditure of 100 millions of money drawn from England for the construction of railways in India has also greatly benefited that country, and it will be still further enriched by the outlay of an equal amount to complete the railway system. The result is shown by the rise in the price of labour, which has almost doubled. In another point of view, India has been an immense gainer by the iron horse. Social prejudices have been broken down, religious bigotry has been much dissipated, and a greater amalgamation has taken place since the first line was made than could otherwise have been achieved in centuries.

*Nature-Study; or, the Art of Attaining those Excellencies in Poetry and Eloquence which are mainly Dependent on the Manifold Influences of Universal Nature.* By Henry Dircks, C.E. LL.D. (Moxon & Co.)

We can understand what the study of Nature means, we can understand that Nature is universal, and we can understand that universal Nature must have manifold influences: but we cannot understand what Mr. Dircks means by his title-page, and still less what he means by his volume. With great labour we have waded through his four hundred pages, we have attempted to analyze his title, and we have mused on its possible interpretations. At last the bright thought has struck us that Mr. Dircks means nothing at all. It is certain that he has quoted very largely. The great bulk of his book is made up of passages from the poets. But we do not know why he has quoted, unless it be for the pleasure of quoting; and we cannot find any connexion between the passages

selected and the surrounding matter. Indeed, Mr. Dircks's method of illustrating the manifold influences of universal Nature is sometimes as puzzling as his commentary on the art of attaining, &c. Here is, we cannot say a brick, but a sod, which we choose humbly and hopelessly as a specimen:—

"We find in such a fictitious narrative as 'The Old Curiosity Shop,' by Mr. Charles Dickens, a more copious use is made of these direct draughts from Nature; for example, in the first half of the first chapter we meet with: Old—night—walking—summer—morning—fields and lanes—days or weeks—the country—after dark—Heaven—I love its light—it sheds upon the earth—any creature living—fallen—The glare and hurry of broad noon—a glimpse of passing faces—the light of—night—day—air—built—tread of feet—a sick man—foot-steps—pain and weariness—the child's step—the man's—the stream of life—pouring on—restless dreams—dead—the water—green banks which grow wider and wider—broad vast sea—lie sleeping in the sun—in the spring or summer—when the fragrance of sweet flowers is in the air—streams of—driving the dusty thrush—all night long—Poor bird!—watered—filled their breasts with visions of the country—a soft sweet voice—a pretty little girl—a very long way—brought a tear into the child's clear eye—look at my face—her very small and delicate frame—youthfulness—her quick eye—growing more—I love these little people—clapping her hands—running on—very dark and silent—a faint light—a little old man with long grey hair, whose face and figure, as he held the light above his head, and looked before him—his spare and slender form—Their bright blue eyes—his face—deeply furrowed—the public eye—The haggard aspect of the little old man—in his face—shaking his head—fixed his eyes upon the fire—her light brown hair hanging loose about her neck, and her face flushed—few grown persons—the ways of life—infants—the springs are deep—my arm—he cried—laugh—childlike—smiling—lad—wide mouth, very red cheeks, a turned-up nose—(comical) face—his hand—stood—the boy—his voice—a loud roar—his mouth wide open, and his eyes nearly shut, laughing violently—the child's bright eyes were dimmed with tears—fulness of heart—put her arm about his neck—Do I love thee?—her caresses, and laid her head upon his breast—sob—swallowing—bawled—patting the child's cheek—his teeth—his knees—midnight—her eyes lighting up—above ground—opening his mouth, and shutting his eyes."

This is one of Mr. Dircks's finer and rarer flights, and he does not favour us with many other passages of equal magnificence. But, on the other hand, there is a great deal in his book that is very dull, which will probably be a wholesome warning to those who are in search of eccentricity.

*Novum Testamentum Vaticanum.* Post Angeli Maii aliorumque Imperfectos Labores ex ipso Codice edidit Æn. F. Constant. Tischendorf. (Williams & Norgate.)

*Bibliorum Sacrorum Græcus Codex Vaticanus,* auspice Pio IX. Pontifice maximo collatis, studiis Caroli Vercellone et Josephi Cozza editus. (Williams & Norgate.)

*Appendix Novi Testamenti Vaticani,* edidit C. Tischendorf. (Nutt.)

*Della Illustrazione dell' edizione Romana del Codice Vaticano della Bibbia Greca,* fatta dal Prof. C. Tischendorf. Memoria di Attilio Giovannini. (Nutt.)

The first of these publications is Tischendorf's edition of the New Testament according to the Vatican MS. or B. The second is a fac-simile of the same MS., executed at Rome by Vercellone and Cozza, under the auspices of the Pope. The third is Tischendorf's Appendix to his former work; and the fourth a pamphlet written by a young Italian scholar against various state-



ments which Tischendorf has made, chiefly in his 'Appendix.'

It is unnecessary to recount the various collations of the celebrated Vatican MS., which were made even before the time of Bentley, till the year 1857. However imperfect and faulty, they contributed to the value of the best critical editions of the Greek Testament,—Griesbach's, Lachmann's and Tischendorf's. Those who wish to know all that was done to get the true readings of the MS. prior to 1866 should read the preface to the work we have placed first in the list.

The large edition of Cardinal Mai, which had been in progress from 1828, did not appear till 1857, in five 4to. volumes, the last containing the New Testament; succeeded by a small edition of the New Testament, prepared by the Cardinal himself, and also published by Vercellone in 1859. An inspection of the first edition soon dissipated the joy of scholars in obtaining the long-desired treasure, because it was found that Mai had fallen into many mistakes; so that implicit reliance could not be put in his readings. The fact of the minor edition differing not unfrequently from the larger one involved an admission of this, both on the part of the Cardinal and Vercellone.

It was a grievous disappointment that the task undertaken by Mai had not been properly accomplished. For nearly thirty years, foreign scholars had been prevented from examining the MS. more than a few hours at once, lest Mai's work should be anticipated or prejudiced; and when the expected publication was issued, judges soon saw that it could pretend to be nothing more than the latest and most important contribution towards an exact knowledge of the Vatican copy itself. The first and second editions of Mai often differ. Sometimes the one is right, sometimes the other; sometimes both are wrong, as in *μικνεῖται* (Mark iv. 27), which should be *μικνύνται*. After finishing the publication of the splendid fac-simile edition of the Sinaitic MS., Tischendorf naturally coveted the honour of doing the same for the Vatican. With this object, he repaired to Rome in 1866, and had an audience of the Pope, who was jealous of the reputation of Mai and slow to believe that his editions were not all that could be desired. The result was, that the Leipzig Professor was denied the liberty of preparing an edition such as he contemplated; his Holiness intimating that they could bring out such a work themselves. Having obtained permission to examine all passages of the MS. about which there was any doubt, Tischendorf proceeded to work; but was suddenly stopped before he had completed his collation of the first three Gospels, because a spy had observed him transcribing whole pages here and there; a procedure the authorities considered prejudicial to a contemplated Roman edition. After some remonstrance, all he could get was the space of fourteen days for finishing his collations in the presence of Vercellone. We learn from the Appendix that all the hours spent by Tischendorf on the MS. were only forty-two; a short space indeed, but one which the Professor himself could turn to the best account. Working very rapidly, he transcribed twenty whole pages, collated the first three Gospels almost entirely, and compared the rest of the MS. with his copy of Mai's second edition.

The peculiar policy which the authorities at Rome pursued towards the learned Protestant cannot be commended. It does not appear that there was any intention of preparing an accurate edition of the Codex till after Tischendorf's arrival at Rome. The language of the Pope to him on the 24th of February clearly shows that

he had not the idea. The project seems to have suggested itself suddenly to some one connected with the College of the Propaganda; and Vercellone, though unwilling, was commanded to execute it. How far he acted as a real friend to the German Professor it is impossible to say; but one Jesuit detractor at least thwarted Tischendorf's labour. To the credit of the latter he left a copy of his corrections of Mai's editions with Vercellone, and promised the types used for the Sinaitic fac-simile, which were sent and employed.

After the appearance of the splendid volume edited by Vercellone and Cozza, Tischendorf issued an Appendix to the publication of 1867, which contains an accurate transcript of the most important MS. of the Apocalypse, B 2066, with a repetition of some statements in his prior work and a reply to an article in the *Civiltà Cattolica*. In the pamphlet the title of which we have given Giovannini complains that Tischendorf is unjust to Mai. Knowing that the Cardinal's editions are far from immaculate, he retorts upon the Leipzig Professor that he himself admits mistakes in his edition of the Cod. Vaticanus and corrects them, as well as in the fac-simile edition of the Sinaitic copy. He argues that it is but natural in the Roman editors to have made some mistakes, which all fair scholars will allow. The only tangible argument adduced is, that Tischendorf falls into three errors about the word *ἐξαφνης*, and into six about *ἐλκερυσας*, in both of which cases the Roman edition had been falsely corrected. The pamphlet is declamatory and wordy, the emanation of an ardent scholar. But it fails to establish a good case against Tischendorf, and proves no more than that his edition of B. is not faultless. Would that learned men entertained less jealousy of one another, and refrained from sharp words where the interests of scientific truth are concerned! They might then congratulate themselves on the fact, and afford to smile at it, that none but theological sectaries rage against historical criticism, understanding not what they say.

The fac-simile edition of the Vatican MS. is a welcome addition to our palæographical literature, and a valuable boon to the textual critic. The text seems to be accurately reproduced on the whole; and Tischendorf's corrections of it are not very numerous. It fails most in distinguishing the readings of the later revisers from the original ones, and in some minor peculiarities which a practised eye may discern. But we must wait for the prolegomena before a full judgment can be pronounced. That it cannot be relied on *absolutely* is evident from Tischendorf's preface to his Appendix. At the same time, we know that Tischendorf's Vaticanus cannot be trusted in all cases, though it is wonderfully correct considering the circumstances under which it was prepared. The first three Gospels are most trustworthy. The Roman fac-simile has helped him to remove several mistakes, as he candidly allows. An editor of the Greek Testament must have both works, that he may be sure of the readings in all cases.

It is matter of regret that Tischendorf was not allowed to do what he went to Rome to set about. His large experience and ample knowledge of ancient MSS. qualified him for the work to a degree which no living man can presume to reach. But he has the merit of forwarding the work of Vercellone, if not of originating it, and of pointing out many things to that departed scholar which were of essential use. We can easily understand the suspicions raised against him, and the unwillingness of the Roman ecclesiastics to entrust to Protestant hands what they could do themselves.

As to the exact nature of his promise to the Pope and the suspicion he fell under of departing from it, he should be heard in his own defence. Acute and clever as he is, the Propagandists, with Antonelli, disconcerted him, since he was fairly within their grasp. We do not believe that he violated the spirit of his engagement. At all events, the espionage to which he was subjected reflects little honour on the guardians of the Vatican. How different is the system pursued in the British Museum, to which Italian, Belgian and French Romanists have free access, and are permitted to copy for publication what they please!

A few expressions in his Appendix might be advantageously modified or omitted. But we are far from agreeing with Ceriani that Tischendorf has written what is disgraceful to a scholar. Assuredly he has not. All is scholarly and apparently straightforward. Giovannini's pamphlet is impassioned, and the tone inferior to Tischendorf's. The value of the Vatican MS. is too well known to be repeated here. None can dispute with it the palm of antiquity or excellence, except the Sinaitic. Unfortunately it is defective; whereas the Sinaitic is complete. The two things required in a reading are antiquity and intrinsic goodness. But they do not always go together; and we are, therefore, distrustful of editors who rely unduly on the former. The present fashion, inaugurated by Lachmann, is to follow the most ancient authorities with very little, if any, deduction. Tischendorf courageously edits in his new edition, "*Simon, son of John*" (John i. 43), with the Vatican and Sinaitic, giving point to an objection advanced against the authenticity of the fourth Gospel by Scholten, that the sacred writer misinterpreted the Hebrew word *Jonas*. But he does not edit "*the only-begotten God*" (John i. 18), though it is attested by the oldest and best copies.

*A Manual of the Law relating to Industrial and Provident Societies, in their Formation, Existence and Dissolution. With Appendix.*  
By Henry F. A. Davis. (Sweet.)

THAT portion of the British public which is accustomed to pay its bills promptly has of late years been awakened to the fact that it pays three prices for the articles it consumes. It pays first the fair ready-money price of the thing purchased, it then pays a goodly sum to cover the tradesman's loss from those customers who take very long credit, and, lastly, it pays a third price to meet the bad debts caused by the action of those lordly men—poor Elia's "great race"—who never pay at all.

This discovery was not made by any of our political economists or other philosophers: at any rate we do not owe to them that practical remedy which has already mitigated the evil, especially amidst the class that has suffered from it most severely, and which will probably in time introduce a more equitable system of retail dealing in every grade of English society.

Little more than twenty years ago some workmen at Bradford, clubbing their pence together, bought their goods at wholesale prices, and distributed them amongst themselves, paying ready money for every article. If they had allowed the slightest relaxation in the rule which required ready-money payments the experiment would have failed, and we should have heard no more of the co-operative movement. As it is, the society flourished marvellously, and we are told that recently in a single year it sold nearly 200,000*l.* worth of goods, obtaining a profit of 20,000*l.* This essential principle of ready-money payment



has, we believe, been in effect adhered to in almost every co-operative society, as, although credit is in some cases allowed, it is limited to a very short time and in amount to three-fourths or some other proportion of the value of the member's shares in the society. These companies, therefore, not only meet that special want which called them into existence, but incidentally have the effect of discouraging the habit of running into debt, which, while it is dangerous to any one, is sure destruction to the poor man.

The institutions early became the subject of legislation. The first Act was 'The Friendly Societies Act, 1850,' which enacted that friendly societies might be formed for "the frugal investment of savings of the members, for better enabling them to purchase food, firing, clothes, or other necessities, or the tools, implements or materials of their trade or calling, or to provide for their children or kindred." This Act was amended in 1852, and again in 1854, and these Acts have been repealed by 'The Industrial and Provident Societies Act, 1862,' which, with the Act of 1867, principally regulates the law which is now applicable to the formation and operation of these societies. But societies will sometimes die, and these registered societies may be wound up like any other company. The winding-up law which the Judges in Lincoln's Inn daily administer, and sometimes manufacture, is therefore applicable to these institutions. It is clear then that the law applicable to the birth, life, death and burial of these societies is in extent fully worthy of treatment in a separate volume, and the position in life of those persons who are principally instrumental in working them and interested in their operations makes it very desirable that there should be a statement of the law sufficient for practical purposes, and so expressed as to be intelligible to persons of ordinary capacity who are not lawyers. These requirements appear to us to be fulfilled in the present volume.

#### OUR LIBRARY TABLE.

*Velocipedes, Bicycles and Tricycles: How to Make and how Use them, with a Sketch of their History, Invention and Progress.* By Velox. (Routledge & Sons.)

A mania for bicycles, which has invaded all ranks and all countries, has given rise to this publication. There is no great instruction in it, but its author has collected some curious facts, and has illustrated them with quaint old engravings. He discourses casually of the go-cart of our childhood, and the dandy-horse of the earlier part of the century, and he gradually brings us through many subtle and complicated contrivances to the simple pair of wheels which are now so popular. The velocipede Derby at the Crystal Palace, the velocipede tournament in Liverpool, the race between three velocipedes from London to Brighton, the three days' journey of another trio from Liverpool to London, are the most notable instances of the general mania. But it does not stop short there. The bicycle is to be seen about the streets, walking on the pavement, darting in and out among the carriages, passing under the very noses of astonished horses, curving, gliding, balancing, and even overturning. A few days ago we saw a clerk in one of the public offices drive up to the door on a bicycle, and wheel it in before him. The two stoutest men of our acquaintance talk of starting a similar vehicle. Its use has been recommended to country clergymen. In Wales, as we are told by the Postmaster-General, it is employed by the letter-carriers, who are only following the example set them by their French colleagues in 1840, according to the writer of this book. A Dutch lady, who has earned a name in African travel, is said to have imported a bicycle into Barbary; but as she found it was not adapted for the sands of the Great Desert, she

made a present of it to the Pasha of Tripoli. There may be a question whether three tails would balance properly on two wheels, as it has been already suggested that bicycles, like outriggers, require a man's hair to be parted in the middle; but the most dreadful accident recorded in connexion with the bicycle is to be found in one of Hans Breitmann's ballads. While the "philosopede," as Breitmann calls it, was going at a tremendous pace, the driver's feet slipped outwards from the treddles, he came down astride of the wheel, and the wheel, like a circular saw, cut him in two exact halves. Velox has not warned his readers against any such fate. This, perhaps, was hardly necessary; but we should not advise them to mount a bicycle without some more definite instruction than is given in this volume.

*The Gospels Consolidated; with a Copious Index.* (Bagster.)

WE confess to a dislike of Harmonies or Diatessarons. The four Gospels by their very nature refuse to be compressed into the artificial trammels which many devise for them; and the more they are understood, they will appear more awkward in such bonds. The present compilation is a Diatessaron, or a continuous narrative framed out of the four Gospels. It is very carefully executed, and is furnished with good indexes. The author seems to be scrupulously exact and literal. The reader is enabled to see with ease the source whence each part is derived. In the construction of the narrative every word of each Gospel is incorporated, except when the same words are found concurrently in more than one Gospel, or where the forms of concurrent expressions are such as not to admit of their coalescing. In the latter case the words not incorporated in the text are noted in the margin. Every word of the four Gospels is found either in the text or the margin. The volume may be useful to some; to most, however, it will be worthless. It belongs to a class of books that hinder a right apprehension of the Gospels. The idea of fitting the fourth Gospel into a narrative consisting mainly of the synoptists is preposterous. The compiler has found it impossible to avoid uncouthness and awkwardness in many places; for example: "Every kingdom divided against itself is brought to desolation. That kingdom cannot stand. And every city or house divided against itself cannot stand, but falleth. And if Satan cast out Satan, he is divided against himself; how shall then his kingdom stand? If he rise up against himself, and be also divided, he cannot stand, but hath an end." Again: "Then was brought unto him one possessed with a devil, and it was blind and dumb: and he healed him inasmuch that it came to pass," &c. The idea of the demon being blind as well as dumb, is unsupported by the letter of Scripture. In this case the accounts of Matthew and Luke are confusedly combined by the compiler. In the interests of Biblical criticism such harmonistic attempts should be discouraged. Events are put out of their proper chronological places; and the same occurrence or speech, because it is differently reported by the evangelists, is manufactured into several occurrences or speeches. Thus, Luke xii. 22-31 is put some time after the sermon on the mount as given by Matthew, though it is really compiled from, and therefore the same as, Matthew vi. 25-33. All this is adverse to right interpretation.

*The Bahamas: a Sketch.* By Surgeon-Major Bacot. (Longmans & Co.)

THE history, the climate, and the general characteristics of the Bahamas are sketched pleasantly enough in this little book. In the earlier part of the history we meet with pirates, and some remarkable details of their manner of life are given us. Later on we come to blockade-runners, which stimulated the commerce of Nassau to an extraordinary degree. The account given of the winter climate explains the choice of Nassau as the Mentone of consumptive New Yorkers.

*The Baths and Wells of Europe, their Action and Uses.* By John Macpherson, M.D. (Macmillan & Co.)

Dr. Macpherson classifies the principal baths and springs according to their properties, and a concise but very interesting sketch gives invalids and their

advisers all that they need in the way of general information. We cannot expect him to go much into detail in so narrow a compass, but he hits off the characteristic features of each place with touches that are often happy, and he excites in us a wish to try the baths to which we are strangers, and to return to those which we have already visited.

*Queer Customers: What they did and what they didn't.* Promiscuously set down by their contemporary, Bartle O'Barry. (Routledge & Sons.) THESE are chiefly Irish stories which try to be very smart, and fail.

*Dr. Harold's Note-Book.* By Mrs. Gascoigne. (Longmans & Co.)

SO far back as four years ago the imaginary physician who gives the title to this collection of reprints from *All the Year Round*, gave us some pleasant little confidences of very much the same sort as these—a very material distinction in favour of this last series being that it is in one little volume instead of, as in the former case, in three volumes. We have more than once before now avowed a tender liking for such single volumes of stray stories; and no better specimen need be wished for than this of Mrs. Gascoigne. It is as a whole interesting and well-written; and one "note" in particular, proving with mathematical certainty, the startling paradox that with ordinary luck and consistent self-denial a servant may save in four years about twice the amount of his four years' wages, we commend to the special attention of mistresses and servants, as a usefully suggestive subject of thought for both. Not only in pointing morals, however, but in pleasantly whiling away an occasional languid lazy half-hour, all these tales are worthy of the honour of being allowed to do double duty, and so give those (we suppose there are one or two such eccentricities to be found in the world) who do not take in *All the Year Round* an extra chance of making acquaintance with one of its most frequent contributors.

*A Course of Six Lectures on the Chemical Changes of Carbon.* By William Odling. (Longmans & Co.)

Dr. Odling's lectures are always good: they are distinguished by their clearness, and by the completeness of their experimental illustrations. These Lectures on Carbon are especially so. They were delivered before a juvenile auditory at the Royal Institution of Great Britain during the Christmas holidays of 1868-9; and the Fullerman Professor of Chemistry evidently bent himself to his task with pleasure. The illustrations were so complete, and the explanations so simple, that the youngest intelligent boy or girl could follow him with ease and delight. Those qualities, however, do not appear to us to fit those lectures for reproduction. As they are here reprinted from the *Chemical News*, with notes by Mr. W. Crookes, they form a readable little volume, containing, of course, much valuable information; but as the lectures were designed to reach the mind through the eye as well as the ear, they lose one of their elements, and speak less perfectly, as filtered through this diluting medium. If Dr. Odling wrote a book on carbon for the young, it would differ materially from the volume before us; and we are sure it would be more pleasing and more instructive than these reprinted lectures, which are, nevertheless, very faithful reproductions of the discourses delivered by Dr. Odling.

*Illustrations of British Antiquities, derived from Objects Found in South America.* By the Rev. A. Hume. (Liverpool, Brakel.)

THIS pamphlet contains the substance of a lecture delivered by the author to the Historic Society of Lancashire and Cheshire. It is now privately printed for distribution to friends and fellow-students. The author's leading idea is a very good one, being that of illustrating what is antiquity with civilized nations—our own, for instance,—by inquiries respecting objects which are still used by barbarous and semi-barbarous races. Thus, geography serves in the place of history, and the various stages of past life in an advanced nation are displayed by the present condition of races less advanced. Mr. Hume does not believe that the so-called periods of advancement by certain peoples



are or can be sharply defined in the same society or nation. Some individuals are, he truly says, centuries ahead of others, their contemporaries and fellows. In short, with the Ancients, the Bone Period overlapped that of Bronze, and this in turn melted, so to say, into that which we are accustomed to style the Iron Age. Among the less settled peoples of America, the author finds illustrations to his purpose. With the nomadic, or progressing habits of life, temporary residences involve corresponding practices and buildings that are to the last degree flimsy and of wood. Such were the habitations of our ancestors in general. In this part of the text we find nothing new or strange: it hardly needed the citation of mediæval writings and drawings to inform us that, whatever Lord Palmerston might have ventured to say about our national domestic architecture being represented by fortresses, such as Rochester Castle, no one—not even the jaunty Premier—believed that these edifices were other than such as we now call castles, where men no more commonly dwelt than they now reside in the bomb-proofs of Chatham and Portsmouth. The parallelism that is insisted on by the author as the foundation of his discourse is no less complete than obvious. That skin brogues have been found in Man and Ireland, and still serve in South America, it needed no traveller to tell us; but we may be thankful to Mr. Hume for bringing the facts together. As it is, the Great Western Railway and a pony may, between breakfast and dinner, put any one from London in nooks of Wales where contrasts greater than that which is thus implied are observable. The wooden shoes of King Alfred's time still obtain in London slaughter-houses. We have often seen threshing by cattle-hoof, as in the East from time immemorial, and cider-presses that are effective by means of a great stone instead of a screw.

We have on our table *The Bible the People's Charter*, by Michael Thomas Sadler (Longmans),—*Church Restoration, its Principles and Methods*, by the Author of 'Ecclesia Dei' (Longmans),—*The Perfect Man; or, Jesus an Example of Godly Life*, by the Rev. Harry Jones, M.A. (Rivingtons),—*Lessons on the Cross and Passion: Six Lectures delivered in Hereford Cathedral during the Week before Easter, 1869*, by C. J. Vaughan, D.D., published by request (Macmillan),—*The Furnace; or, Truths for Hours of Trial*, by the Rev. J. Hiles Hitchens (Clarke),—*The Military Institutions of France*, by His Royal Highness the Duc d'Aumale, translated and annotated, with the author's consent, by Capt. Ashe (Chapman & Hall),—and *Our Bodies: an Elementary Text-Book of Human Physiology*, with 100 Questions for Examination, by Ellis A. Davidson, with Illustrations (Cassell).—New editions of *The Oxford Reformers: John Colet, Erasmus, and Thomas More; being a History of their Fellow Work*, by Frederic Seebohm (Longmans),—*The First Series of Hazlitt's Table-Talk: Essays on Men and Manners* (Bell & Daldy),—*The Money, Weights and Measures of the Chief Commercial Nations in the World, with the British Equivalents*, by W. A. Browne, LL.D. (Stanford),—and *Letter on Corpulence, addressed to the Public*, Fourth Edition, by William Banting (Harrison).—Also the following Pamphlets: *Two Opinions (Protestant and Roman Catholic) on the Irish Church Question: Disestablish and Disendow None*, by Charles Tennant, and *Disendow All or None*, in a Letter from Edmund S. Foulkes, B.D. (Longmans),—*Can it be True: an Inquiry as to the Endlessness of Future Punishment*, by William Miall (Stock),—*The Rifle Volunteers: a Letter to Commanding Officers*, by Major-Gen. M. Murdo, C.B. (Murray),—*Our Volunteer Army: a Plan for its Organization*, by James Baker (Macmillan),—*The Militia: a Few Suggestions for its Efficient Organization*, by an Officer (Wilson),—*A Retrospect of the Afghan War with Reference to Passing Events in Central Asia*, with Map and Appendix, by Major-Gen. Sir Vincent Eyre (Allen),—*Answer to 'Who is the Real Enemy of Germany?'* Pamphlet, by Arnold Henry Heinemann (Asher),—*Judgment of the Press of the United Kingdom, America and the Continent of Europe upon a Subject of Great National, Social and Economic Importance which now occupies the Attention of the Imperial Government, and cannot*

*fail to create a New Currency suitable to the Daily Wants of the Nation* (Manchester, Kirby),—and *Regulations and Constitution of the Colonial Society*.

## LIST OF NEW BOOKS.

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Trollope's (Frank) A Woman's Error, 2 vols. cr. 8vo. 21/ cl.

## "THE SPACIOUS FIRMAMENT ON HIGH."

Maidstone, June 8, 1869.

I have paid close attention to the very interesting discussion as to the authorship of this noble hymn; and it strikes me that one item of internal evidence has been hitherto overlooked. I allude to the palpable adhesion to the Ptolemaic theory of astronomy, which is enunciated in the first two lines of the last verse—

What though, in solemn silence, all  
Move round this dark terrestrial ball;

where the earth instead of the sun is made the centre of our system. Is it probable that Addison could have committed this mistake? It is not only highly improbable, it is almost morally impossible; for there can be no doubt that he had adopted the Copernican theory, and if he had written these two lines at all, would have expressed them somewhat in this manner—

What though, in solemn silence, all  
Move round their bright imperial ball.

That Addison actually held the sun, and not the earth, to be the centre of our system, I am able to prove from his own pen. In an exquisitely beautiful paper on the religious lessons suggested by the aspect of the midnight heavens (the exact number of which I cannot at this moment supply, but it is transferred from the *Spectator* into the *Spirit of the British Essayists*, and bears the signature C), occurs this sentence:—"Were the sun, which enlightens this part of the creation, with all the host of planetary worlds that move about him, utterly extinguished and annihilated, they would not be missed more than a grain of sand upon the sea shore." Addison, then, could not have been the writer of the hymn.

I perceive, in the last *Athenæum*, that both Mr. Bolton Corney and Mr. S. W. Christophers claim the honour for Dr. Isaac Watts. But if Addison was acquainted with the true astronomical theory, much more must Watts have been acquainted with it; his mind being, of the two, more addicted to scientific studies, whether metaphysical or physical. Among the various publications of Dr. Watts I find mentioned an 'Elementary Treatise on Astronomy and Geography.' In preparing that treatise (say when he was twenty years of age), he must have made himself familiar, either at first or second hand, with the writings of Copernicus, of Galileo, and perhaps of his own great cotemporary, Sir Isaac Newton, whose magnificent generalizations had then been some seventeen or eighteen years before the world. We may conclude, therefore, that no more than Addison, and much less than Addison, could Watts have perpetrated the false astronomy of the last verse.

Thus, of the three candidates as yet proposed, Marvell remains as the only one eligible to the vacant distinction. Immersed in politics from his early manhood, his best thoughts and affections devoted to his country, it is not likely that he was acquainted either with the speculations of Copernicus, or the telescopic achievements of "starry Galileo"; while the book announcing Newton's discoveries did not appear till some years after

the incorruptible patriot had gone to his reward. Marvell, then, might have both lived and died in perfect ignorance of the new astronomy; and, so far as this item of internal evidence is concerned, might have been the author of the hymn.

R. E. B. MACLELLAN.

## THE PRINCE OF WALES'S VISIT TO EGYPT.

Shelton, Staffordshire, June 7, 1869.

Sir Gardner Wilkinson's vindication of the precedent and English attribution of the origin of the ancient Egyptians to an Asiatic source in the last *Athenæum* seems to be complete. In this communication, Sir Gardner Wilkinson alludes pointedly to "the features" and "the formation of the skull" of the ancient Egyptians. As such a basis is taken by one so accomplished in all Egyptian lore for his argument, it appears scarcely proper to pass by the writings of one who devoted more attention to the study of these features and this formation than probably any one before or since. I allude to Prof. Morton, of Philadelphia, a very able and honest observer. In his 'Crania Ægyptiaca,' 1844, one of his conclusions was that "the Egyptian race was modified by the influx of the Caucasian natives of Asia and Europe." This is almost the same view as that of "Mariette Bey," Professor Owen, Sir Gardner Wilkinson, and others. But this was not by any means the mature and final opinion of Prof. Morton. Such we learn from a MS. published after his death. ('Types of Mankind,' 1854.)

Speaking of the Nilotic Race, in which he includes the ancient Egyptians of the pure stock and the modern Fellahs, Morton says, "I am compelled, by a mass of irresistible evidence, to modify the opinion expressed in the 'Crania Ægyptiaca,' viz. that the Egyptians were an Asiatic people. Seven years of additional investigation, together with greatly increased materials, have convinced me that they were neither Asiatics nor Europeans, but aboriginal and indigenous inhabitants of the Valley of the Nile, or some contiguous region; peculiar in their physiognomy, isolated in their institutions, and forming one of the primordial centres of the human family"—p. 318. J. BARNARD DAVIS.

Bekesbourne, June 7, 1869.

Sir Gardner Wilkinson, in his communication printed in your last number, seems not to appreciate the significance of the discoveries made by Mariette Bey, which were so deservedly brought to public notice by Prof. Owen, and so lucidly expounded by him at the anniversary dinner of the Royal Geographical Society.

The point—as it had at once presented itself to me when in Egypt in January, 1862, and my attention was directed to it by Dr. Schnepf, Secretary of the Egyptian Institute at Alexandria,—is, that we owe to M. Mariette the actual discovery, in the north-easternmost portion of Egypt, of a race of men of a type quite different from the Egyptians, both ancient and modern. I so expressed myself at the time to Dr. Schnepf, pointing out to him that these people are the remains of the ancient Mitzrites, called "Egyptians" in the translations of the Hebrew Scriptures, of whose existence as a people distinct from the Egyptians themselves, by whom they were subjugated, and into whom they subsequently became merged, and so became lost as a separate nation, a memorial has been preserved, independently of those Scriptures, in the legendary history of the Hyksos, or Shepherd Kings.

In a paper 'On the Complexion of the Ancient Egyptians,' read before the Royal Society of Literature on March 24, 1836, and printed in the third volume of the Society's *Transactions*, I expressed the opinion that there were no means of reconciling the discrepant evidences on the subject therein discussed, "except by the hypothesis which is advocated in my 'Origines Biblicæ' [published in 1834]; namely, that the natives of ancient Egypt were derived from two distinct original stocks; the one, and the earliest possessors of the country, being of Ethiopian descent, who entered Egypt from the south; and the other being the people who are mentioned in the Hebrew Scriptures under the name of מִצְרַיִם (*Mitzrim*), or Mitzrites, who, in all the translations of those Scriptures, from the Septuagint downwards, are incorrectly called Egypt-



tians; and their country, Mizraim, is, in like manner, improperly designated Egypt, and whose original country was not any portion of Egypt itself, but was situate wholly to the eastward of the Isthmus of Suez. The former of these two peoples was, as may well be conceived of a race which came from the south, of a dark colour, approaching to, if not actually, black; and it is to this people that are applicable...the descriptions of Æschylus and Herodotus...The latter people, the Mizrites, being sprung from an Arabian and northern stock, could not have been of much, if any, darker complexion than the Israelites themselves."

This is the people whose remains have been exhumed by M. Mariette, and who are described by Prof. Owen as "certainly not African, not Ethiopian, but Asiatic, with indications of a more northern origin than the Assyrian or the Hindoo." And he adds the remark, most important zoologically as well as historically, that "to the Arabian shepherds, Hyksos, or Sheiksos, Egypt was indebted for the horse as a beast of draught. Previous to this Philistine or Arabian invasion, the manifold frescoes on the tombs of Egyptian worthies show no other soliped than the ass. The dromedary was a still later introduction."

But we know, from numerous passages in the Hebrew Scriptures, that both the horse and the dromedary ("camel") existed among the people under whose king the Israelites were in bondage. Consequently, it is the merest truism to say that this people, who in the earliest known period of history possessed the two animals in question, are not the people among whom, as their sculptures and frescoes demonstrate, these animals were a late introduction.

I may mention that this argument, as regards the horse, was made use of in page 273 of 'Origines Biblicæ,' and as regards the dromedary ("camel"), in page 48 of my 'Vertheidigung gegen Dr. Paulus' (Leipzig, 1836).

Reverting to the question of the origin of the primitive Egyptians, as distinct from the Mizrites, I believe that Herodotus was substantially right in saying (Euterpe, xv., Cary's Translation, page 100)—"For my own part, I am not of opinion that the Egyptians commenced their existence with the country which the Ionians call Delta; but that they always were since men have been; and that as the soil gradually increased, many of them remained in their former habitations, and many came down lower; for anciently Thebes [or more properly the Thebaid]—*Orig. Bibl.*, p. 161] was called Egypt."

By this the historian must be understood to mean that the Egyptians were a nation of southern and not of northern extraction; which opinion I believe to be the correct one, in opposition to that so long entertained by Sir Gardner Wilkinson and other Egyptologists, and now categorically reiterated by him.

But, in thus expressing myself, I must be understood not to mean that the primitive Egyptians were African negroes, or anything like them. "On the contrary," as I stated in my paper in the *Transactions of the Royal Society of Literature*, already referred to, "I conceive the negroes of Africa to be the descendants, in an extremely low state of degradation, of the primitive people, who first entered that continent by the way of Ethiopia, and who were possessed of a much higher degree of cultivation than the Egyptians themselves; for it is manifest that this latter people, instead of advancing, were, until the period of the arrival of the Greeks, gradually descending the scale of civilization, and that the state of manners described by Herodotus and other writers (like that which we observe in the Chinese, among whom imitation is almost all that is left in the place of the intelligence possessed by their predecessors,) was the natural result of that degeneracy which, when unchecked, is inevitable to human nature."

This primitive people, who first entered Africa by the way of Ethiopia, came, as I have always maintained (see 'Origines Biblicæ,' pp. 158, 159), from the south of Arabia, whence they "crossed over into Ethiopia, and settled there; becoming an aboriginal inhabitants of that country, and

being, in fact, the stock from which, in the progress of time, has sprung the greater portion of the negro nations by whom the vast continent of Africa is peopled." And thus far I agree with Sir Gardner, "that they are not of African extraction, but that, like the Abyssinians and many inhabitants of the known valley of the Nile (i.e. of the Blue River), they bear the evident stamp of an Asiatic origin."

This question, however, is entirely apart from the one now so prominently placed before the world by Prof. Owen, which is that of the radical distinction between the two races of man in the north-eastern-most corner of the continent of Africa; the one being the Mizrites, or "shepherds," who were the possessors of horses and dromedaries ("camels"), and among whom the Israelites were in bondage, and the other being the Egyptians of profane history, among whom, as their monumental remains demonstrate, these animals were not introduced till a comparatively late period. And I hail the bringing this forward to public notice by Prof. Owen not merely as one of the good results, but probably as the best and most important result, of the visit to Egypt of the Prince and Princess of Wales.

CHARLES BEKE.

#### THE BREITMANN BALLADS.

60, Paternoster Row, June 8, 1869.

It is with reluctance that I again bring the subject of the Breitmann Ballads before your notice; but Mr. Hotten, not content with the wrong he has done to the author, has in some of the notes to what he facetiously calls a "new and complete edition," thought proper to attack me personally in my capacity as editor of my edition of these now famous lyrics. Mr. Hotten had no right, and indeed it was gratuitous on his part, to name me as the editor, as I had never publicly announced myself as such. But let that pass, inasmuch as I am quite ready to assume the responsibility. In fact I have reason to be grateful to him, for there is a Nemesis in everything, and, in one of the notes I am speaking of, Mr. Hotten (or maybe his learned co-editor, H. L. W.) has been guilty of such an absurdity that I cannot resist the temptation of bringing it to light from its obscure hiding-place. My so doing will, at the same time, point out a novel danger to which successful American writers are now exposed, viz., that of having their texts corrupted and their meaning misinterpreted by editors who are as incompetent as they are intrusive.

The following is the state of the case:—Mr. Leland describes in Breitmann's 'Christmas' a masquerade-procession, in which some of the heroes, real and fabulous, of early German times are passed in review before the spectators. In the poet's words—

Denn vollendet Quintilius Varus who carry a Roman yoke,  
Und arm in arm mit Gambrinus coom der Allemane Chroc.

I believe that the ordinarily intelligent reader would see in this passage that the poet, in order to complete his fun, invented, in contrast with Gambrinus—who is a kind of beer saint in the Low Countries and Germany—a sort of Grog (brandy) saint, to whom he gave the appropriate name of *Chroc*, with very good reason, as I shall presently show. However, Mr. Hotten, in his eagerness to make "funny" and "original" notes, completely misses the point, and explains—*rîsum teneatis, amici!*—"Chroc" as meaning *Ger. Krug*; *Eng. mug, jug*; in other words, "King Gambrinus walking arm in arm with an Alemannic mug"! He closes the announcement of this erudite discovery with the following characteristic remark:—"The editor of another edition of the present volume, a German by birth, says: 'Chroc.—An Alemannic hero unknown to history' (!)"

In reply to this attempted sarcasm I may remark, that my notes were written for persons of education, and it would have been incompatible with the views I hold of the duties of an editor, if I had ostentatiously put forward such knowledge as, I must assume, the readers I had in view possess in common with myself. My note on "Chroc," which "J. C. H." and "H. L. W." find fault with, conveys as much information as the reader probably requires to have about "Chroc," viz., that

he is a hero of legend, and not of authenticated history. I might have added to my note, had I not wished to avoid a display of pedantry, that a certain "Chroc" is mentioned by Gregory of Tours (*Horum temporum*,—sc. Valeriani et Gallieni—et *Chrocus*, ille Alamannorum rex, commoto exercitu, Gallias pervagavit. *Historia Francorum*, i. 30), but that his testimony regarding "Chroc" has not met with general acceptance by the historians.

Ex uno disce omnes. It would be easy to pick out other precious bits from Mr. Hotten's "original" notes, but—

Jam lector queritur deficitque,  
Ohe, jam satis est. . . .

NICHOLAS TRUBNEE.

#### ASSYRIAN LAW TABLET.

June 3, 1869.

Few persons would suppose from Mr. Sayce's letter in the *Athenæum* of May 29th that the tablet to which he referred, and which he stated to contain a code of laws "older than the Mosaic legislation," was graven in the time of Assur-bani-pal, King of Assyria, who commenced his reign B.C. 668, about 800 years later than Moses. The passage which Mr. Sayce did not translate, and which states this fact, is as follows:—"Seventh tablet (of the series commencing with the words) 'to (be) with him.' Writings of Assyria, like the old (copy), written and explained. Country of Assur-bani-pal, king of nations, King of Assyria." It will be seen from this that the tablet was copied from an older one; but we have no evidence as to when the original was written; and certainly we have no proof that it is as old as the Mosaic Code. As an evidence of its antiquity, Mr. Sayce gives the fact that *atta* is used for both masculine and feminine of the pronoun "thou"; but *atta* is only used for the feminine once, and on column 3, the correct feminine form *atti* is used in the following sentence, *ul-ummi atti*: "Not my mother thou (art)," i.e. thou art not my mother. The one case where *atta* is used instead of *atti* may be an error of the scribe. There is another instance of the substitution of masculine for feminine forms on the same tablet in the case of the verb *iktabi*, "he shall say," which in two instances is used for *taktabi*, "she shall say." Similar errors are found in documents of the age of Assur-bani-pal, and I cannot think the occurrence once of *atta* for *atti* an evidence of extreme antiquity.

Mr. Sayce gives the paragraphs in reverse order; those he numbers I. stand on the Tablet after those he marks II.

A translation of part of this Tablet has been published by Mr. Fox Talbot† in his 'Assyrian Glossary,' page 37. There is a difference between Mr. Talbot and Mr. Sayce in the following particular. Mr. Talbot translates, "If a woman shall repudiate her husband, and shall say to him, 'thou art not my husband'"; while Mr. Sayce writes, "If a wife say to her husband, 'thou art not my husband,' leaving out the verb *izir*, which means that she was unfaithful to her husband.

Both Mr. Talbot and Mr. Sayce read the first word in each paragraph "penalty," and put the word "if" after it; but this word "*summa*" itself means "if," and is used in other cases where there is no penalty. Mr. Sayce reads two-thirds of a maneh of silver and two-thirds of a bushel of corn; but the Assyrian sign means one-half, and is correctly translated by Mr. Fox Talbot. I here give a translation of the paragraphs relating to the law of father, son, husband and wife, which have been completed since the publication of the Tablet.

1. If a son to his father shall say, "thou art not my father," he shall cast him off, send him away, and for silver shall sell him.

2. If a son to his mother shall say, "thou art not my mother," her relatives shall cast him off, in the city they shall humble him, and from the house they shall expel him.

† An inscription which Mr. Sayce brought under the notice of your readers (*Athen.* No. 2142), and which he called a "hitherto unedited inscription," had been translated and published previously, by Mr. F. Talbot, in the *Transactions of the Royal Society of Literature*, Vol. 8, Part 1. Mr. Talbot there states that M. Oppert had first published it in his 'Expédition Scientifique,' page 333.



3. If a father to his son shall say, "thou art not my son," from house and ground he shall exclude him.

4. If a mother to her son shall say, "thou art not my son," from house and property she (?) shall exclude [him].

5. If a wife to her husband is unfaithful, and shall say, "thou art not my husband," into the river they shall throw her.

6. If a husband to his wife shall say, "thou art not my wife," one-half maneh of silver he shall pay [to her].

GEORGE SMITH.

#### GOSSIP FROM ITALY.

Naples, May 21, 1869.

IN the month of March advantage was taken of the visit of His Majesty, the King of Italy, to Naples to carry into effect the long-cherished desire to recommence excavations in Ercolano. They had been suspended for nearly half-a-century, partly for the reason that the ground above was occupied by buildings or was private property, and partly from the want of money. A piece of land, however, belonging to a priest having been expropriated and purchased, in the month of March the King initiated the interesting enterprise by giving 30,000 lire out of his private purse, and by the promise of further assistance for five years. Moreover, His Majesty struck the first pick into the earth. After hard and anxious work for two months, results are now becoming visible; and for the present I content myself with sending you a report of them, extracted from the *Pungolo*:—"The day before yesterday a large room was discovered, which must have served as a kitchen. It was provided with furniture and utensils such as in those times were used in domestic operations, and they are in many respects similar to those which are used in the present day. The most important of all was an 'Armadio' of wood, which appears to have been chestnut, remarkable for its singular construction, and which is the first that has been discovered either in Herculaneum or Pompeii. On account of the different modes in which these two cities were buried, Herculaneum presents greater richness in the objects brought to light than Pompeii, where everything has suffered much more from humidity, or from the fall of the fragments of the roofs of the houses. In the upper part, that 'Armadio' had a secretaire, the door of which fell down by means of an ingenious arrangement, as may be seen from the hinges, which are still found in their places. Under the secretaire were some drawers, and in the lower part two small doors, which opened outwards, such as are found still in 'Armadii,' used for preserving provisions. Unfortunately, as the whole was carbonized, it has been found impossible, as it was at first hoped it might have been, to preserve it. Besides this piece of furniture, so precious as illustrating the private life of that age, fourteen bronze vases, great and small, were found, but of little artistic value. A bronze candelabrum and a lucerna of the same metal are, however, of considerable value and importance. There were found also two small glass amphoræ, a small cup, also of glass, which served to hold millet-seed for birds, and some seeds of which still remain. Besides these articles were discovered various and different vases of terracotta, broken in many pieces, one of which contained grain; a marble statuette of a Roman sculpture, representing a faun; a marble table in several pieces, and a small slate table, also broken. The site where these objects were found was precisely that in which the King struck the first blow in March last."

H. W.

#### GREENWICH OBSERVATORY.

ON Monday last, June 5, the yearly visitation of Greenwich took place, when the usual Report of the Astronomer Royal to the Board of Visitors was read. The Report spoke of the buildings and grounds as being in tolerable order. The middle room of the south-east dome is now completely fitted up as Chronometer-Room, with ample accommodation of tables of chronometers, with large chronometer-oven, and with exposed railed out-house for chronometers to be placed in the open

air. The scale of all these permits the chronometer-boxes being placed with their lids open, and with the box-fronts towards the observer. The adjustment of the heat of the oven is easy and accurate. On the magnetic ground, a shed which has been used as temporary observatory is at present planted as a shelter for detached telescopes and telescope-stands. No alteration has been made in the magnetic observatory. No important interruption has taken place in the external galvanic communications. The courses of the wires adapted to the registration of spontaneous terrestrial galvanic currents have been entirely changed. The lines to Croydon and Deptford are abandoned; and for these are substituted, a line from Angerstein Wharf to Lady Well Station, and a line from North Kent Junction to Morden College Tunnel. At each of these points the communication with earth is made by a copper plate 2 feet square.

The question of railways through Greenwich is still unsettled. After abundant consideration of this question, remarking that there is no necessity for carrying London-Woolwich passengers through Greenwich, that the construction of the great sewer will render a thorough-railway far more annoying to the town of Greenwich than it might have been formerly, and that every facility for easterly communication may be given to Greenwich and to Deptford at very small expense, Mr. Airy, satisfied that, independently of any consideration of the Royal Observatory, it would be most advantageous to all parties (including the South-Eastern Railway Company) to lay aside all thoughts of a line through Greenwich.

The library was described as very valuable, and indeed almost a standard library, for physical subjects generally, but more particularly for astronomy, magnetism, meteorology, and optics. The transit-circle is in perfect order. The clocks generally are in good order. The chronograph barrel-clock and the chronograph generally are in good order. The reflex-zenith-tube and the altazimuth are in their usual efficient state. The Shueburgh equatorial and the Sheepshanks equatorial are both in a serviceable state. The south-east equatorial is in excellent condition.

The computations of the 7-year Catalogue, including the results of all the star-observations made in the years 1861 to 1867, are now completed and examined in every part, and preparations are begun for sending it to press.

The examination of the reductions of Bradley's first series of observations, as far as the reductions had proceeded, has been taken up by Mr. Stone. There is great want of correspondence of observations in the two elements; and of the stars on which we might reckon as additions to the recognized list, a large proportion are observed in only one element, sometimes right ascension, sometimes polar distance.

The approach of the transits of Venus has made it a duty of official astronomers to consider what steps ought to be taken now in preparing for their observation. With much care and with the consumption of much time, Mr. Airy examined into the circumstances of the two transits, and has come to the conclusion that after every reliance is placed on foreign and colonial observatories, it will be necessary for the British Government to undertake the equipment of five or six temporary stations. It is much to be desired that authority should be promptly given for procuring the instruments which will be required. On those by which local time and longitude will be determined there is no uncertainty; on the viewing-telescopes there may be some question.

Mr. G. B. Airy concludes, "In my last Report to the Visitors I considered the duties of the Royal Observatory as divisible into four classes: the utilitarian observations, &c. serviceable to astronomy and geography; the unceasing register of natural phenomena; the discussion of these phenomena; and the giving to the State, as far as possible; any assistance of a scientific character of which it may stand in need. The first, second and fourth of these classes have been steadily kept in view in the last as in preceding years. The third also has received full attention; as regards astronomy, from my first connexion with the Observatory;

and as regards magnetism, from a later year, when, in order to give a proper beginning to the complete reductions, they were made to commence from the first year of the magnetic establishment. But, as regards meteorology, the observations have not been discussed to the extent which their excellence and their possible importance seem to demand. I now contemplate entering upon a systematic reduction of the meteorological observations during the whole time of their efficient self-registration. And I propose, in the first instance, to endeavour to ascertain the laws of diurnal inequality of atmospheric temperature and evaporation temperature. My idea is, to divide the groups of days in which such reductions must be made, not necessarily according to the divisions of the calendar, but possibly in reference to other ascertained phenomena, as, perhaps, the direction of the wind. I am very desirous of receiving suggestions on the course to be pursued."

#### THE BRITISH MUSEUM.

THE Annual Report on the British Museum states the expenses of the establishment as estimated for the current year at 113,203*l.*, an increase of 13,823*l.* on the charge for last year. Of the former sum 50,465*l.* are for salaries and wages; purchases and acquisitions, 22,320*l.*; bookbinding, 10,920*l.*; building and repairs, 16,334*l.*; furniture and fittings, 6,184*l.* The number of visitors, 1868, was, exclusive of readers, 461,710, against 445,036 in 1867. 103,529 readers attended the Reading Room. There were 2,018 students' visits to the Sculpture Galleries. Total to all departments, 1868, 575,739, against 556,317 in 1867.

Mr. Watts reports of the Department of Printed Books great progress in arranging the Library and its Catalogue: the execution of the latter, A to M, to 310 volumes; also further progress with the remaining portion of the Catalogue, N to Z, and with the Music Catalogue, the Japan, Chinese, Hebrew Catalogues. Nearly 15,000 volumes have been sent to the binder. Average number of readers in this department, 353 per day. 42,331 volumes and pamphlets were added to the library during the year, and 33,403 parts of volumes, of which 20,130 were received according to the English copyright law, 105 under the treaties of international copyright, nearly 12,000 by purchase. In addition to the above, 5,773 articles were received, comprising play-bills, music, broadsides, songs, ballads, &c. Total, 81,507 received. The more important acquisition came in accordance with Mr. F. Slade's bequest, comprising specimens of elegant binding, a collection of Japanese books belonging to the late Dr. von Siebold, purchased.—Mr. Major reports progress in arranging and cataloguing the treasures of his Department of Maps, &c. The acquisitions here comprise 92 Japanese maps, a collection of the original charts of Capt. Cook, &c.

The Department of MSS. reports, by means of Mr. Bond, the revising of the Index to the printed Catalogue of Additions, 1848 to 1853, from Q to the end; and the publication of the Catalogue and its Index. Also progress with Class Catalogues, Indexes of writers, re-descriptions and revisions of former Catalogues of Charters, Rolls and Seals. Among the important acquisitions are a Flemish Book of Hours, of the latter part of the fifteenth century; the volume of Romances and Ballads used by Percy; portions of Capt. Cook's log-books of his first and second voyages, and the autograph copy of his journal of the latter; original letters from George the Third to the Marquis of Carmarthen; private letters of the Author of "Junius" to Woodfall, with sheets of the first edition of the collected 'Letters,' and other papers connected with the authorship of those writings; a volume of lute-music, composed by John Dowland and his contemporaries; the autograph medical case-book of Dr. John Hall, son-in-law of Shakespeare, 1622—1631; a note-book of S. T. Coleridge; two volumes of English Calligraphy, 1599 and 1650.—Mr. Rieu writes of important additions to the collection of Oriental MSS., and of progress with the Catalogues, comprising 757 of the former. Among these are 352 MSS., chiefly Persian &c



Arabic, relating to the histories of the countries of those languages; also 339 volumes on vellum, which were selected from about 1,000 volumes captured at Magdala.

The Department of Oriental Antiquities, under Dr. Birch, besides arranging its treasures, has acquired 660 objects, among which were many remarkable items purchased from Mr. Hay, including two bronze figures of Isis, mirrors, a bronze dagger with a gold handle; wooden figures of females holding cats, of fine workmanship, spoons, models, tablets, coffin-covers, scarabei, &c.—Mr. Newton, for the Department of Greek and Roman Antiquities, notes the removal of sculpture from the temporary shed to the interior of the Museum, and other works. Among acquisitions are a grotesque terra-cotta figure of an old woman, a bronze medallion inlaid with niello, bearing a head, probably of one of the Claudian family; hydriae, amphoræ, mural paintings, lamps and vases purchased from M. Castellani; bronzes; a head, life-sized, winged, bound with a diadem—a very beautiful example; an engraved mirror, 1 ft. 4½ in. high; a head in the form of a vase, with interesting Etruscan inscriptions; antiquities from the Woodhouse Collection, consisting of bronzes, disks, reliefs, a statue of a lion, and a large number of miscellaneous objects. The researches of Vice-Consul Billotti and Mr. Wood at Ialysus, Rhodes and Ephesus have been rewarded by interesting discoveries of Græco-Phœnician character, inscriptions and other antiquities relating to the civic history of Ephesus.—Mr. A. W. Franks reports, for the Department of British and Mediæval Antiquities, improved arrangements and considerable repairs and processes for preservation. Also 1,005 acquisitions, exclusive of the Slade and Christie Collection, which we before described. Among other new objects are celts and weapons of bronze and stone; a series of 410 antiquities from the Collection of D. G. Klemm, of Dresden, comprising many of great rarity, a helmet, dagger, and armlets, the wooden handle of a bronze palstave found in the ancient salt-works of Halbein, Austria, and a large series of sepulchral urns from Lusatia, Silesia and Saxony, remarkably like, in some of their forms, early British specimens,—the remains of a Roman enamelled vase from the Bartlow Hills,—an ivory Roman sword-pommel, a very early bronze figure, Irish,—an early Byzantine hanging lamp,—a Norwegian wooden calendar, in the form of a sabre,—and a considerable collection of Norwegian silver-gilt ornaments,—Abysinian antiquities, including a fine panel of Limoges work,—a necklace of filigree, said to have belonged to King Theodore's queen,—elaborately engraved processional crosses,—and a remarkable woven silk hanging, with sacred subjects,—a collection of iron weapons and implements, found near Kamp-tee, India, presented by Major G. Pearse,—finely preserved iron weapons, from tombs in the Neilgherry Hills, India.—Mr. Vaux reports, for the Department of Coins and Medals, progress in arranging and cataloguing; also the acquisition of 1,247 articles, of which 633 are Oriental, 217 Roman, 161 Greek. The last include a very rare silver coin of Populonia, a collection of *Æs* Grave of Italy, ten silver coins of Lycia, a unique semis of Tuder; also Roman medallions. The English coins include a silver penny of Jaenberht, Archbishop of Canterbury, during the reign of Offa,—an Anglo-Gallic mouton d'or of Edward the Third,—a rare groat of Richard the Third, with the archd crown.

Prof. Owen reports in general for the Departments of Natural History, progress in arranging and improving the exhibited collections. He complains, as before, of want of room; the additions numbering 35,552.—Dr. Gray details for the Department of Zoology the acquisition of 24,144 specimens, of which 17,144 are Annulosa; the printing of catalogues of Diurnal Lepidoptera, by Mr. A. G. Butler; and of Heteropterous Hemiptera, Part III., by Mr. F. Walker; also many important items of the additions.—The Department of Geology, under Mr. Waterhouse, has been employed in new arrangements.—The Department of Mineralogy, under Dr. Maskelyne, has acquired 1,036 specimens, including diamonds,

flexible sandstone; also that the great iron meteorite from Melbourne exhibits rapid decomposition: it has been varnished. Important results have been obtained in the laboratory regarding the mineral constituents of meteorites.—The Department of Botany, under Dr. Bennett, has received large additions, including lichens, mosses, algae, plants of Dalmatia, Styria, Sicily, Ceylon, Japan, Mauritius, California and other countries.

Mr. Reed reports of the Department of Prints and Drawings the re-arrangement of the Hutchinson collection of rubbings from monumental brasses,—the ordering of the contents of Mr. Anderdon's gift of prints and MS. notes in the Illustrated Royal Academy Catalogues, vols. iv. to xiii.,—the grouping of etchings by 495 English artists,—the re-arranging of the general collection, the most complete ever formed, of portraits after Vandyck, in four large volumes; also of the 303 sketches by De Louthembourg. Two leading points in the history of this Department during the past year have been, 1, the getting together large numbers of carbon-prints from Michael Angelo's drawings in the Louvre, Albertine Collection at Vienna, Venice, Florence, Milan, and Saxe-Weimar-Eisenach collections, 100 in number. This offers unprecedented advantages to the student. 2, The incorporation of the Hawkins collection of English satirical prints with those previously in the Museum; also the incorporation of engravings of foreign historical subjects in their proper classes, and the same with regard to portraits. Few public gatherings have increased in wealth so rapidly as that now in question. The Keeper notes the bequest of the extensive and valuable collection of engravings from Mr. F. Slade, which, since the Cracherode Gift, has not been equalled in importance as to the rarity and choice character of its items. It comprises rare specimens of Nielli, and prints of the school of Baldini,—fine examples after Mantegna, Vasasori, Mocetto, G. B. del Porta, Davet, M. Antonio, M. Schongauer, J. Van Mecken, Dürer, Van Leyden, H. Burgmair, L. Cranach, Rembrandt, Vandyck, A. Ostade, P. Potter, Hollar, C. Visscher, C. and S. De Passe, Callot, Wille, Faithorne, Hogarth, Desnoyers, Forster, Strange, Woollett, Anderloni, M. Morghen, Longhi, Garavaglio and others; also rare English portraits. Mr. Anderdon has, besides the illustrated Royal Academy Catalogues, presented 128 specimens of the skill of various members of the De Passe family. The purchases comprised drawings (Italian) by Giorgione, Titian, A. Canaletto and B. Pinelli; German, S. H. Grimm and Kobel; Dutch and Flemish, A. Vandevelde; French, A. Watteau; English, Girtin's volume of Pencil Sketches of Views of Paris. The purchases of etchings and prints comprise a brilliant impression of the Bacchanalian Frieze, by M. Antonio, the rarer of the two plates,—a remarkable collection of 189 small prints of the end of the fifteenth and beginning of the sixteenth centuries, as noted before by us,—nearly 100 "Hollars," some of which are very rare,—a unique print of St. George and the Dragon, by the Master of 1488,—a proof, unique, of C. F. Müller's 'St. John,' after Domenichino, and another of the Madonna di San Sisto,—a first state of the portrait of Rembrandt resting on a stone sill, by himself, probably the first impression of the plate, with indications of corrections which were afterwards made,—productions of Gericault, Étienne de Laune and C. Meryon,—100 examples of the finer works of Woollett, in various states. Of carbon prints large numbers are now on view, representing the art of Fra Bartolomeo, Raphael, M. Angelo, Da Vinci, Correggio, Titian, Holbein, Wolgemuth, Dürer, Baldung, Schongauer, Cranach, G. Pencz, Aldegrever and others. In gathering these transcripts Mr. Reed has done good service to students. The wealth of skill and learning thus made available will astonish those who are not familiar with the great collections of drawings, and, being massed, the whole is more useful than the parts. The Hawkins collection of satirical prints and drawings consists of nearly 8,000 works, dating from the beginning of the reign of James the First to that of Victoria. Many of these are extremely rare, were published in Holland, and, with their successors, are of great value to the student of art and history.

# OUR WEEKLY GOSSIP.

THE Porcupine put into Galway on the 5th inst. and sent news to London of the Dredging Expedition. We may state at once that, so far as it goes, the news is good news. The weather had been fine, and dredgings had been made at depths from 80 to 808 fathoms. Soundings, too, have been taken in places where previous soundings were few, and these will be appreciated by our Hydrographic Office. The 808 fathom dredging, which took 1,200 fathoms of line, brought up two hundredweight of Atlantic mud—a very treasure for those who know what remarkable things this mud yields under washing and intelligent scrutiny. The "winding in" of this find occupied an hour, the donkey-engine doing its work to full satisfaction. In a haul at 110 fathoms 408 large specimens of *Echinus Norvegicus*, and a living mollusk, with eyes, were brought up. But in addition to natural history, of which we shall have particulars by and by from Mr. Gwyn Jeffreys, the expedition has demonstrated that a new kind of thermometer for indicating the temperature at any depth gives satisfactory results. This thermometer (manufactured, we believe, by Casella) will be described by Dr. Miller at the next meeting of the Royal Society. If, as is believed, this thermometer is trustworthy, then all previous thermometers used in deep-sea soundings are wrong, for at the 808 fathoms depth it showed four degrees lower than the thermometer usually employed, and the same at 723 fathoms. And further, Mr. W. L. Carpenter, who is with the expedition, writes concerning the experiments on water taken at different depths, that the bottom water does not appear to differ from surface water in the quantity of contained gases, nor in specific gravity: the latter at 60° F. being always 1.0278. But the proportions of oxygen to carbonic acid and nitrogen differ greatly, for bottom water contains from two to three times more carbonic acid than surface water. And as regards the tests for organic matter in the water, there is an almost total absence of decomposing organic matter; but of matter in a condition ready to decompose there is a nearly constant quantity whether at bottom or surface. The importance of this fact will appear when the report on the expedition comes to be published. From this it will be understood that the expedition has made a good beginning. We shall probably next hear of it from Killybegs, on the coast of Donegal. In the course of a few weeks Dr. Carpenter and Prof. Wyville Thomson will take charge of the operations, and the scene of last year's dredging in the North Atlantic will be revisited.

The Council of the Palestine Exploration Fund will open this day (June 12th) an exhibition of relics, pottery and photographs from the Holy Land, at the Dudley Gallery, Egyptian Hall. If the collection is not very large, it is of singular interest to all Bible readers.

Mr. Helps has issued the third of his biographical studies, extracted, with improvements, from his large 'History of the Spanish Conquests in America.' The subject is 'Pizarro.' The book, which is highly readable, is well adapted for a school prize.

The Rev. Alexander B. Grosart proposes to include in his "Fuller Worthies Library" complete editions of the prose and verse of Henry Vaughan, the Silurist, in four volumes, and of Fulke Greville, "friend of Sydney, Councillor of King James," in four volumes; also the poems of Sir John Beaumont in one volume, and the poems of Joseph Fletcher in one volume. The volumes already on our table consist of the poems of Thomas Washbourne, of Giles Fletcher, and of Phineas Fletcher—the last, as yet, incomplete.

Among the new sections and arrangements of Prof. Huxley in his re-organization of the Ethnological Society is a Section on Comparative Psychology, which is intended to collect facts on a branch of study chiefly consigned to hypothesis.

At the Newspaper Press Fund Dinner Lord Houghton opened the proceedings by giving the Queen's health in a very brief form and striking phrase:—"The Queen, who reigns over a free



press and a free people." Capt. R. F. Burton in contrast referred to his experience in Paraguay, the press of which he illustrated by a minimum sample of the *Monitor of Ascencion*, printed on pine-apple paper. The *Revue des Deux Mondes* had denied that there was any journal in Paraguay. This number was rather dull, as there was only one massacre, but that was the decree for the execution of Lopez's brother-in-law. As a proof of the freedom of Paraguay, an order of Lopez was handed round, commanding the shooting of a poor soldier for visiting his nurse. Lord Houghton, out of compliment to our anonymous press, made an enumeration of anonymous works. Most of the religious books of nations were anonymous; their ballads were anonymous, the authors of Thomas à Kempis and of the Letters of Junius are unknown. He might have added that the assistance he so touchingly described as given by the Fund is to the anonymous sufferers and their families.

The American plants are on view at the Royal Botanic Gardens in Regent's Park; the most glorious mass of colour to be now seen in London. The present sunshine is a happy auxiliary to such a display.

Miss Kinkel, daughter of the famous German poet, is about to retire from the practice of music as a profession. Before leaving London for Bremen, in which city she will settle, she gives a farewell concert, at the Beethoven Rooms, Harley Street, on Monday, June 21.

Mr. Hotten has reprinted Prof. Goldwin Smith's speech on the Anglo-American question in answer to that of Mr. Sumner.

The Rev. W. E. Buckley, of Middleton Cheney, has undertaken for the Chaucer Society to search the Latin Fathers for the original of Chaucer's 'Parson's Tale.'

Mr. Robert White, of Newcastle, the author of a 'History of the Battle of Otterbourne,' &c., is now engaged in writing a 'History of the Battle of Bannockburn.'

The theory that King Arthur was a Northern ruler, which Mr. Glennie has just illustrated so fully, receives further confirmation from some independent investigations of the well-known antiquary, Mr. Scott Sturtees, of Sprotburgh. He identifies Blaise (= wolf in Welsh) and his inseparable Merlin with Lupus and his companion St. Germanus, and shows a most curious parallelism between the prophet and the saint. He puts Arthur on the Gwent, where he finds the remains of very large earthworks; and there, also, puts the Gwent-ceaster, which has been supposed to be the Hampshire Winchester. Mr. Sturtees's essay will probably appear with Part IV. of Mr. Wheatley's edition of 'Merlin' for the Early English Text Society.

Mr. Henry B. Wheatley is engaged in writing a history of Piccadilly. By tracking up the various misstatements of writers on the subject to their sources, and seeing how one after another has copied his predecessor's errors without inquiry, he has come to the conclusion that the only trustworthy writer of late days on London is Mr. Cunningham. His book is one of independent research. Mr. Wheatley suggests the formation of a London Archaeological Society, which should publish all the City documents, the Acts constituting the different parishes of non-City London, &c. There is plenty of work for such a society.

A stained glass window has recently been placed in the church of Hartwell as a memorial of the late Dr. Lee.

An ingenious plan has been devised for indicating localities and distances in London. The Thames, from the most eastern point to Westminster Bridge, and a line thence to Hyde Park Corner and Knightsbridge, are considered as an equator, from which it is proposed to measure distances of a quarter of a mile each towards the north and south, and denote them by increasing numbers, similar distances from west to east being denoted by alphabetical letters. Both numbers and letters are to be put up in every street and on every lamp-post, so that a person may readily ascertain in what direction he is going, and how far he has gone. Thus, by observing that he has passed from

A 3 to A 4, he may know that he has gone a quarter of a mile towards the north or south of the equatorial line. Similarly, his advance from A 4 to B 4 would show he had gone a quarter of a mile from west to east. Addresses might thus be given with greater precision and distinctness than at present, and many disputes about cab-fares be obviated.

The Larva and Beetle perhaps of an *Elater*, or "snap-jack," has been brought from Bahia, and was shown at the British Museum last Saturday. When seen in the daylight it is somewhat like a meal-worm, but more tapering at each end and rather more than an inch long, of a pale yellow colour, with a small red head. There are ten beautiful bright golden and green luminous spots on each side of the body, edging the stigmata and differing in brilliancy as the animal respire, the head emitting a most brilliant ruby light, like the lamp of a railway locomotive. The insect often lays on its side, forming a ring of beautiful lamps, with the ruby head in the centre. When the animal crawls in the dark it looks like a double line of yellow lamps, as it were following the ruby light. The light is much more brilliant and intense than that of the glow-worm, but the individual spots are smaller.

We draw the attention of numismatists to a curious passage in the 'Carnatic Chronology' (p. 32) of Charles P. Brown, the eminent Telugu scholar:—"The dates engraven upon coins are valued by European chronologists as good evidence. But the Hejri dates on coins stamped in India are not trustworthy. A Hindu banker, named Jagat Sett prevailed upon Japir Khan, when governor, (A.D. 1718,) to adopt the system of annual recoinage, and to establish a regulation that the Sicca Rupee should decrease in value in the 2nd, 3rd and 4th years in the proportion of 116 to 111. By this the government derived an advantage of about two per cent. duty on the recoinage. This was estimated to yield a revenue of three lacs per annum; the remainder, which is the greater part, was enjoyed by the shroffs (native bankers), who thus profited by the annual depreciation of the coin, amounting to nearly five per cent.—See Gladwin's 'Persian and Hindu Arithmetic,' quoted by Hickey, p. 55, who adds—'In 1772, the English Government in Bengal resolved to relieve the people from this oppressive tax; and decreed that from the 12th year of the reign of the present Emperor the rupee should always pass at its original value. Therefore the coin from that period is stamped with the 12th, 15th and 19th years of the reign; but the Hejri date denotes the year when they were actually coined.' This has led to a curious result. The silver rupee and the gold coin (called a mohur), though struck at Madras in 1818, and thirty years later, continued to bear a Persian inscription, declaring that they were struck at Arcot (where there has been no mint since 1800), in A.H. 1172 (which is A.D. 1758), in the reign of Alamgir; though that Emperor never ruled Arcot, and his reign ended in A.D. 1760."

The Convention of American Philologists will meet at Poughkeepsie on the 27th of July, and continue in session for some days, during which measures are to be taken to organize a permanent national society for the promotion of philological studies and research in America. Among questions to be discussed are:—How much of the time in a collegiate course of study should be given to the study of language?—How much of this time should be devoted to the study of the modern languages? Should the study of French and German precede that of the Latin and Greek languages? What position should be given to the study of the English language in our colleges and other high schools of learning? What is the most efficient method of instruction in the classical languages? What is the best system of pronouncing Latin and Greek? Should the written accent be observed in pronouncing classical Greek? What more efficient measures can be taken to preserve from destruction the languages of the aboriginal Indians of America? Some of these, as will be seen, are questions which have engaged the attention of English scholars.

The Hydrographic Commission appointed by

the Peruvian Government to survey the headwaters of the Amazon have worked steadily for some years, and are gradually making known the vast regions which lie between the Andes and the known parts of Brazil. One after another the tributaries, which in other countries would be in themselves great rivers, have been explored, and to these, as we learn by the last Report, has now been added the Ucayali. In a small steamer the explorers ascended this stream from its confluence with the Marañon to its origin at the junction of the Tambo and Urubamba—a distance of 772 miles. The country traversed is described as fertile, healthy, and populous, with a considerable amount of native trade. The exploration of the two affluents will extend the survey to the foot of the mountains, and open new fields for enterprise. The Report further mentions a particular interesting to geographers, that the Ucayali and not the Marañon should be regarded as the parent of the Amazon.

Dr. Stratmann is preparing a second edition of his 'Dictionary of the Old English Language, from 1150 to 1400 A.D.' He will give every word and form of the texts of that period that are printed.

The first fasciculus of Mr. Vigfusson's Icelandic Lexicon, with a grammar prefixed, is nearly ready for issue.

The twenty-fifth volume of the 'Histoire Littéraire de la France' has lately appeared, and deals with the literature of the fourteenth century. This great work was begun by the Benedictine monks of the congregation of St. Maur, and has been continued by members of the Institute of France. We have nothing approaching it for completeness and accuracy in England, and never shall have, we suppose, till our Early English Text and other volunteer societies, together with the Master of the Rolls and his editors, have printed all our early literature. Then some one will give us an abstract of it.

The Early Swedish Text Society has been at work above thirty years, says M. Gaston Paris, and has produced many works of great interest to students of antiquarian literature in general, as well as to Swedes. Swedish literature dates only from the thirteenth century, and consisted at first, like our own, mainly of translations. It has, like ourselves, a 'Flores and Blancheflor,' an 'Yvain' (the Knight of the Lion), a 'Valentine and Orson,' an 'Alexander' (a faithful rendering of the 'Liber Alexandri de Præliis'), a 'Bonaventure's Life of Christ' (translated in the thirteenth century, two hundred years before our English one), which are all now in print. The Swedish Text Society has also published several parts of a Collection of Old Legends, of Early Biblical Translations and Commentaries, and of a set of Rhymed Chronicles of the Middle Ages, as well as a volume of Trade Ordinances,—which we commend to the notice of Dr. Brentano, Mr. Riley, Mr. Cosmo Innes, and their fellows. In the Society's list is also the Saga of Didrik of Bern—a fifteenth-century abridgment of the Norse Thidrek Saga of the thirteenth century—and a poem on Frederick, Duke of Normandy, which has this special interest, that it was translated from a German version of an earlier French poem, and neither the French original nor its German translation is now known. Some old Swedish translations of parts of St. Bernard, and of the Legend of St. Gregory of Armenia are among the Society's texts; and its 'Revelations of St. Brigitte,' a Queen of Sweden, who died in 1373, have conclusively proved that the Swedish version was the original of the many Latin translations known from the fifteenth to the seventeenth century, and which were translated into most of the languages of Europe. We hope that some English scholar, or some Swede here, will work the Society's collection of old legends, and let us know what of special interest it adds to the general stock. All the Society's publications are in the British Museum, thanks to Mr. Watts.

The valuable library of illustrated works of the late John Dillon, Esq., has just been sold by Messrs. Sotheby, Wilkinson & Hodge. The following is a list of the prices of a few of the lots:—Butler's Hudibras and Remains, in 7 vols. 42s.



(Ellis).—Byron's Works, enlarged to 26 vols. 120l. (Holloway).—Byron's Hours of Idleness and English Bards and Scotch Reviewers, most extensively illustrated and bound in 3 vols. folio, 75l. 10s. (Harvey).—Scott's Life of Dryden, with an original Letter of Dryden and other illustrations, 22l. 5s. (Holloway).—Evelyn's Memoirs, superbly illustrated and bound in 4 vols. 122l. (same).—Gray's Works, with 30 Autograph Letters of the Poet, and other illustrations, in 5 vols., 67l. (same).—Johnson's Life of Pope, illustrated with many beautiful Portraits and Autograph Letters, 82l. 10s. (Harvey).—Account of the Murder of Thomas Thynn, Esq., and the Trial of Count Koningsmark, 26l. (Holloway).—Memoirs of Charles Mathews, the celebrated Comedian, 25l. 10s. (Ellis).—Mathews "at Home," 17l. 10s. (Thorpe).—Pepys's Diary and Correspondence, 50l. (Holloway).—Tytler's Life of Sir Walter Raleigh, with splendid Autograph Letters of this distinguished Navigator, Queen Elizabeth, Prince Henry, Robert Earl of Essex, &c., enlarged to 3 vols. royal folio, 265l. (same).—Ritson's Works, 28 vols., 26l. 10s. (Ellis).—Roberts's Holy Land, &c., in 8 vols., a coloured copy, 59l. (Wilson).—Spence's Anecdotes, on the largest paper and beautifully illustrated, 32l. 10s. (Ellis).—Dallaway's Sussex, in 4 vols. 71l. (Toovey).—Ormerod's Cheshire, large paper, 3 vols. 90l. (Holloway). The three days' sale realized 2,349l. 8s.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.—THE SIXTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admittance, 1s.; Catalogue, 6d.  
WILLIAM CALLOW, Secretary.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 53, Pall Mall.  
JAMES FAHEY, Secretary.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1s.

HOLMAN HUNT'S GRAND PICTURE, 'IL DOLCE FAR NIENTE,' painted in Florence, is NOW ON VIEW at Mr. MORBY'S GALLERY, 24, Cornhill.

SINAI, EGYPT, THE ALPS, including a large new Picture of MONT BLANC.—AN EXHIBITION OF WORKS BY ELIJAH WALTON. Pall Mall Gallery, 48, Pall Mall (Mr. Wm. Thompson's), from Ten till Six.—Admission (with Catalogue), 1s.

GERMAN GALLERY, 168, New Bond Street.—A SERIES of large PICTURES, the Seven Churches of Asia (wonderfully illustrating the fulfilment of the Revelation of St. John), and other Eastern subjects, painted by A. Svoboda during his Travels in Asia.—Admission, 1s.

EXCAVATIONS at JERUSALEM.—AN EXHIBITION of Ancient Pottery, Glass, and other relics found in the shafts of Lieut. Warren, with Models of Jerusalem, Photographs, &c., is NOW OPEN at the Dudley Gallery, Egyptian Hall, Piccadilly.—Admission, 1s.

## SCIENCE

*Chips and Chapters: a Book for Amateur and Young Geologists.* By David Page, LL.D. (Blackwood & Sons.)

It is the business of working geologists to make Chips, as it seems to be that of Dr. Page to make Chapters. What Dr. Page's number of years may be we do not know, and are not concerned to inquire; but conjecturing his years by the number of his publications, he must be patriarchal. As we have noticed his numerous books, we have thought, especially of late, that each one would surely be his last; but the appearance of another convinces us that we shall hardly survive to commend his actually last book; for what studious Londoner can hope to equal the obstinate vitality of a Scotch patriarch?

One consequence of Dr. Page's prolific authorship is that his latest books partake of the character of a conglomerate. However solid the rock, we see that it contains fragments of pre-existing rocks. The breccia may be neatly cut and polished, but the well-worn pebbles of the old rocks only appear more conspicuously. Vulgar quarry-men call this kind of rock "plum-pudding stone," and Dr. Page must allow us to say that he is in danger of becoming pudding-paged.

Dr. Page has been, as he tells us, for thirty years a geological lecturer, and we apprehend that this volume of 'Chips and Chapters' is a conglomerate of study-worn lectures,—the spoken sharp angles being rounded off, and the whole presented with a literary polish.

The author has here struck off a couple of dozen "Chips" in the form of "Chapters," and they are all "Chips of the Old Block." We mean no disrespect to Dr. Page by this proverbial quotation, but simply that they are like what he has previously chipped off, and may, for aught we know, chip off still for some years to come. He cannot write without writing sensibly; but it may, perhaps, be as sensible to write no more, now that he has arrived at the stage of Conglomerate publications.

We shall only pick up one or two of Dr. Page's Chips, and say a word or two about them. In one Chip, entitled 'Geology and Modern Thought,' the author, in a few pages, touches upon an interesting topic,—perhaps the most generally interesting in the book. Dr. Page observes—"Had the leading geologists of this country always given full and free expression to their opinions, the opponents of geological generalizations, who are in general as ignorant of the facts of the science as they are of what is going on on the surface of Saturn, would have long since been silenced; and it is just because of this timidity and reticence that we have still to encounter their outcry against the 'dangers and disturbing tendencies' of the conclusions to which we are compelled to arrive at, by a study of the facts and phenomena that surround us."

Now, declining to notice the little faults of this sentence, it cannot be said that it really expresses the truth. Of late years there has been on the part of geological writers no timidity whatever, but quite the reverse. They have said and written what they pleased, reckless of the displeasure or disturbance they might occasion. Dr. Page himself, in his recent little book on Man, which we forbearingly noticed on its appearance, has certainly spoken without timidity or restraint, and has, as we find, done by it more harm to many minds than good to geology. One thing, indeed, is quite true, that the opponents of sound geological generalizations are as ignorant of the facts of the science as they are of what is going on on the surface of Saturn. We limit ourselves to the sound generalizations, by which we mean those which all accredited and practical geologists agree by common consent to accept. Yet even these cannot be forced upon unwilling and incompetent minds. The prevalent ignorance of Geology is not due to reticence or to timidity on the part of geologists, but simply to the incapability of many ordinarily educated persons to comprehend scientific reasoning. Throughout this volume Dr. Page judges things from the Scotch point of view. Near Arthur's Seat or Salisbury Craigs a man naturally learns some geology; but on Primrose Hill or Blackheath he may be as ignorant of this science as a judge or a peer.

"Less than a century ago," says the author, "the instantaneous creation of the solid framework of the earth was a matter of universal belief; now, any man of ordinary education knows that the rocky crust has been gradually formed by aqueous and igneous agencies—that it has undergone a thousand modifications, and is still under the operation of these forces, passing on to other and newer aspects." But this is unfortunately what multitudes of men of ordinary education do not know. There are coteries and little societies and large orders of otherwise educated men who shun, or dislike, or deny, or are utterly indifferent to the fundamental principles of geology. If Dr. Page were

to see some of the publications which have from time to time lain upon our table, and if he were to condescend to listen to some of the grossly absurd objections urged against the established axioms of his favourite science, even in the heart of fashionable London, he would probably in his wrath make more chips and in his despair pen fewer chapters. In truth, one might as well give lessons in classics to the figure-head of a ship, as attempt to teach geology to a certain class of minds.

In a chapter on 'Geology as a Branch of Education,' Dr. Page has expressed many common truths on the topic. 'In the Field' is the title of another Chip, and illustrates what should be every young geologist's motto, "To the field on every fitting occasion." It is for the want of field practice that the stubborn opponents of geology display so much ignorance. Men who have never spent a day in a quarry sneer at the tenets of other men who have worked for half a century amongst rocks and fossils. What would be thought of a landsman who denied the principles of navigation; or of a lawyer who combated the principles of gunnery; or of a tax-gatherer who decried botany? Yet not a whit less absurd is the practice and position of some men in our midst, who with incredible impertinence set themselves up to decry geology and denounce geologists!

We cannot part from Dr. Page without hinting at one serious obstacle to the wider acceptance of geology; viz., the frequent association of this established science with mere hypotheses. When, for instance, a teacher like Dr. Page himself combines the earnest advocacy of Darwinism, or any purely developmental theory, with his geological instruction, he does signal harm to the latter. Let this science stand alone upon its firm foundation of rocks, and let hypothesis stand apart on whatever it can find to support it. You discredit the stronger by associating it with the weaker. You lead the unreflecting public to think that both are equally hypothetical; and worse than all, you give an opportunity to our common enemies to class geologists and Darwinians together and to denounce them in one breath; whereas there are hundreds of thoroughly accomplished geologists who believe Darwinism to be a mere hypothesis of the present, destined to a short life, and a respectable interment.

## SOCIETIES.

ROYAL.—June 3.—General Sabine, President, in the chair.—This being the Annual Meeting for election of Fellows, the following were balloted for and elected into the Society:—Sir S. W. Baker, M.A., J. J. Bigsby, M.D., C. Chambers, Esq., W. Esson, Esq., Prof. G. C. Foster, W. W. Gull, M.D., J. Norman Lockyer, Esq., J. R. M'Clean, Esq., St. George Mivart, Esq., J. R. Reynolds, M.D., Vice-Admiral Sir R. S. Robinson, K.C.B., Major J. F. Tennant, R.E., Prof. Wyville Thomson, LL.D., Col. H. E. L. Thuillier, R.A., and E. Walker, Esq.

GEOLOGICAL.—May 26.—Prof. T. H. Huxley, President, in the chair.—Messrs. E. Story, F. W. Harmer, and Dr. H. J. Fotherby were elected Fellows. The following communications were read:—'Notes on the Geology of Cape York Peninsula, Australia,' by Dr. A. Rattray, 'On the Formation of the Chesil Bank, Dorset,' by Messrs. H. W. Bristow and W. Whitaker, 'On a Raised Beach at Portland Bill, Dorset,' by Mr. W. Whitaker, 'On the occurrence of *Terebratuladiphyia* in the Alps of the Canton de Vaud,' by Mr. E. Tawney, with a Note by Mr. T. Davidson, 'On a new Labyrinthodont from Bradford,' by Dr. T. H. Huxley, with a Note on its locality and stratigraphical position, by Mr. L. C. Miall, 'On the Maxilla of *Megalosaurus*,' by Dr. T. H. Huxley.



**LINNEAN.**—June 3.—George Bentham, Esq., President, in the chair.—The President nominated J. J. Bennett, G. Busk, Dr. J. D. Hooker and W. W. Saunders Vice-Presidents for the year ensuing.—Mr. E. Saunders was elected a Fellow.—The following papers were read: 'Notes on the Thysanura,' Part IV., by Sir J. Lubbock, Bart.,—'Monograph of the Genus Polymorphina,' by Messrs. Brady, Parker and R. Jones,—and Letter from Herr Fritz Müller to Mr. Darwin 'On the Transformation of Stamens into Stigmata in a Species of Begonia.'

**CHEMICAL.**—May 20.—The President announced that arrangements had been made for the inaugural Faraday Discourse to be given by M. Dumas on the 17th of June, and for the banquet to take place on the 18th.—The following papers were read: 'On the Constitution of Hyposulphurous Acid,' by Dr. Schorlemmer,—'On a Specimen of Sulphate of Alumina from Iquique, Peru,' by Mr. F. Field,—and 'On Regnault's Chlorinated Chloride of Methyl,' by Mr. W. H. Perkin.

**ROYAL INSTITUTION.**—May 7.—Sir H. Holland, Bart., M.D., President, in the chair.—On the Moncrieff System of Working Artillery as applied to Coast Defence, by Capt. Moncrieff.

**INSTITUTE OF ACTUARIES.**—June 5.—*Annual Meeting.*—S. Brown, Esq., President, in the chair.—The following is a list of the President, Council and Officers elected to serve for the ensuing twelve months:—President, S. Brown, Esq.; Vice-Presidents, A. G. Finlaison, W. B. Hodge, T. B. Sprague, and J. H. Williams, Esqs.; Council, M. N. Adler, A. Baden, A. H. Bailey, S. Brown, E. Butler, C. J. Bunyon, G. Cutcliffe, A. Day, H. D. Davenport, A. G. Finlaison, A. P. Fletcher, W. J. Hancock, A. Hendriks, W. B. Hodge, C. Jellieco, C. T. Lewis, W. M. Makeham, J. Meikle, J. Messent, B. Newbatt, E. A. Newton, W. P. Pattison, H. W. Porter, H. A. Smith, Col. J. T. Smith, T. B. Sprague, J. Stott, R. Tucker, J. H. Williams, W. S. B. Woolhouse; Treasurer, G. Cutcliffe; *Honorary Secretaries*, A. H. Bailey, and A. Day.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Geographical, 8½.—'Exploration of Lower Course of the Limpopo River,' Mr. St. V. Erskine.  
TUES. Horticultural, 8.—'Genus Masdevallia,' Mr. Bateman.  
— Statistical, 8.—'Statistics of the English Census,' Mr. Welton.  
— Anthropological, 8.—'Stature, &c. of Man, British Islands,' Dr. Beddoe; 'Civilization and so-called Celtic of Ireland,' Mr. Avery.  
THURS. Linnean, 8.—'Plants (Bignoniaceae), collected by M. C. de Mello, in San Paulo, Brazil,' Dr. Bureau.  
— Royal, 8½.  
— Antiquaries, 8.—'Remains of Early Churches, Abyssinia,' Mr. Holmes.  
FRI. Philological, 8½.

#### FINE ARTS

*Painted Windows: a Lecture delivered in the Town Hall, Berkhamstead.* By the Rev. F. B. Hervey. (Longmans & Co.)

THIS book reports the discourse which was evoked by the erection of the new west window in Berkhamstead Church, and gives, in a popular manner, a very good account of the history and characteristics of Art in glass, with lists of eminent examples in this country and its allied styles,—beginning with those fragments which are in the church of St. Denis, France, and the cathedral at Angers, and including modern examples, such as the works of Messrs. Morris, Marshall & Co., who alone satisfy artists by means of their stained glass. Mr. Hervey, who acknowledges his obligations to various sources, and has been guided, as to the technical part of his subject, by Mr. Heaton, begins at the beginning, with Egypt as a manufacturer of stained glass,—not necessarily windows; also Phœnicia, the great trader and civilizer, as Rome was the great conqueror. As to the Greeks nothing is said, although discoveries in their colonies of South Italy might afford an opening for question, if not for reference, and as showing the employment of window-glass under the Roman rule. As to the making of coloured glass vessels,

the Portland Vase, the fact that it was found in a tomb of the third century, does not limit its origin to that period. The truth is, that since gem-engraving was in vogue, this treasure might have been made at any time after power was attained to coat glass upon glass; which process the Phœnicians, if not the Egyptians, long before the Romans took to plundering, were able to perform. The Portland Vase and its fellow relics are magnificent specimens of gem-engraving, differing only in material from the ancient cameo, whenever one layer of the mineral was cut through and its neighbour exposed. Proceeding from the early history of the art to that of its practice as now in vogue, the author says what is true in the letter, but by no means so in the spirit, when he avers that "the manufacture of coloured glass is now far in advance of what it ever was. There are no lost secrets in the art [this should be *craft* or *manufacture*, not *art*]; and instead of being limited, as early makers were, to seven or eight colours, there are about one hundred different tints now attainable in the colouring of glass."

The truth is apparent in the paradox that probably this very wealth of power to stain the material in "about one hundred different tints" lies at the root of the almost universal modern failure with regard to art in glass. Also that, with but one or two exceptions, the persons who make stained glass windows for this impatient generation are not artists by nature and by means of their logical sense of aptitude and beauty, so much as manufacturers who have taken the matter up as a "business," and whose homage to the laws of the art by which they gain livelihoods is but of the lips. We write "lips" advisedly, because of a conviction that the greater number of these manufacturing shopkeepers do not even "*understand with their heads*," as folks say, the primary conditions and rationally inviolable laws of Art as applied to painting on transparent grounds, and for the display of subjects by means of light transmitted. It is hardly to be wondered at that this should be the case, when so clever a man as the late Mr. Winston was beguiled by the seductions of Munich transparency-makers and Scotch decorators, so as to sanction the intrusion of those unfortunate pictures in the windows of Glasgow Cathedral which, it is reported, are already deteriorating, although their cost exceeded, in foot by foot of *painted* work, that of artistically and logically wrought stained glass. Mr. Winston, with all his learning as to localities and his tact in sorting specimens of old work, did immense harm to the *art* of the glass-painter. We say this not because the Munich painters in question were costly to employ and their work bad, but because the principles which he advocated and they practised were fallacious.

How it happens that the modern increase of power in producing a greater number of colours than were attainable of yore is less effective than might be expected, lies in the fact that brilliance of tints is to be sought, not so much in the number of separate colours at command, as in the number of variations which may be procurable of the same colour. Diversity, or *variety in unity*, lies at the bottom of all fine colouring in Art,—hence much of the fine "*colour*" of the great masters' pictures is due to the manner in which they produced richly-broken tints so as to render the splendour of the hues more potent than accrues from employing "*flat*," i. e. even and unbroken, tints. Modern processes of glass-manufacture ensure, and are really designed to produce, perfect evenness of colour in the material; whereas the old modes resulted in, and were obviously intended to produce, those diversified tints which

are so powerful in the matter. Thus, as often happens in manufacturing substitutes for artistic works, the perfectness of the mechanical means is destructive to the æsthetic quality of the result. When, as is too commonly the case now-a-days, this is not understood, the product of superior mechanical modes is inferior to that which at first sight seems unimpeachable. So long as the secret of employing broken tints is not mastered, it matters comparatively little how harmoniously the individual tints proper are combined; the effect lacks brilliance, and the painting inevitably looks dull and semi-opaque, instead of rich, diversified, and jewel-like. No amount of fine draughtsmanship or artful composition will supply the want of these last-named primary essentials and characteristics of design in glass. The splendour of a coloured jewel depends upon the same law of diversity in unity which presents itself in glass-staining; its varied surfaces present so many planes to the light, and reflect or transmit it accordingly in many tints. We offer these remarks by way of supplement to the excellent historical account of Art in glass which the volume before us contains. We heartily agree with Mr. Hervey in appreciating highly the superior artistic value of the works of Messrs. Morris, Marshall & Co. To the admirable qualities of these, as erected in Oxford Cathedral, Waltham Abbey, the Church at Middleton Cheney, and the South Kensington Museum, we have borne testimony.

The history of Berkhamstead Church, which here follows the essay on stained glass, is succinct, if not complete, and has much local interest. It might as well have mentioned the interment of the viscera of so eminent a person as Richard, Earl of Cornwall, King of the Romans, second son of King John of England, which took place there on his death in the Castle of Berkhamstead; his heart was buried in the Church of the Minorites at Oxford,—his body in the church at Hayles, Cornwall.

#### DÜRER AND VAN LEYDEN.

As we stated some weeks since, the Burlington Club has formed a wealthy collection of etchings, engravings and drawings by and after Albert Dürer and Lucas van Leyden. The former is the antithesis of Marc Antonio, who furnished last year's gathering here. This is true of both, in morals as in Art: they stood opposed in what may have been the first action for artistic copyright, which was instituted because the impudent Italian had pirated the German's works, sold the copies without paying a royalty, with and without the trade-mark of Dürer, and with his own now precious signature on the tablet of the victim. Nor did this knave scruple to help himself to other men's works and thoughts, as was proved by his taking a background for 'Dido' from 'The Holy Family' (158) of Dürer's friend, "*the little man who engraved on copper and was born at Leyden*," splendid Master Lucas himself, who, we think, rather unwisely, has been made to play "second fiddle" here to his old companion. As to the former, however the knowledge of experts may be made popular to the effect that much trash has been written about his so-called *gothic* in working—a term which stands for stiffness and hardness, as if those appear in any pure Gothic design, and were not antagonistic to the unmixed spirit of that phase of art. The magnificent Hollander did indeed truly represent Gothic art, but, as any one may see now, it was in its grace, strength, freedom, abundance and spirit. Stiffness, hardness and angularity were Dürer's, and peculiar, even more than they were German. These matters are, however, connected with, after all, mere modes of expression. The thoughts of Albert and of Lucas were marvels of humanity. Marc Antonio translated thoughts of others honestly, when he did not steal them; always beautifully. Here, in No. 106, is the 'Life of the Virgin,' engraved on wood after



Dürer in a legitimate manner, which, in an unlawful fashion, the Italian stole. Again, here is the famous 'Monk Sergius killed by Mahomet' (173), wrought when Van Leyden was fourteen years of age; the background of which, like that of the 'Dido,' was taken without leave for that fragment of Michael Angelo's 'Cartoon of Pisa' which Raimondi engraved. This, from the climbing action of the figures, is known as 'Les Grimpeurs.' The background of the never-to-be-forgotten Raphael's 'Adam and Eve' recalls Dürer.

As the works of Albert Dürer are likely soon to have an English exposition from the able pen of Mr. W. B. Scott, who contributes many items for our pleasure here, and there is that in them which suits the finer phases of the English mind, so that they are better known in this country than those of Raimondi or Van Leyden, we need not enter at length upon their characteristics or histories, but note the impressions which are given as one passes before such treasures of the German's art and craft as were never got together before. We note first Mr. A. Morrison's 'Portrait of Dürer,' engraved by Killian (1), which heads the collection of portraits engraved by other hands. Next our eyes are caught by Mr. J. C. Robinson's good impression of the famous etching of 'The Landscape with the Cannon' (126)—not only curious as illustrating artillery and costumes, but admirable—as in all Dürer's productions—for a grand mid-distance and expansive sense of atmosphere. No. 35 is the famous 'Adam and Eve' of 1504, the splendid impression belonging to Mr. Fisher. Note also the four Madonnas with Crescents (37 a. b. c. d.). Here is the small circular Crucifixion (53), which was engraved for the sword of the Emperor Maximilian, belonging to Mr. W. Mitchell. No. 60 is one of the most famous and characteristic etchings of Dürer. 'The Great Fortune,' so called to distinguish it from another, the impression belonging to Mr. George Vaughan, with the pear-shaped chalice in her hand, naked, holding horse-trappings, eagle-winged, standing on a globe, with clouds below her feet, and that witching glimpse of Rhine country. Mr. A. Morrison's impression (62) of this seems to us, looking at the series in a bad light, the best of the several copies which are here; that of Mr. Broadhurst (61) next to it in beauty. The so-called 'Rape of Amarynne by Neptune,' is superbly represented by Mr. A. Morrison's impression (63) of that scarce print. This is a glorious work, full of expression which, apart from the mere manner of its execution, is quite Greek; forlorn, the woman leaves the little German Argos upon the shore with its schloss upon the height. This copy is not superior to that in Mr. F. S. Haden's possession (64). That gem of chiaroscuro, which for want of a better name, is styled 'The Horse in the Stable,' turned to the right, with the soldier behind him, is finely shown in both modes of treatment by the four impressions for which we are indebted to Mr. G. Vaughan (76 a. and b. and 77 a. and b.). Another hardly less beautiful example appears in 'The Man asleep by a Stove' (78), the Devil whispering at his ear. The expression of the sleeper is marvellous.

Consider if any of the Italians would have treated such a subject as that which is suggested by the never famous enough 'Melencolia I.' (86), the tremendous significance of which has not yet found a full exposition, and probably never will be mastered. Rue-crowned among her laurels, the Genius of Human Thinking sits with folded wings, brooding and darkling in thought, while the bat, apt emblem of her mood, flies athwart the radiance of the sun and beneath the very Arc of Promise that spans sea and land. In the distance, a calm sea, a fertile land, "the haunt of ancient Peace." The splendour is darkened by the creature's presence, dashed by its dismal looks, mocked by its uncouthness, as gibbering it flutters with heavy vms. She sits with the unused keys at her girdle, moody, with the compass in her hand, sadly dreaming, cheek upon palm, arm upon knee. Behind her stand the hour-glass, the balance and the bell, matory emblems, the last of which appears above the abacus or counting-table which is inserted in the wall of the House of Life. The ladder, as if of

finite human power, to scale the heights of thought, rests against the roof, and seems to us to mock her mind, which may be engaged with the great questions "Whence?" and "Whither?" It is as if she had striven to climb to Heaven by the road of Science, and neglected the seraphic infant Love, who droops near her whose thoughts would soar without him. Tools mechanical and scientific litter the floor; the crucible burns in vain behind that many-sided block of stone which seems inscrutable to her genius and has apparently baffled her divining and dividing powers, making her compass but a toy; the dog, Faith, sleeps; a ciborium, incenseless, lies by him. Here is one more of the many guesses, and perhaps as futile as most. The crown of German art, the work has always been held in the highest reverence; one impression here, No. 87, belonging to Mr. A. Morrison, is known to have been in the possession of P. Mariette in 1707, and might, perhaps, be traced still further back. Here are four fine copies, of which Mr. F. S. Haden's is the best.

Albert Dürer is wholly himself in 'St. Jerome in the Desert' (82 and 83)—the figure of the grave, gaunt elder "knocking at his poor old breast" with a stone; his emblematic lion, old like his friend (a fine point), lies beside him on the sand in that desert place of rocks and stones; behind the upstanding mass of rock in the mid-distance is the little oratory, pine-shaded, and with its little tinkling bell in the turret; further off, the world, a castle and a river. The 'Group of Four Naked Women' (80), whether copied, as we are inclined to accept, from Israel van Mecken or not, is a noble work, grandly thought out, as is apparent through its uncouthness. The 'Lady and Gentleman walking, Death following them behind a Tree' (84) is so thoroughly in the mood of Holbein, and other completely German minds, that we need not ask, Why did that tall cavalier, with the flaunting plume and the stately, not well-favoured, lady, walk in the garden of the world? As well ask why Death stalked them, significant with the hour-glass in his hands, lurked on their footsteps, and slunk behind a tree. 'The Knight and Death' is another of Dürer's famous masterpieces (93). The best copy belongs to Mr. G. Vaughan. The knight was Franz von Sickingen. One guesses readily enough why the hideous Death, who rides beside the grave, stern champion here—knight turning from middle life to age—holds up the half-spent hour-glass so warningly, although the soldier seems returning from victory, with oak-leaves on his horse's head. Another phase of the mighty mind of Dürer appears in the charming design of 'Three Winged Children' (104 b.), and 'Four Winged Children' (104 c.).

Upstairs are some superb drawings by both the masters, some of which, the property of Mr. Malcolm, need no comment of ours. Among those which, for our pleasure, we must note for admiration is 'The Virgin seated on the Ground, with the Saviour on her Knee' (146), which is as sweet as Raphael could have produced, with greater strength than was common with him. Also half-Italianized seems the 'Study for the Head of the Virgin' (149), in silver-point. Mr. Fisher's 'Four Naked Women' (157) is a copy from the print No. 80, to which we have above adverted. 'The Holy Face' (141) is another copy. Mr. Malcolm's 'Skeleton with a Scythe in his Hand, riding on a half-starved horse' (143), is not by Albert Dürer, being utterly unlike in style to his works, and of fine but frequent German inspiration. Neither by him is the vividly-painted, but unsold 'Back of a Kingfisher,' belonging to Mr. A. Morrison (132): as to this very interesting work, it may be sufficient to note that if Albert Dürer understood one branch of art-craft more than another, it was that which produces foreshortening, of power with which this splendid picture shows naught. Neither can we attribute to the great master now in question the 'Two Standing Figures, SS. Catherine and Barbara' (144), which belong to the same generous owner.—Mr. Mitchell's 'Death bearing the train of a Lady, and deriding her' (154), has all the sardonic humour of Holbein: a very fine drawing.—Mr. Holford's marvellous 'Two Old Men's Heads' (156), in silver-point,

dated 1520, is worthy of Da Vinci, the master of masters.

We want space to do justice to the noble artist of Leyden, who, as a designer, is to be placed in the front rank; a composer inferior to few; one of the earliest as well as most genuine of humorous painters; a consummate draughtsman, the wealth of whose invention is but poorly displayed here, even in respect to his engravings and woodcuts, and, of course, by his pictures not at all. We could not expect the large picture which Passavant ascribed to him in Longford Castle, but the original little gem of the 'Quack Dentist' might have been borrowed from the Devonshire collection. Here are the fine "small" 'Passion,' 'The Adoration of the Magi,' and 'The Painter's Portrait' (184), a wonderful example. A curious and highly interesting addition to this collection is a case containing many specimens of "Artistic Glass," designs engraved through gold leaves which were fixed to glass plates, in the manner of the so-called "Early Christian Glass," which is illustrated by examples found in the Catacombs of Rome. The collection belongs to the Marquis d'Azeglio, and, if not unique, is the most extensive of its kind.

#### THE SUPPLEMENTARY EXHIBITION.

OUR experience being large and our opportunities great, we have seen a considerable number of bad pictures, but never, not even at the Pantheon, Oxford Street, or at the Exhibition of the Society of British Artists, have so many come at once under notice as at the 'Select Supplementary Exhibition' in Bond Street. The few tolerable exceptions are as follows, out of a collection of 552 in number:—'The Spoiler' (No. 44), by Mr. R. S. Stanhope, shows a female army-follower, one of the vultures of battle, tearing, for the sake of its gold embroidery, from the grasp of two slain warriors, the banner for which they had contended. There is an immense deal of vigour in this design; the workmanship is good in general, with great faults of drawing; but much of the colour is capital. 'Evening off the Menai Straits' (51), by Mr. Brett, a sunny effect, is modelled with the ordinary care of the painter, and remarkably good in its atmosphere; a true copy of nature.—No. 341, 'Wood, Spring Priory, Somerset,' by Mr. C. Bigg, is, as a sketch, beautiful in delicate greys and, so far as it goes, charmingly coloured.—Mr. Weatherhead's 'Vespers' (248), is very pretty.—Mr. E. F. Brentnall's 'A Reverie' (432), a lady seated and thinking, is very rich in expression, and admirably wrought: a cleverly-worked study.—No. 538, by Mr. J. C. Robinson, 'Dundonell Hills,' is original and striking, so good that it ought to be more thoroughly wrought out: see also, by the same, 'Little Lock Brook' (380), and 'A Military Road, Normandy' (384), by Mr. J. S. Babb.—Two pictures by Mr. Inchbold, 'Stonehenge' (282) and 'Venice from the Lido' (78), we have recently and specially noticed and described. A few works remain to be commended to the student; these are Mr. J. C. Naish's 'Stand by! Ready about!' (140); Mr. H. Goodwin's 'Through the Beech Wood' (218), which lacks solidity and modelling; Mr. Daniel's 'Pantagruel, Panurge, and Friar John' (289), and 'Early Spring, near Dulwich,' by Mr. P. A. Bosworth.

#### FINE-ART GOSSIP.

AT the German Gallery are now exhibiting many pictures by M. Svoboda, which illustrate the Seven Churches of Asia in a very original and topographically satisfactory manner, having withal not few or mean artistic merits, especially in respect to atmospheric effects, which the painter has, in more than one instance, chosen with great aptitude to his subjects. These pictures have been wrought, for the most part "on the spot," with great care and earnestness in rendering the peculiar characters of these very famous sites, the seldom-seen cities of the Evangelist. The biblical student will be richly rewarded by a visit to the gallery in New Bond Street by the opportunity it will afford for seeing trustworthy pictures of Pergamus, Ephesus, Thyatira, which we name in particular as worthy of notice, and their fellow cities. It must be borne



in mind that M. Svoboda developed the curious fact that the present condition of these places very clearly illustrates the nature and effect of the prophecies which referred to them of old.

Referring to our notice of the Holbein Society's publications, the Secretary writes to us:—"There can be no doubt that much advantage would result if several copies of the works proposed to be reproduced could be compared, and the best pages only copied, so as to form a model volume; but in most cases this would be impossible. Two copies of the 'Dance of Death' were used, but the one lately belonging to Mr. Corser was as nearly perfect as a book 330 years old could be expected to be. For the next volume to be reproduced, the 'Bible Figures,' two copies will be used, one of them being beautifully clean and perfect. In some cases the books to be reproduced are almost unique. The Council will be glad to receive the loan of books which it may be desirable to copy, and will be glad also to receive suggestions."

Many artists will share our regret on hearing the death of Michael Frederic Halliday, who was known in professional and other circles as the painter of 'Measuring for the Wedding Ring,' and other pictures of considerable merit. This event happened on the 1st inst., after a very short but painful illness, the result of which, due to mortification of the intestines, surprised those who knew his strength and active physical habits. A man of very strong character, he devoted his leisure to painting at a comparatively late period in his life, and with such energy that he acquired more than respectable facility in execution. The picture above named was almost his first production, yet attracted enough attention to secure a publisher for an engraving from it. 'The Blind Basket Maker's First Child' was a better example of design than the picture which preceded it. Halliday had for many years held an honourable post in the Office of the House of Lords, was son of Capt. Halliday, R.N., and an active volunteer. Few men were more warmly regarded or widely known than he.

A meeting was recently held of the Architectural Publication Society, and a series of laudable resolutions passed, *nem. con.* Of these the most interesting, but the least novel, is the first, "That it is desirable to secure the early completion of the 'Dictionary of Architecture.'" We think so too; indeed, would even go a step further, and aver that it is desirable to publish the remainder of the work. We are distressed by the information that not more than 150 London architects subscribe to this really valuable, but very unequal publication. Its great drawback is a system of issue which is tardy beyond precedent and intricate beyond comprehension.

Mr. J. P. Seddon, for some years past one of the Honorary Secretaries to the Institute of British Architects, was unanimously re-elected to that office at the recent meeting of the Association.

Mr. Millais, engaged on a picture illustrative of the history of Sir Walter Raleigh, has sought in the neighbourhood of the great man's birthplace for accessories and a background to his painting. This artist has also in hand the subject of a cradle and its sleeping occupant floating on the stream of a violent Scottish flood. The little ark is borne unharmed. This picture, as yet incomplete, is full of incident and expression.

Among the more recent additions to the South Kensington Museum is, in the North Court, a complete cast of the famous shrine of St. Sebald, from the original by Vischer, in the church of the saint at Nuremberg, a work which was begun in 1506 and finished in 1519. This reproduction comprises all the statues of the Apostles, Fathers of the Church, amorini, mermen, &c. as well as the exquisite bas-reliefs which accompany them, and the slender shafts that support the canopy above the shrine proper, which last, however, is not added to the cast.—The Refreshment Rooms have now the appearance of completeness. The chamber which was committed to Messrs. Morris, Marshall & Co. deserves study not only on account of its admirable stained-glass windows, which are probably the

finest specimens of modern Art in their kind, but by reason of its rich and original decorations on the walls and ceilings. The central chamber, which is of lighter character than its fellows, will please the artist less than that we have named; the third room, which is the work of Mr. Poynter, is lined with painted tiles set in panels of the woodwork, and very rich in design. The windows executed from the designs of Mr. W. B. Scott, which we described some time since, are now in their places on the staircase, and are not only good in Art, but novel in the apt application of design to the purpose.

We have received 'Les Promenades de Paris' (London, Hardwicke; Paris, J. Rothschild), Livraisons 1 to 18. This work is in folio size, compiled by M. A. Alphand, and enriched by engravings on steel, chromolithographs and woodcuts. It illustrates, by means of the author and artists, the Bois de Boulogne, Bois de Vincennes, parks, squares, &c. of the Imperial city. Assuming that such a work is wanted, of which publishers are the best judges, we cannot doubt that architects of the sort now in vogue in Paris, garden-designers and decorators in the French taste, will be amply supplied with means for studying the so-called *chefs-d'œuvre* in question. Wealthy are the pages in "cuts" from the picturesque (French) view of those little "kiosks," which are abomination of desolation to Britons, to the very nozzle of the flexible tube which is used to sprinkle the said gardens with water from the Seine. All the buildings are drawn to scale; the more important among them being represented by exquisite engravings on steel, such as French architecture rejoices in. We think most of the buildings are ugly, and nearly all of them commonplace. The gardeners' portion of the work is a wonderful example of waste. In short, we fail to see the use of the publication, but should be glad to see the Louvre as richly described.

## MUSIC AND THE DRAMA

MUSICAL UNION.—Madame ADSPITZ-KOLAR, Pianiste, from Vienna, on TUESDAY NEXT, June 15, at St. James's Hall, with Andr. from St. Petersburg, Ries, Bernhardi and Demunck.—Quartet in C, Mozart; Quintet, E Flat, Piano, &c., Schumann; Quartet, Andante and Scherzo (posth.), Mendelssohn; Air, Violin Solo, Bach; Solo Piano-forte.—Tickets, Half-a-Guinea each, may be had of Lamborn Cook & Co., and Olivier, Bond Street; and of Austin, at the Hall.—Director, J. ELLA, 9, Victoria Square.

THE ORATORIO CONCERTS.—"JEPHTHA"—THE CONDUCTOR'S BENEFIT.—On TUESDAY NEXT, June 15, at Eight, Handel's "JEPHTHA," with additional Accompaniments by Andr. S. Sullivan, at St. James's Hall, Messrs. Banks, Miss Annie Sinclair, Miss Julia Elton, Mr. Sims Reeves, and Herr Carl Stepan. 350 Performers. Conductor, Mr. Barnby.—Tickets, 1s., 2s., 3s., 5s. and 10s. 6d.; at Novello, Ewer & Co.'s, 1, Berners Street, W., and 35, Poultry, E.C.; the principal Music-sellers; and Austin's Ticket-Office, St. James's Hall.

TUESDAY, June 15, at Three o'clock.—Miss KATHERINE POYNTZ'S FIRST MORNING CONCERT, at the Queen's Concert Rooms, Hanover Square. Miss Edith Wynne, Miss Katherine Poyntz, Mdlle. Drasdl, Mr. W. H. Cummings, Mr. Lewis Thomas, Concertina, Signor Giulio Regondi; Harp, Mr. Boleyn Reeves; Piano-forte, M. Ernest Motte. Conductors, Signor A. Randegger, Mr. Osborne Williams, and M. Francesco Berger.—Stalls, 10s. 6d., or to admit Three, One Guinea; Unreserved Seats, 5s.; at Lamborn Cook & Co., 62 and 63, New Bond Street; and of Miss Katherine Poyntz, 6, Nottingham Street, Regent's Park, W.

MR. KUHE'S GRAND ANNUAL MORNING CONCERT, in St. James's Hall, WEDNESDAY, June 16, at Half-past Two o'clock. Mesdames Adelina Patti, Vanzini, Grossi, Liebhart, Edith Wynne, Lancia, Sainton-Dolby, Drasdl and Titiens, MM. Mongini, Reichardt, Vernon Rigby, Jules Lefort, Foli and Santley, Violin, Madame Norman-Neruda; Violoncello, Signor Piatti; Harp, Mr. John Thomas; Piano-forte, Mr. Kuhe. Conductors, MM. Arditi, Bevanigan, W. Ganz, Pinsuti and Mr. Benedict.—Sofa Stalls, 21s.; Side Sofa Stalls, 15s.; Stalls, 10s. 6d.; Balcony and Orchestra, 5s.; Area, 2s.; Gallery, 2s. May be obtained of Mr. Kuhe, 15, Somerset Street, Portman Square; Messrs. Chappell, Mitchell, Lamborn Cook, and Olivier, in Bond Street; Keith, Prowse & Co., 48, Cheapside; Hays, 4, Royal Exchange Buildings; and at Austin's, St. James's Hall.

MADAME ARABELLA GODDARD'S THIRD AND LAST PIANO-FORTE RECITAL, St. James's Hall, THURSDAY, June 17, at Three o'clock.—The Programme will include Compositions by Wilhelm Friedmann Bach, Clementi, F. Ries, Thalberg, C. Pöhl, W. S. Bennett, Moscheles, J. S. Bach, Scarlatti, Handel, Mendelssohn, J. Field, Schubert and Chopin. Vocalists, Miss Annie Edmonds and Mdlle. Chamerousov (her first appearance). Conductor, Mr. Benedict.—Tickets to be obtained of Madame Goddard, 26, Upper Wimpole Street; Chappell & Co., 50, New Bond Street; and Mr. Austin, St. James's Hall.

WILHELM FRIEDMANN BACH.—At her Third and Last Piano-forte Recital (St. James's Hall, THURSDAY, June 17, at Three o'clock precisely), Madame ARABELLA GODDARD will PLAY a Grand Fantasia, by W. Friedmann Bach (eldest son of John Sebastian Bach). This Fantasia, which only exists in MS., has never been heard before in public. Madame Goddard will also play a Grand Sonata, by Clementi (in A), dedicated to Cherubini; Studies, by Ries, Thalberg, Pöhl and Moscheles; Fugues, by Scarlatti, J. S. Bach, Handel, and Mendelssohn; a Romanza, by W. S. Bennett; an Impromptu, by Schubert; a Nocturne, by J. Field; and a Valse, by Chopin.—Reserved places to be obtained of Madame Goddard, at her residence, 26, Upper Wimpole Street, Cavendish Square; Chappell & Co., 50, New Bond Street; and Mr. Austin, St. James's Hall.

MISS EMMA BUER'S FIRST CONCERT, WEDNESDAY EVENING, June 16, HANOVER SQUARE ROOMS. Vocalists: Miss Robertine Henderson, Miss Annie Edmonds, Miss Marion Severn (of the Royal Academy of Music, by permission), and Mr. Walter Cooper. Piano-forte, Miss Emma Buer and Mr. Walter Macfarren; Violin, Mr. Henry Holmes; Violoncello, Signor Piatti. Conductor, Mr. Walter Macfarren.—Tickets, 7s. and 5s., at the Music-sellers, and of Miss Emma Buer, 34, Blomfield Street, Maida Hill.

JUNE 17th.—The LONDON GLEE and MADRIGAL UNION, St. James's Hall (established 1859), give their LAST CONCERT, at BUT ONE, on THURSDAY AFTERNOON, the 17th inst., at Three. Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Lawler, Director, Mr. Land (Cambridge-place, Regent's Park), Solo Pianists, Miss Kate Gordon and Mr. Byrom.—Tickets, 5s., 3s., 2s., 1s.; at Mr. Mitchell's, 33, Old Bond-street; and Mr. Austin's, St. James's Hall.

The INTER-UNIVERSITY COMIC MINSTRELS, or Gillespie Band, will give an EVENING CONCERT, at the QUEEN'S CONCERT ROOMS, Hanover Square, on June 19. Wanted a large and appreciative audience on this occasion. Concert commences at 8.—Tickets may be obtained of Robert Cocks & Co., New Burlington Street, and at the above Rooms.

UNDER the immediate PATRONAGE of their Royal Highnesses the Prince and Princess of Wales, of their Royal Highnesses the Prince and Princess of Cambridge, Her Royal Highness the Duchess of Cambridge, His Serene Highness the Prince of Teck, and Her Royal Highness the Princess Mary of Teck.—Mr. BENE-DICT'S ANNUAL CONCERT, June 23, St. James's Hall. To commence at half-past One.—A few Stalls on the Platform, near the Pianos, 21s. each; Reserved Seats, 10s. 6d.; Back Balcony, 5s.; Gallery, 3s.

ROSSINI'S MASS.—The 'Messe Solennelle' was repeated on Wednesday at Covent Garden, with no variation in the cast of the first performance in St. James's Hall, but with a much better result. Many inequalities disappeared in the larger area of the theatre, and thus an effect of comparative refinement was imparted to the second rendering. But as a matter of absolute fact, not of comparison, there was much more light and shade in the choral singing. We found no reason, however, to modify the opinion expressed some weeks ago. The Mass is far too important for the title 'Petite Messe' given to it in affected modesty by its author; but, on the other hand, it can scarcely bear the distinctive epithet "solennelle" ascribed to it since Rossini's death. Compare it, for instance, with Beethoven's 'Missa Solennis,' and even taking into full consideration the different nationality of the two composers, and the almost antagonistic character of their genius, the Italian Mass must be rated far below the German. To put it in the form of a rule-of-three sum, the 'Messe Solennelle' is not to 'Guillaume Tell' as the 'Missa Solennis' is to 'Fidelio.' In the two fugues, which have been so extravagantly glorified, Rossini has shown that it is possible even for the writer of 'Il Barbiere' to be dull when employed upon an uncongenial task. The more elaborate of the two fugal choruses, that on the words "Et vitam" in the Credo, is also the less effective. The impression produced by the "Cum sancto spiritu" may be chiefly traced to the wonderful spirit exhibited by the composer so soon as he has abandoned the strict fugue-form, though the commonplace character of the concluding vocal phrase irresistibly recalls an operatic finale. The tenor air, again, "Domine Deus," is built upon a vulgar theme, and is not so effective as the corresponding piece in the 'Stabat,' to which, however, it bears a strong resemblance. The bass solo, "Quoniam tu solus," has more character, but its effect is injured by excessive length. In the air for soprano, "Crucifixus," the composer trusted to his natural genius, and the result is a gem. Rarely, indeed, has spontaneous melody carried with it such deep and fervent expression. The duet, again, "Qui tollis," for female voices with harp accompaniment, is as touching as it is full of beauty, while the *terzetto*, "Gratias agimus," for contralto, tenor and bass, is built on a theme of singular grace. Of higher character, and still more effective, is the "Sanctus," for unaccompanied quartet and chorus—an exquisite piece, conceived in Rossini's happiest mood. The somewhat archaic character of the introduction enhances the natural grace of the principal theme. But it is fortunately in the last number of the work, the 'Agnus Dei,' set for a contralto solo with chorus, that the composer has risen to his highest level. The unaccompanied choral response "Dona nobis pacem," to the passionate supplication of the solo voice to the Lamb of God, "Qui tollis peccata mundi," leaves upon the listener's mind the reposeful soothing influence which it should be the object of all religious services to produce. The 'Agnus Dei' is worthy of any church writer of any age. These rough



notes, not intended by any means to be exhaustive of the subject, have been suggested by a performance which, although an improvement on the first, would well have borne still more rehearsing. Of the solo singers Mdle. Tietjens and Mr. Santley were admirable, and Signor Mongini satisfactory, but Mdle. Scalchi unluckily spoiled the effect of the final movement. Before the next performance the principals should come to some understanding as to the pronunciation of the Latin words, at least two systems being followed on the occasion under notice. The Offertory was played this time without mutilation, and although the theatre organ is not sufficiently complete for a solo performance, the prelude won its way into favour. The Mass is to be repeated on the 30th inst., at St. James's Hall, in the evening.

CONCERTS.—The quasi-novelties at Madame Arabella Goddard's second Recital consisted of a Sonata in B flat, by Dussek, a good example of the Austrian pianist's excellent manner; a Sonata in D, by Eberlin, comprising an admirably-conducted fugue; and Sebastian Bach's Prelude and Fugue in F, from the second book. The pianiste also played Scarlatti's well-known Cat's Fugue, and one by Handel, as well as four studies by various masters; specimens of Field and Chopin; and three of Mendelssohn's most fascinating pieces, including the exquisite romance, 'The Rivulet.' All these many-styled compositions were rendered with rare intelligence, but the lady's powers were best displayed in Hummel's fine Sonata in D—a most thankful piece for a qualified player. The attention of the audience was noteworthy—alike creditable to themselves and complimentary to the performer. An unknown Sonata by Friedemann Bach, eldest son of the great Johann Sebastian, is to be brought forward at the next Recital.

'Elijah' has been repeated by the National Choral Society, but the performance called for no remark.

The greater part of 'The Creation' was performed at Mdle. Christine Nilsson's first morning concert. The clever Swedish lady has not yet learnt to adapt her style to the exigencies of sacred music. She is, like her famous countrywoman, Madame Goldschmidt-Lind, too anxious to invest each individual word with the utmost dramatic expression. Hence a want of breadth in her phrasing, and of sustained dignity in her general interpretation of the music. The air, 'With verdure clad,' suffered most from the want of repose which we have indicated; while the descriptive air, 'On mighty pens,' with its florid passages, shakes, and its varied character, was better suited to Mdle. Nilsson's emphatic style; her chief fault being the *trop de zèle* denounced by Talleyrand, there is no reason why she should not eventually excel as much in sacred as in operatic music. One great advantage she has over at least nine-tenths of our native vocalists—she speaks the English text with singular distinctness and purity. In 'Lucia di Lammermoor' Mdle. Nilsson was manifestly more at her ease than in Haydn's oratorio; and she gave the *scena* of madness with rare skill. Mr. Sims Reeves and Mr. Santley took part in 'The Creation,' the choruses being sung, by no means unimpeachably, by Mr. Henry Leslie's 'Festival Choir.'

Mr. Henry Leslie's extra concert was a kind of epitome of all the best things given under his direction during the past season. Madame Arabella Goddard, Mr. Sims Reeves and Mr. Lazarus took part in the concert.

It is almost impossible to keep abreast of the benefit concerts which just now are given by the score. Some there are, however, which demand mention. Such, for instance, as that given by Herr Ernst Pauer, who brought forward some ingenious pieces from his own pen, besides taking part in concerted music of Schumann, Beethoven and Schubert.—Miss Marian Buels, a very young and very clever pianiste, introduced at her concert a MS. Sonata for piano and violoncello of much more than ordinary promise.—The only novelty at Miss Edith Wynne's concert was an effective new song by Signor Randegger, sung by herself; while

the concerts of Mrs. John Macfarren and Mdle. Bondy only need to be named.—In deference, it must be presumed, to the Princess of Wales, who was present at Mr. Charles Halle's fifth recital, the programme was almost exclusively formed of Schubert's compositions—an instance of the present popularity of the long-neglected composer.

The subscription to the Oratorio Concerts was closed on Wednesday with a generally fine performance of 'St. Paul.' Mr. Barnby's choir has made progress during the season; and the noble choruses in Mendelssohn's first oratorio were, on the whole, excellently rendered. Madame Lemmens and Mr. Sims Reeves were the most prominent vocalists; the latter singing his best in Stephen's grand defence, and in the superb air, 'Be thou faithful unto death.'—On Tuesday there is to be an extra performance of 'Jephtha.'—Nine concerts are announced for next season; and Bach's Passion music, according to St. Matthew, and Beethoven's Mass in D, are among the ambitious and difficult works promised by the enterprising conductor.

ST. JAMES'S.—Mdle. Schneider has brought back to London her airs and *disgraces*. 'La Grande Duchesse,' in which she re-appeared, has already been too much discussed in our columns, and we need not waste another word upon the gross story, the clap-trap music and the actress who has acquired fortune by her identification with M. Offenbach's heroine. That Mdle. Schneider has an immense deal of natural talent we do not deny. Nor do we wonder that young men crowd to see her, their natural love of genuine fun quickened by the suggestive indecency that to many people lends an additional savour to wit. But we do wonder that English ladies who would be ashamed to be seen in a music-hall should give the sanction of their presence to an exhibition which is far too gross to be tolerated in the lowest music-hall in London. It should be added, that Fritz is now represented at the St. James's by his original impersonator, M. Dupuis, whose peculiar characteristic is the possession of a singularly unmusical voice. But his quaint humour, observable even in his management of a discordant *fulsetto*, is highly diverting. All the characters were cleverly sustained, and the stage appointments were much better than they usually are at this theatre. Pity that so much talent and care should be devoted to so coarse an exhibition!

#### MUSICAL AND DRAMATIC GOSSIP.

The first performance in England of M. Ambroise Thomas's 'Hamlet' is fixed for the 17th inst.

Madame Volpini is engaged at the Royal Italian Opera; to replace, we presume, Mdle. Ilma de Murska, who has taken her departure.

Madame. Lucca has been ailing since she underwent the operation of the amputation of her tonsils. She is not coming to London this season, but is to make a long stay at Ischl, in the hope that rest and fresh air may restore her voice.

Previous to her departure for America, Miss Bateman will play at the Haymarket Theatre, on Monday week, in a new drama by Mr. Tom Taylor.

The new Charing Cross Theatre will open on Saturday next, with an operatic sketch by Mr. Carpenter, with music by Mr. E. L. Hime; a three-act drama by Mr. C. S. Cheltenham; and a burlesque of 'Norma' by Mr. W. S. Gilbert.

Madame Celeste has been playing at the Standard Theatre in Mr. Stirling Coyne's drama, 'The Woman in Red.' During next week Mr. Sothorn will appear in Lord Dundreary, on alternate nights with Mr. Sims Reeves in 'Guy Mannering.'

The musical arrangements at the Newspaper Press Fund dinner varied from the usual course. There was no musical Grace, no 'God save the Queen.' After each early toast came two short pieces. The beginning was as trite as 'God save the Queen.' It was 'Una voce poco fa,' but by Madame Monbelli. Then followed 'Ah se de prieghi miei,' by Signor Gardoni, and so in succession. After the *duo* of 'Les Muletiers,' by Signor Gardoni and M. Verger, Lord Houghton

left his presidential chair and went round to thank them, and they in return gave another verse. In graceful compliment to the noble poet, Miss Edith Wynne sang 'The beating of my own heart.' Mr. Benedict presided as conductor, and shared in the honours of the toast of thanks, proposed by Sir John Simeon, to the artists who had contributed to the Fund. It followed from the arrangements that the artists were early released; while the music was more attended to, and the effect was better. The speaking business was also better thrown together.

M. Gounod has, if we may believe in *L'Art Musical*, arranged with M. de Leuven, the manager of the Opéra Comique, for the production at this theatre, of 'Roméo et Juliette,' 'Mireille,' 'Philemon et Baucis,' and 'Le Médecin malgré lui,' the composer having withdrawn from the Théâtre Lyrique all the works he wrote for the house in the Place du Châtelet.

M. Adolphe Nibelle's little piece, 'La Fontaine de Berny,' brought out last week, is in the genuine Opéra Comique school. It is elegant, agreeable and unpretentious. The *libretto*, from the pen of M. Albéric Second, author of two charming trifles at the Théâtre Français, 'Voltaire à Ferney' and 'Le Baiser Anonyme,' is very pretty. A poor peasant is on the verge of ruin when he has the good fortune to save from drowning a certain Dr. Tronchin who, absorbed in the search after truth, has fallen into a well, at the bottom of which Truth is supposed to be hidden. The doctor rewards his saviour by recommending the waters of the Fontaine de Berny, into which he fell, as possessing miraculous virtues. He sends thither a widow, who is in need of consolation, and three of her admirers, including a fat swain, whom the waters are to reduce in bulk, and an emaciated lover, who by their agency is to be made healthy and strong. La Fontaine de Berny has as much effect as the majority of *eaux thermales*; but the peasant, on whose land the well is situated, gets plenty of fees, and the doctor's object is attained. The music woven on this framework, though not particularly original, is melodious and pleasing, while the instrumentation is remarkably ingenious and effective. The success of M. Nibelle's one-act opera may well justify him in venturing on some larger work.

'Le Don Quichotte des Maris,' produced at the Déjazet, is the first dramatic essay of M. Frantz Beauvallet, son of M. Léon Beauvallet, author of 'Sur Terre et sur Mer,' and grandson of M. Pierre-François Beauvallet, of the Conservatoire. It is an amusing sketch of contemporary manners and was favourably received. 'Patrie, Edition du Soir,' a parody, by MM. Leprévost and Flan, of the famous drama of M. Sardou, has been played at the same theatre. Anything less like an English burlesque than this cannot easily be imagined. One or two of its scenes are very clever and spirited. It is rather hard, however, to see the connexion between the play and the work it is supposed to parody.

At the pleasant little Parisian summer theatre, the Folies Marigny, a clever *fantaisie*, by MM. Amédée de Jallais and Alexandre Flan, 'Aux Champs Élysées,' has been played. Cagliostro is among the *dramatis personæ*, and is seen seated at table with Nicolas Beaujon, the celebrated *fermier-général*. Beaujon has fallen in love with the portrait of Olympia, a courtesan of the age of Louis the Fourteenth. By magic, Cagliostro brings the woman to life, and transports her and her lover into modern times, sending them to the Cirque de l'Impératrice, the Exposition, the Jardin Mabille, and other places of amusement erected on the estates of Beaujon. But under all changes Olympia remains a cold and heartless woman, and Beaujon finds little in the manners of the past or the future preferable to those of his own times.

Two novelties supplement at the Gymnase the 'Filleul de Pompignac,' a piece which has called for support sooner than, considering the exceptionally immoral nature of its plot, was to be expected. 'Mon Premier' is a one-act comedy by M. Gustave Bondon. A man who has married a widow finds the comparisons established between himself and



his predecessor very little to his taste. He resorts to a stratagem, and persuades his wife that her first husband is still alive. Her fright produces an avowal of dislike towards the "dear departed," and a confession that the praise he had received was a spur to the present husband rather than a just tribute to the past. In 'Les Mensonges Innocents' of MM. Clairville and Octave Gastineau, a father, blessed with a daughter as naïve and innocent in all respects, notes, among her good qualities, one virtue—truthfulness—which she carries to an uncomfortable excess. Weary of the inconveniences which result from it, he endeavours to show her the expediency of modifying her statements, and even of indulging in an occasional "white lie." The seed he sows falls on ground prepared to receive it, and the manner in which the girl carries his teaching into effect makes him not over-contented with the effects of his counsels. Mdlle. Barotaud played the modern *Agnès* with much intelligence and spirit; and the work obtained a complete success.

A drama, entitled 'Le Dompteur,' by MM. A. d'Ennery and Charles Edmond, is in preparation at the Ambigu Comique.

The negotiations of the Spanish company announced to appear at the Bouffes Parisiens have broken down, and the theatre accordingly remains closed.

The new committee of the Parisian Society of Dramatic Authors and Composers is announced. It includes M. de St. Georges, President; MM. Edmond About, Brisebarre and A. Maquet, Vice-presidents; MM. Jules Barbier and Cadol, Secretaries; M. Goudinet, Archivist; and MM. Augier, Sardou, Labiche, Émile Jonas, Boulanger, Pailleron and Raymond Deslandes.

Brussels has its own burlesque of the constantly parodied work of M. Sardou, 'Patrie.' M. Boisselot is the author of the piece, which is entitled 'Pas de Monnaie pas de Patrie.'

The death is announced of Signor Salvatore Sarmiento, *mattre de chapelle* in Naples, and composer of several operas.

A new opera, 'Die Selben Raben,' by Herr Rheinberger, has been produced, with success, it is said, at Munich.

#### MISCELLANEA

*London-Stone.*—The recent public-spirited act of the rector and churchwardens of St. Swithin has displayed the famous, more than half-hidden London-stone. It now appears to be only a piece of oolitic building-stone—a portion of some antique structure. Camden's theory, therefore, that it was a millitary for Britain, falls to the ground; and the question now naturally presents itself, What does this stone represent? I am inclined to think that it is only the last remains of a stone building of antiquity, which, being conspicuous amongst the timber houses of the middle age, was known as well to citizens as to strangers as London stone, *i.e.* the stone house of London. My reasons for thinking so are these. When it is first recorded in history, it is actually a dwelling-house so-called, for no other conclusion can be drawn from the way in which it is mentioned. In the 'De Antiquis Legibus,' under the date A.D. 1188, Henry Fitz Eylwin, the first Mayor of London, is described of "Londonestane"; and later on, in the 25 Hen. iii., we find one John of "Londonestane" (Lib. Albus, book i. part 2, c. 38; Vol. I., p. 103, Riley's edition). That a house should have been called in the Middle Ages a stone is not so abhorrent as it may seem at first sight, for in Anglo-Saxon times its older form, *stan*, had undoubtedly that meaning, although it has escaped that most excellent lexicographer and scholar, Dr. Bosworth. Prof. Heinrich Leo, of Halle, long since suspected it, though he failed to detect an instance where it is so employed. In his 'Die Angelsächsischen Ortsnamen' (*sub voce Stan*) he says: "Ich vermute es hatte gleich unseren worte in der älteren zeit auch zuweilen noch einen besonderen sin; stein haus." That *stan* (or stone) was used in the special sense of a stone edifice by the Anglo-Saxons, the follow-

ing example clearly enough shows: In A.D. 889, King Alfred and Æthelred, the lord of Mercia, with the consent of the Witenagemot, convey an ancient stone edifice, situate in the city of London, and known by the name of Hwætmond's stone (2 Kemble's 'Cod. Dipl.,' p. 118). H. C. C.

*A New Danger-Signal.*—May I be permitted to make a few remarks in the pages of the *Athenæum* on a new danger-signal recently invented by me, and briefly described in the *Engineer* of the 14th of May. The plan which I have adopted will enable the authorities at a railway-station to communicate with the engine-driver of an approaching train by sounding his engine-whistle. The arrangement is simply this: an iron blade, fixed in the permanent way, worked by a handle at the station, distant about a mile, is raised in case of necessity, and cuts a stout copper wire, extended between the guards in front of the engine, upon which a special whistle, attached to the engine and connected with the wire by a very simple contrivance, gives a loud and prolonged warning to the engine-driver. This signal, which is very inexpensive, can be attached to points, crossings, &c., and has this great advantage over all others, that it is as trustworthy in foggy weather and at night as at other times. Some highly successful trials have been recently made with this invention at the works of the Alexandra Dock Company in this town; so of its practicability there can be no doubt. I desire to draw public attention to this additional means of security for railway travellers, with a view to the prevention of many of the serious accidents which so frequently occur.

W. T. C. PRATT.

4, Lansdowne-place, Newport, Monmouthshire.

*Victor Hugo and 'L'Homme qui Rit.'*—The translator of 'L'Homme qui Rit' has, it appears, been "a little surprised at the omission by Victor Hugo and his hero, Ursus, of one curious touch, which will be found in Chamberlayne's chapter on the Peerage: 'No Viscount is to wash with a Marquis but at his pleasure.'" (*Vide note in the May number of the Gentleman's Magazine.*) The translator apparently had not then read the second volume; for in tome ii., page 316, I find, in a long tirade upon the aristocracy, delivered to Gwynplaine by Ursus, the following passage: "Un baron ne peut laver avec un vicomte sans sa permission;" so it will be seen that Victor Hugo did not overlook after all the curious touch. Although the titles are changed, the sense and spirit are preserved.—Whilst on the subject of 'L'Homme qui Rit' it may not be out of place to mention that for some time since I have been extremely puzzled as to where the prototype of Tom-Jim-Jack was to be found: this, it will be remembered, is the popular nickname by which the *Magister elegantiarum*, Lord David Dirry-Moir, is represented as having been known to the people. Now, I have latterly come to the conclusion (although, of course, involving an anachronism) that this sobriquet is analogous to Spring-heel-Jack, under which appellation the well-known harum-scarum young Marquis of Waterford used to scare the neighbourhood of Windsor and Slough in the earlier part of Dr. Hawtrey's long reign at Eton. S. P. OLIVER, Lieut. R.A.

*Beaupot.*—"G." asks in what dictionary the word "beaupot" is to be found. I can tell him the one in which it will find a place; that is, the forthcoming New English Dictionary of the Philological Society. In Mr. Gee's Letter B, Vocabulary Basis of Comparison, 1863, compiled for the purposes of that impatiently-expected work, I find the word "bowpot," with the date 1633 prefixed, as the earliest instance then known to him. In Ben Jonson's 'Tale of a Tub,' Turf says that a bridegroom was presented with "bays enough to vill a bowpott." In the 'Marrow of Complements,' 1655, a lover tells his mistress that, at their wedding, they should have "rosemary and bays to vill a bowpot." It will be observed that, in both these cases, the word is used to express a large receptacle for flowers. In 'Vanity Fair,' Miss Jemima Pinkerton refers to a "bowpot" as a bouquet, and not as a vessel for one. Within the last three or four years I have heard the musical

cry of "Sweet and pretty bowpots" from a seller of growing flowers in London streets. I put "G.'s" refined word "beaupot" at the head of this note; but I prefer the homely word *bowpot*, which to me suggests the fresh-blossomed greenery of a cottage window. EDWARD J. WOOD.

*A Trippe.*—In referring to the act of vandalism recently committed by disintegrating the Roman pavement, you speak of a "tasting-bit." I do not know what idea may be generally realized from this form of expression, but it does not seem to convey the real enormity perpetrated. A *cheese-taster* is a hollow metal tube, which, being thrust into the cheese, withdraws a vermicular-shaped piece, the residue of which, when done with, can be replaced, so apparently filling up the cavity. But, with the pavement, a large three-cornered piece was cut out, similar to the slices usually cut out of a wedding-cake, to show the outer margin, which may answer to sugar and almond; and also a portion of the interior pattern, up to the very centre, currants and sweetmeat included. I mention this because it may serve to give a practical illustration of one of Chaucer's obscurities—"A goddes kichel, or a *trippe* of cheese."—The *Sompnoures Tale*, l. 7329. This word "*trippe*" apparently means just such a slice. I am told that it is technically called "a wedge" in the present day. We may, therefore, conclude that a *trippe* means "a large three-cornered, wedge-shaped piece of cheese." A. H.

*Cambridge.*—May not Cambridge be a corruption of *Grantabridge* (*Grantabrycege*), its Anglo-Saxon name? The successive changes would probably be—*Grantabridge*, *Gantabridge*, *Cantabridge*, *Cantbridge*, *Cambridge*, and, lastly, *Cambridge*, the *n* becoming, as is very frequently the case, *m* before *b*. In these changes, the only serious difficulty seems to me to be the dropping of the *r*; for *r* is, I believe, but very rarely dropped when it forms the second letter of a double consonant at the beginning of a word. We may compare, however, our (*bride*) groom with the Anglo-Saxon (*bryd*) guma; and also our *Frederick* with the Italian *Federigo*, and *Frances* with *Fanny*. As for the dropping of the syllable *ta*, we may compare *Grantchester* (A.S. *Grantaceaster*, a village on the Cam (or Granta), about two miles above Cambridge), in which the *a* has really been dropped, and the *t* is so little heard in pronunciation that I have more than once seen the name spelled *Granchester* by persons new to Cambridge. In the time of the Anglo-Saxons, it is very evident from the two names I have given, viz., *Grantabrycege* and *Grantaceaster*, that the name of the river was *Granta*, both above Cambridge and at Cambridge itself. At the present time the river is sometimes, I believe, called the *Granta*, above Cambridge, that is, between Cambridge and its source; whilst at and below Cambridge it is universally called the *Cam*. If, therefore, the present name, *Cambridge*, has nothing to do with the Anglo-Saxon *Grantabridge*,—or, suppressing the common part, *bridge*—if *Cam* has nothing whatever to do with *Granta*, then we have to suppose that for some unknown reason between the Anglo-Saxon times and the present day the name of the river at and below Cambridge has been entirely changed, and with it the name of the town. It seems to me very much more reasonable to suppose that the Anglo-Saxon name *Grantabridge* has gradually, and in the lapse of time passed into the present form, *Cambridge*. It surely is more easy to derive the Latin form *Cantabrigia*, and Chaucer's *Cantebrige* from *Grantabridge*, than from *Cambridge*; and if *Grantabridge* really became *Cantabridge*, this surely may have become *Cambridge*. *Granta* has something of a Latin look about it, and may be the Latinized form of the original British name of the river. But if so, I should expect the original British name to have contained an *r*, which the Celtic root *ken* quoted by "W. B." does not.

F. CHANCE.

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**President Elect.** GEORGE G. STOKES, D.C.L., Sec. R.S., Lucasian Professor of Mathematics in the University of Cambridge. **General Secretaries.**—Professor HIRST, F.R.S.; Dr. T. THOMSON, F.R.S. **Assistant General Secretary.**—G. GRIFFITH, Esq., M.A. **General Treasurer.**—W. SPOTTISWOODE, Esq., F.R.S.  
Notices of Papers proposed to be read should be sent to the Assistant General Secretary, 1, Woodside, Harrow, before August 1. Information about Local Arrangements may be obtained from the Local Secretaries (HENRY S. ELLIS, Esq., J. C. BOWMAN, Esq., and the Rev. R. KIRMAN), Exeter.

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A PUBLIC MEETING, at which HIS ROYAL HIGHNESS the PRINCE OF WALES will take the Chair, will be held on MONDAY NEXT, the 21st of June, at HALF-PAST THREE o'clock, in the THEATRE of the ROYAL INSTITUTION, to consider Measures to be taken for the Promotion of a MEMORIAL to FARADAY.

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LONDON, SATURDAY, JUNE 19, 1869.

## LITERATURE

*The Subjection of Women.* By John Stuart Mill. (Longmans & Co.)

Lady Morgan began it. In that story of the fair sex called 'Woman and Her Master,' the witty and brilliant Irish lady raised the cry for female rights into a literary question. Poets and philanthropists followed suit, until the author of 'Ion' was able to carry a first remedial measure through the three estates. That measure—passed, of poetic right, in a female reign—is known as Serjeant Talfourd's Act. Since the Third year of Victoria—when our Courts first recognized some part of a mother's right in her own children—the position of woman before the law has been accepted as a Parliamentary question.

In Mr. Mill's hands, the question takes a wider range than was ever imagined by the Irish wit and the English poet. Mr. Mill asks for political equality, where they would have been content with legal justice. He extends into public life an argument which they had confined to private life.

The cause brought up for trial by the late Member for Westminster is one that might be expected to stir the deepest passions of our race. Subjection of women is the law of every clime; and if it be wrong, the whole world is wrong. Has nature given this law to man and woman when they come together, that there shall be in every house one head, and that this head shall be the highest male? We look around, and find it the universal fact. This order of masculine precedence and responsibility is not the rule of one nation and of one time only, but of every country and of every age. It is the rule of a Pawnee wigwam and of an English home. It was once the rule of Babylon; it is now the rule of Boston. But whether we call it right or not right, we shall find it co-extensive with organized society, all but co-extensive with organized life. If there be exceptions to such a rule, they are few and far away. The female bee is said to reign, the female spider to possess the superior size and strength; but the tale of masculine domination is so constant that those who think it a law of nature, for which no reason need be sought, can certainly fall back on a vast and striking array of facts. A challenge to try the cause afresh is, therefore, certain to provoke the anger of thoughtless men.

What is still worse, the sex for which Mr. Mill does battle will hardly smile upon their knight. A few sad and thoughtful women may praise and love him, seeing the goodness of his work, and knowing how much it costs him in fame and power; but the brighter portion of the sex will either laugh at his wise words or pass them by as idle wind. All happy women are conservative in spirit; and a great majority of women, it may be hoped, are happy in their lot. They think too much of men. In their eyes, a lover is a hero, a husband is a god. Female rights! Such rights as they wish for, they have got; for all desires of the female heart begin and end in love. A woman who has won her husband's heart has gained the only prize on earth for which she cares. Why should a happy wife excite her nerves about the crotchets of Eliza Farnham and Cora Hatch? To her a vote is useless, seeing that she feels no separate interest and finds no independent light. The lady who said she was "too fond of being taken care of" to make a noise about her abstract rights, was no indifferent sample of her sex.

Thus a plea for woman's equality with man,

even though it be put in sober form and phrase, is not unlikely to be denounced in male quarters as a portent, while it is welcomed in female circles as a jest.

Yet the points brought up for trial are worth a good deal of thought; more perhaps on the part of men than on that of women; and for this reason, if for no other, that they shed the light of philosophy on such efforts as have recently been made to amend our common law, not only in the old world but in the new. If Justice Talfourd led the way in this reform, Mr. Shaw Lefevre, Mr. Jacob Bright, Sir Charles Dilke, and many more are following in his wake. In a few months the property of married women will be placed on a new footing; a few months later, women may be voting in all municipal elections. These efforts to discharge a debt long due from the sterner to the softer sex should be studied in connexion with the whole facts of the case, and especially with what have been proved to be fair and useful arrangements in the United States.

We could have wished that Mr. Mill had not mixed up in one general view the two essentially distinct branches of his subject. Woman's wrongs are of two kinds—public and private—political and personal; and much advantage would be gained by treating them apart. Equity is one thing; Equality is another. The sentiment on which Equity can be claimed for women is different from that on which Equality can be claimed for them. A man would be ashamed to refuse his wife justice, who would feel no scruple in refusing to give her power. Even those advocates of reform who say that these two classes of female wrongs arise from a common source—the abuse of power in men—must see that they have their differing times and seasons, and that any attempt to force them on together will delay the second and defeat the first.

The day for Equity has come; the day for Equality has not come. Many States in the American Union have freed their women from the old fetters in which they were bound by the common law; but no State in the Union has yet adopted the platform of female suffrage,—not even Kansas, which has given votes to Negroes and Shawnees, and which, in respect to liberal opinion, is probably the most forward State on earth. A party in England—weak in number, but strong in purpose—is ready to follow in the track prepared for them by our American kinsfolk, as fast and far as they can see that the road is safe. But this party is cautious. It likes to see its way. It will not leap in the dark. In the present state of public opinion, this party is honestly, and not unreasonably, afraid of female suffrage. The question of that suffrage is no simple thing. In claiming a full share of public power for women, Mr. Mill is preparing for us the greatest revolution ever yet effected on this planet. Once upon a time, some people fancy, the earth suddenly changed its axis of rotation; if it ever did so, that was a change in the physical sphere which might be compared with what is proposed to be done in the moral sphere. Mr. Mill is working towards no less radical a change than a transfer of the whole government of the world to women!

Of course, he avoids presenting his case in any such words, and probably the facts have not offered themselves to his observation in any such way. But may not cautious men fear that this result would follow the adoption of his ideas? He proposes in the name of a just law that the male and female shall have equal rights and powers. He implies that all such rights and powers would be exercised in a just

society in accordance with the general will. He would allow, as we take him, the vote of a majority to be the only expression of that general will. In fact, under his system of free and equal government, the majority would have its way; and while the lesser number would have a claim to be heard, the final answer that must be given to every argument would be a vote of the stronger side. Now, in this empire, as we know to our grief, the woman's party is numerically stronger than the man's. The males are fewer than the females,—not only in the Three Kingdoms, but in every part of them. The difference in numbers is about a million; and an act of Parliament which should call the female population to political power would give them, not a share in the government, but the whole. No fact is clearer. Under an equal franchise for male and female, the women would possess a working majority of votes in every county, and probably in every town.

Not a word need be said here on the right or wrong of female suffrage. What is of use just now is to notice such facts as are likely to disturb the judgment of prudent men. Many persons, we may be sure, would shrink from the public perils of such a change who would lend a ready hand in removing the domestic grievance. Hence we regret to have these future pretensions of the sex urged to the peril of nearer and clearer claims. Even those advocates who say that a woman's right to public power is just as good as her right to personal justice, cannot deny that the personal emancipation must precede the political change.

When we come to the special question of Equity, we have to point out a necessary flaw, or what seems to be a necessary flaw, in Mr. Mill's argument. The whole plea proceeds upon exceptional facts. The cause is not that of woman, but of women; not that of the female sex, but of certain females who have fallen out of line. This flaw is common to all the advocates of this reform, from Mrs. Farnham to Mr. Mill. They think of woman rather as a partner than as a wife. They forget the part which affection plays as the universal leveller. They are the bondsmen of law, and of the phrases which hold good in law. Baron and feme, the master and his woman—there is a pretty phrase, cries Lady Morgan! Yet under this legal term, millions of happy women have lived and died, not knowing that they were slaves. In fact, these writers talk of law, and forget the law of Love. They treat of the contracts which surround our family life, and omit that element of sympathy which makes them one. Legal subordination! The truly married pair knows no law but that of confidence, and pines for no equality but that of love.

To feel the case truly—in its broad expanse, and with its close limitations—we must begin by seeing that all these wails are droned, and all these sermons preached, on behalf of a class and in the name of our failures—on the part of those hapless women to whom have fallen the blanks of life. Where love reigns there is no need for law. Had it been otherwise—had the baron been a "master" to his "woman"—the seeming wrongs of the sex could not have been maintained so long. A bad law may last for centuries if no one puts it to the proof. Blackstone speaks of our English law as highly favourable to the female sex, and he uses this language in the very same sentence in which he says the common law gives a man power to beat his wife. It was precisely because men did not habitually beat their wives that the law remained in the Statute-book. Where penalties are extreme, we may be sure the crime to which they refer is rare. On a tablet in the British



Museum we find some laws of very ancient times, in which it is enacted that if a husband is false to his wife, he shall be fined half a maneh in silver; that if a wife is false to her husband, she shall be cast into the river and drowned. What does the law imply? That infidelity on the part of men was common; that on the part of women it was rare. By the old English law, if a man killed his wife it was simple murder; if a woman killed her husband, it was petty treason. In the first case, the man was hung; in the second case, the woman was burnt to death. This crime of husband-murder was in early times all but unknown. There is no name for such a crime in our language. Parricide, fratricide, regicide we have; but the particular crime of husband-killing never had in English a distinctive name. These penalties inflicted by the law on female offenders, like the disabilities of which complaint is now made, existed only because they touched the wretched few, and not the general body of their sex. Clarissa could see no injury to herself in Moll Flanders being stripped to the waist and flogged down the Strand.

Yet these unhappy ones—if few in number—deserve some pity and demand some justice. The harsher features of the common law have been removed, no doubt, and the two sexes stand to-day on a nearer level than they stood of old. We have abolished the distinction of quality in the crime of wife-killing and husband-killing. We have ceased to call the same offence felony in one sex and treason in the other sex. We have given up the practice of burning women alive. We have put an end to the male benefit of "clergy," by which, in cases of simple larceny, a woman would be hung when a man (being able to read) was only branded and imprisoned. But we have a great deal more to do before the law of England can be accepted as a satisfactory statement of the relations which ought to exist between man and wife in a Christian land.

The claim of an English married woman to a safer standing in the family order is not to be denied, hardly to be postponed, by any man who keeps his eyes open to the light of science. After all that wits have said and statesmen have done, her standing in that order is the worst feature of our civilization—the standing of a married English lady being lower than that of any other female who is not a slave. In some respects, it is lower than that of the ordinary woman who *is* a slave. The favourite of a Turkish Effendi, of a Syrian Bey, lives in a better position before the law than any English wife.

As Mr. Mill puts his case, a married woman is "the actual bond-servant" of her husband. At the altar, she vows a life-long service to her lord, and the law compels her to keep that vow. She can do nothing without his leave. She can hold no property of her own; in which respect she is denied a right that was possessed by a Roman slave. A father, it is true, may make provision for his daughter by a settlement of his money; but even that father cannot give the money to his child. He must leave it to some man for her use. Even when this other man has paid the money to her, the law will not treat it as her own. So soon as it comes into her hands, the husband may take it from her—either seize it by force or gain it by wile; yet she can neither punish him for his theft nor recover from him that which was her father's gift. As against her husband a wife has no rights. "No slave is a slave to the same lengths, and in so full a sense of the word, as a wife is." If she has children, they are her husband's, not hers. She has no separate rights over them. Even when her husband dies she does not become

their legal guardian, unless he makes her so by will. He may use her badly, he may rob her, he may break her heart; yet she will have no right to complain against him. Only when a husband adds adultery to his other wrongs can a wife obtain the right to quit his house. The legal power of an English husband to do wrong in what concerns his wife is so grossly out of keeping with the moral sense, that we need not wonder at more civilized nations actually thinking we can sell our wives at the market-cross for a pot of ale.

Now, it is well to know that this abominable state of things exists in England only. In France and Italy a woman has some legal rights. In those countries she can enter into trade, she can acquire property, she can sue and be sued, she can be lodged in prison for debt. But in no Christian land is a woman so well off before the law as she is in Turkey, Egypt, and Mohammedan India. In the East a wife has a dozen rights of which her fairer sisters never dream. She retains her name. She keeps her property. All the rights which belong to her as her father's child are hers through life. Her husband must support her in accordance with her rank. Appeal against ill-usage is always open to her. If her husband parts from her, he must restore to her every para of her fortune. Yet some of the men who object to Mr. Lefevre's Bill presume to talk of the East as a barbarous portion of the world!

In the United States they have done something to amend these monstrous provisions of the old English law—more, indeed, than Mr. Mill appears to be aware. In some of the Southern States—such as Texas and Louisiana, which follow the Spanish and French Codes—the old common law of England is unknown; and, in the States where it once prevailed under our colonial judges, it has been greatly modified in recent years. In no part of America is Mr. Mill's description of an Englishwoman applicable. Though much remains to be done in that country, no wife is there a "chattel" and a "slave." By a wise amendment of our common law, she has attained to something like equality with a Persian and a Turkish wife, at least so far as regards her proprietorial rights. For example, in the State of New York it is now the law that "the real and personal property of any female which she may own at the time of marriage, and the fruits, issues, and profits thereof, shall not be subject to the disposal of her husband nor be liable for his debts, and shall continue her sole and separate property as if she were a single woman." In the State of Pennsylvania it is now the law that "every species and description of property, whether consisting of real, personal, or mixed, which may be owned by any single woman, shall continue to be the property of such woman as well after marriage as before." In the State of Massachusetts there is a similar law; and in the State of California women lose none of their rights on becoming wives. In the young Western States generally, substantial justice has been done to women in the State Codes. Wisconsin, Iowa, and Illinois lead the way in liberality of spirit. Kentucky is not far behind. Below the line of the Potomac things are a little worse; but even in the old slave States the married women stand on a higher level than they do in Great Britain. Even the State of Alabama secures to her women the property which they may own before the nuptial knot is tied.

But the American Courts, we are glad to say, go further in the rectification of woman's wrongs than the simple maintenance of her right to that which is her own in the way of house and land. They regard her as something

else than a proprietor. They take note of her as a human being, and cover her person as well as her goods with the protection of public law. To wit, in every State of New England (with one exception) the seduction of a woman is punished as a crime; and this is the law in several of the Western States. Seduction with promise of marriage is treated as a grave offence, even in New York. It is severely punished in Ohio and Pennsylvania. Generally, this offence is sternly treated by the American law; and the Canadians, stirred into action by a recent crime, which the law condemned and the public sentiment approved,—the shooting of a seducer,—are making efforts to bring their law into line with the popular conscience, as it is in the United States.

Adultery, again, is a crime in most of the States. In every part of New England the man taken in adultery is sent to jail and branded with public odium; not as a trespasser on some other man's estate, who has deprived him of a daughter's "service," or of a wife's "society,"—and therefore done an injury to *him*,—but as a scoundrel, who has done the most fearful wrong to the woman whom he has led astray, and probably destroyed for life.

In this direction there should be no scruple in pushing forward. Here, at least, we may very safely strive to Americanize our institutions.

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*Cooling Cups and Dainty Drinks. A Collection of Recipes for "Cups" and other Compounded Drinks, and of General Information on Beverages of all Kinds.* By William Terrington. (Routledge & Sons.)

COOLING cups have been as little in demand through the severe spring with which we have been afflicted as "ornaments for your fire-stoves"! The words rang as cheerfully as an invitation to a pic-nic might in mid-winter, the thermometer below zero, the place, say, Hampstead Heath, and ices on the grass *ad libitum* for the guests so seated. When we remember that every acre in England had hundreds of tons more rain showered upon it than is usual in May, thirst is slaked at the very idea; and for "cups and other compounded drinks" we read "cups and other confounded drinks!"

We are inclined to believe that the proper course to be followed with many of the recipes in this manual is to make them up for practice, if a man will, and, having done that, to carefully avoid drinking the "brew." There are some "cups" which must surely have been invented by doctors in want of patients, and who hoped to ruin the general health and to profit by the ruin. There are men, indeed, who can drink anything, and be none the worse for it. It was said of the old Germans that they didn't care what wine they drank as long as it was wine. If Porson could get nothing else to drink, he would empty his ink-bottle. If he pitched upon a bottle of spirits of wine instead of alcohol better prepared for drinking, he was not proud—he tipped what he could find, and only cared about getting more. It must have been his American cousin who, once upon a time, bought a bottle of whisky of a spirit-vender. The latter discovered the day afterwards that he had, by mistake, given his customer a bottle of oil of vitriol. He hurried off to see what chances of life were left to his victim, whom he found hale and hearty, and breakfasting with the appetite and gratitude of a man of sound stomach. "You didn't drink the whisky, then?" said the spirit-dealer.—"Ev'ry drop of it!" exclaimed the spirit-drinker.—"And what did you think of it? Was there anything particular about the taste?"



—“Well!” said the tippler, reflectively, “it struck me that you hadn’t spared the oil of lemons in it!”—“And that is all?”—“I guess that’s all; except that since I finished the bottle I can’t bend over the newspaper, to read what Congress is a-doin’ without burning a hole right through it!” It is not every one that, after quaffing some of these “cups,” would escape so well as Porson after spirits of wine, or the Yankee after oil of vitriol.

With all this there is much in this little volume worthy the attention of housekeepers when the weather is growing sultry and thirsty guests are likely to abound. What is here said about the people’s beverage is open to some exception. “Pure porter, in moderation,” may be more wholesome than thin wines; but at what fountain is *pure* porter now to be drawn? There is no drink so easily or so villanously adulterated. The brewers, we suppose, are at least honest; but they seem to have lost something of their old cunning. It is certain, however, that before malt liquor reaches the lips of the imbibor, it too often undergoes a manipulation at the hands of a middle party which renders it unfit for drinking. It is said that the rascals in this decocting are to be found in some of those advertisers who offer themselves as bar-men, with the recommendation that they “thoroughly understand cellar-work.” That is, they know how to mix the poison before they serve it out. The recent introduction of Viennese and Bavarian beer is one consequence of this process. The English beverage had long been complained of. Exceptional purity did not atone for the general poisoning; and the rival beers, if they continue to be honestly brewed, may restore, if they do not supplant, that old national drink of which Warton so enthusiastically sang. He called it a balm and a solace, a “juice benignant . . . with toast embrowned and fragrant nutmeg fraught”; good without tobacco, better with it, the two constituting a “divine repast.” It was in Warton’s eyes a Lethe for ills and cares, and a compensation for every want unsupplied. The praise was, perhaps, over-liberal; but in modern retailed porter no son of song could now find an Hippocrene. Beer Street is as bad as Gin Lane, and no inspiration in either. If taverners could be served now as they were in the old Norman, Plantagenet and Tudor days, when the heads of foully-charged casks were broken and the liquor allowed to run waste, there would be less excess in drinking than there is. Thirst is now not slaked but aggravated, and men quaff again and again who had better refrain altogether, as many do. When Bishop Still wrote that famous song, ‘Jolly Good Ale and Old,’ it was to win the people from a new-born inclination for a newly-born Syren called Alcohol; and he could do it all the easier as the ale was all that he described it—jolly, old, and, above all, *good*. Men might quaff it after long sport, and rise refreshed; whereas much indulgence in the ordinary barley-brew of modern days only brings tipplers within application of the judgment in a less ancient song than the Bishop’s, which says,

Not drunk is he who, from the floor,  
Can rise alone and still drink more;  
But drunk is he who prostrate lies,  
Without the power to drink or rise.

*From Tashkent to Samarcand.* By L. Kostenko.  
(St. Petersburg.)

THIS work has appeared at a favourable conjuncture,—at the very moment when the attention of Russia is specially directed to her newly-acquired territories in Central Asia, and when all Petersburg is crowding to gaze at the wonders of the Turkestan Exhibition. Even apart, how-

ever, from these casual advantages, M. Kostenko’s narrative, filled as it is with interesting information conveyed in a perfectly easy and natural style, may well claim attention on its own merits. The details collected by him, and by those who accompanied General Kaufmann’s army, have at length begun to clear away the cloud of mystery which has so long enveloped Turkestan and the western frontier of China; and the new possession of the Czar, hitherto regarded, by those who thought about it at all, as a waste of barren sand, haunted by restless and untameable marauders, is now assuming its true character—that of a fertile and well-watered region, with marked advantages of climate and situation, containing several populous cities, and swarming with craftsmen of no contemptible skill. Of this comparatively untrodden region M. Kostenko has given us a clear and very extensive survey, comprising endless varieties of thoroughly Asiatic scenery: bold ridges of naked rock,—colossal mounds reared centuries ago,—snug little towns, hiding themselves, like shy children, in the arms of encircling forests,—boundless stretches of level prairie,—vast glaciers, sentinelled by lance-like mountain peaks,—shady dells murmuring with slender rivulets,—grim gorges, such as the White Demon of Persian poetry would have loved to haunt,—and lonely lakes, of which the grey unending desolation weighs upon the eye like a nightmare. Nor are the people less picturesque than their land. As we advance, there grows up around us a motley group of strange figures, such as Western Europe has never beheld,—the human form in all its varied developments from the best to the worst, from the kingly port of the mountain chieftain to the hideous squalor of the city Pariah. There stand the round-faced Tartar, and the mean-looking Sart, and the shaggy-haired, gipsy-like Douwana; there towers the tall, wiry Turkoman, with a latent vigour betraying itself in every line of his long, gaunt limbs. There, too, grins the gnome-like Bashkir, hirsute and untameable as the four-footed ancestor assigned him by tradition; and the thievish Kirghiz, with his coarse, matted hair and glittering, rat-like eyes. There appears the lean, leathery visage of the Kashgari, with his huge, bat-like ears projecting from under the little saucer-shaped cap which crowns his narrow forehead. And there, conspicuous above all, shines the sleek, tiger-like beauty of the Afghan, with his fierce black eyes gleaming from under the shadow of his green turban, and the shining hilt of his yataghan standing out against the spotless whiteness of his long hanging robe.

The first stage of the route from Tashkent, according to M. Kostenko, is more remarkable for picturesqueness than comfort. The country is thickly dotted with villages, and rich with cultivation as far as the eye can reach; but the extreme muddiness of the soil and the many vexatious delays caused by the countless streams with which the road is intersected detract considerably from the traveller’s enjoyment. After crossing the range of Kouran-Tau, a stony and desolate region, succeeds the rich loam of the northern plain, taking from beauty what it gives to convenience; and the vast, untrodden steppe, flanked by an endless rampart of grey, unchanging rock, with which his journey commenced, haunts the wayfarer almost to the gates of Khodjent. This charming little town (which a Persian poet might liken to a child cradled in roses), overlooking from its waving woods the swift, dark stream of the Syr-Daria, and watching with the towers of seven glittering mosques over the many-coloured brightness of its thousand gardens, comprises in itself all the essentials of the highest scenic beauty; but its beauty is literally all that it at present possesses.

Placed as it is in an admirable position for all purposes of trade, at the intersection of the four great roads leading to Kokan, Balkh, Tashkent, and Samarcand, it has, nevertheless, no traffic worthy of mention; the silk-factories established by the Russian colonists are still in their infancy, though full of promise for the future; and the incalculable mineral wealth stored in the hills which overlook the town lies as yet untouched and useless. Moreover, the suddenness of the Russian occupation has given the two races no time to coalesce; and the foreigners still inhabit a separate quarter of the town, after the fashion of the Jews of the Middle Ages.

Our author’s description of the Turkestan mode of travelling, though hardly calculated to attract Western tourists, deserves translation:—

The most serviceable vehicle in this country is the ordinary native cart, with two wheels, to a trial of which I was compelled by the breaking down of my travelling carriage during the second stage from Tashkent. I made my *début* with some misgivings, but am now forced to confess that, on its own ground, the *arba* is unrivalled. Its great breadth of beam and enormous wheels (each above six feet in diameter) give it a marked advantage in the crossing of the streams which intersect the road at every turn; moreover, it scrambles almost without a halt through the deep mud that abounds in Central Asia during the whole winter; and, better than all, it keeps its balance admirably—no mean virtue in this land of rapid mountain-torrents (in crossing which Russian carriages are almost invariably overturned), and in the face of the innumerable holes, ruts and ridges incessantly presenting themselves, in proof of the unalloyed and primeval simplicity of the Asiatic roads. The driver usually mounts the wheeler, keeping his feet pressed against the shaft to prevent the horse from rearing, and stimulates the energies of his team with a succession of fearful howls, sufficient to frighten any animal in creation.

The second part of the journey, from Khodjent to Samarcand, is fully as picturesque as the first, but even more fatiguing; for the post-road, which connects eastern Turkestan with the Russian frontier, is as yet completed only as far as Oura-Toubeh, a little town of 4,000 inhabitants, about midway between Samarcand and Khodjent; so that at this point the traveller must perforce commit himself to one of those break-neck bride-paths, which have been the high roads of Central Asia since the days of Tamerlane. The abundance of rich vegetation everywhere visible gives this district a flourishing appearance; but, in reality, it is very unproductive, the excessive irrigation combining with the Asiatic’s innate love of gardens to prevent the raising of corn to any great extent. Moreover, the native implements of agriculture are entirely of wood, and of the rudest possible description; though, in this respect, it must be confessed that the Russians themselves have little superiority to boast of. We ourselves remember to have been struck with the conscience-stricken looks worn by several of the visitors to the Turkestan Exhibition on recognizing in the farming tools of the barbarian Turkomans an exact representation of their own! The diet of the common people consists chiefly of fruit and wheat cakes, meat being a luxury attainable only by the richer classes. Their drinks are green tea, milk, and a kind of beer made from the grain of millet. The climate, according to M. Kostenko, is temperate, and, on the whole, healthy; the prevalent diseases being mainly attributable to the filthy habits of the people. Indeed, all through Turkestan (as in India and many other tropical countries) the villages are an absolute blot upon the landscape. The streets are incredibly filthy, and the houses themselves merely low, round



hovels, without door or window, in the wall of which a single aperture gives egress to the smoke and ingress to the visitor, — abodes which, as our author caustically remarks, “only differ from dog-kennels in having the floor covered with skins.” In fact, no feature of the country strikes a casual traveller in Turkestan more forcibly than the startling contrast between the grandeur of the public buildings — mosques, palaces, gateways, &c. — and the meanness of the ordinary dwellings; a contrast typical of Asiatic history, where some mighty figure rises ever and anon from amid the herd of nameless savages; and certainly there exists as strong a contrast between a Baber or a Tamerlane, and the coarse barbarians whom they ruled, as between the stately mosques, with their tall minarets and shadowy recesses, and the little dumpling-shaped burrows outspread beneath, wherein man and beast huddle together amid stench and smoke and darkness.

One of the favourite native amusements is the game of “Kok-Bari” which is minutely described by M. Kostenko, who witnessed it on his way to Samarcand. On the occasion of any great merry-making the host places the carcass of a lamb or kid, roasted whole, in the hands of one of his guests, who instantly rides off with it. The others follow, and endeavour to snatch it from his grasp; but should he succeed in carrying it a certain distance, (which, among such horsemen as the Turkomans, is no easy matter,) it is awarded to him as the prize of the sport. A similar pastime is practised by the Mexicans, among whom, however, the kid is replaced by a live cock.

About thirteen miles from Samarcand the road crosses the heights of Tchepan-Atin, on which the Bokhariotes made their last stand for the defence of the town, and where General Kaufmann's army achieved its crowning exploit. At the time of the battle, a sudden rise of the river Zariavshin had inundated the whole plain, and the defenders, commanding every approach with their artillery, considered their position impregnable. General Kaufmann, however, ordered an immediate assault on the right flank, where the ridge was less precipitous; and the officer who led the attack addressed his men as follows — “Children, our father the General has ordered us to storm that position, and therefore it must be possible. Forward!” Like one man, the brave fellows threw themselves into the foaming current (already breast-high), under a heavy fire of artillery, dashed through it, and began to force their way up the heights beyond, when, just at the crisis of the battle, and a vigorous counter-charge might still have ruined the whole attack, the enemy, seized with one of those strange panics to which Asiatic soldiery are always liable, abandoned their guns and fled in confusion, leaving the victory with a handful of men barely one-third of their number.

Samarcand is a town of thirty thousand inhabitants, surrounded by a massive rampart, with six fine gateways. Its trade is very considerable, European goods of every kind being largely imported, and skins, knives, carpets, silks, embroidered saddles, &c. exported in vast quantities. The citadel, which is defended by a strong wall thirty-six feet high, and nearly two miles in circumference, is one of the finest in Western Asia; but the city itself, as described by M. Kostenko, appears to be simply an Oriental town of the worst type. It may be that the irrepressible enthusiasm with which our author regards the splendour of the Past has made him less tolerant of the degradation of the Present; but the graphic sketch of Timour and his city which closes the work is well worth quoting at length:—

Samarcand, lying as it does on the southern slope of the Tchepan-Atin heights, discloses itself to the traveller only when he begins to descend. The Present is shut out from him by the mighty remains of the Past, monuments of a strange and primitive civilization, such as Europe never knew nor shall know. Voiceless giants, they stand around him in all their grim and silent majesty, recalling the long-faded glories of the nation that reared them. As we gaze, there arises before us the figure of a little, swarthy, Tartar-faced cripple, with a frame that knew not weariness, and a soul that scorned repose, whose name went forth from the spot where we stand to all the ends of the earth. A brave and genial soldier, a brilliant general, a profound politician, he schemed civilization even in the midst of destruction, reared and adorned stately cities, stretched his sceptre over twenty-seven nations, and gave to Asia the peace and security for which Europe was still longing in vain. Here, too, comes back to us the memory of Baber, a Sultan of another kind, whose learning would have shone in the most refined of European societies. Here once stood the famous Samarcand Observatory, with its throng of earnest and devoted students, among whom was garnered all the learning of Western Asia. And where is now the nation that has left such mighty memorials?—or what heritage has it bequeathed to us who now claim possession of its sepulchre? The contrast between the Samarcand of history and that of our own time is indescribably startling and lamentable. Around the monuments of Tamerlane lies a chaos of narrow, rubbish-blocked streets,—low, miserable-looking hovels,—piles of filth and refuse of every description: an Asiatic town of the worst kind, applied to which the great name of Samarcand sounds like a hideous mockery.

The thanks of the Russian public are unquestionably due to M. Kostenko for presenting them with a very lively, instructive, and (rarer still now-a-days) original record of travel.

*Life of Napoleon III.* By Pascoe Grenfell Hill, R.N. (Moxon & Co.)

FROM one or two hints dropped in the course of this narrative, we infer that Mr. Pascoe Grenfell Hill, “Rector of St. Edmund the King and Martyr,” has been assisted in his task by “M. l'Abbé Isidore Mullois, premier chapelain de la maison de l'Empereur.” The book opens with a statement from the Abbé Mullois that he would gladly make the Emperor better known to the English nation; and Mr. Hill thinks that this may best be done by a short summary of the chief events in the career of Louis Napoleon. Mr. Hill has, however, forgotten Canning's remark when he was asked by a preacher to pronounce an opinion about his sermon. “It was short,” said Canning. “Yes,” replied the preacher, “I did not want to be long and tedious.” “Ah, but you were tedious,” was the instant rejoinder. And this is the real effect of Mr. Hill's brevity. Most of the material events in the Emperor's life are slurred over. We are indulged, on the other hand, with unimportant extracts from his letters, speeches, and writings, and with a sketch of the Presidential Constitution of 1851. From the first line we see that Mr. Hill is, if not a hero-worshipper, an Emperor-worshipper; and we are, therefore, prepared to find his accuracy overpowered by his fidelity. Such phrases as “it may be said without hyperbole that Louis Napoleon was borne to the supreme dignity of the State on the universal shout of France,” are, perhaps, excusable, though they betray their Imperial origin. But when Mr. Hill tells us that Louis Napoleon in his youth was “carried wrapped in blankets beyond the gates of the city which he has since done so much to improve and embellish,” his enthusiasm betrays him into an anti-climax. Had he said “the city which he was destined to conquer,” or

“which was to be the capital of his empire,” or “through the streets which he has since swept with musketry, and which at his bidding have run with blood,” the image would have been perfect, for there is a contrast between exile and power. The sentence as it stands would apply better to Baron Haussmann than to the Emperor, and to Baron Haussmann's workmen as well as to their master. We may seem to be dwelling on trivial details, but these little ebullitions of awe and admiration are the least objectionable parts of Mr. Hill's volume. We can quite understand his giving an account of the Boulogne expedition without any mention of the tame eagle. It is natural that he should quote the Emperor's announcement of his marriage without seeing in the allusion to the traditions of ancient policy which it was the especial advantage of this alliance to disregard, any hint that those traditions had been cultivated and had proved ungrateful. The statements that France has advanced in wealth and prosperity under Louis Napoleon, and that during the three years of his Presidency he strove with untiring energy to ameliorate the condition of society, will not surprise those who have heard the Emperor called the Saviour of Society, and who remember that such sentences have in general had an ecclesiastical origin. But Mr. Hill's account of the *coup-d'état*, and of the massacre of the following days, resting as it does on no authority, contradicting the records of impartial eye-witnesses, and justifying the few facts it cannot help admitting, is simply a disgrace to an English writer.

Mr. Hill does not deny that there was a *coup-d'état*, and that the chief actor in it was the President. This is a slight concession. From the way in which the massacre is treated, we might almost have expected to find that the *coup-d'état* itself was the work of the deputies, and that the arrests of the leaders were resorted to for the purpose of restoring order. Mr. Hill does not go quite so far as this. All he says is, that the deputies intended to overthrow all order, and to establish a state of civil discord. This intention was known to the President, to St. Arnaud, Morny, and Maupas. According to Mr. Hill, “much has been said and written of the illegality of the step taken by Louis Napoleon to rescue France from ruin.” Yet all he did was to step forward, “at considerable personal risk,” to save the country from being “a prey to the flame of civil discord of which the National Assembly was the great central focus.” Patience, says Mr. Hill, has its limits. Such a condition of things could not continue long. The whole nation, with the exception of “the daring, implacable enemies of all order, whose main objects were pillage and massacre,” favoured the *coup-d'état*. “It would have been unreasonable to expect that the *coup-d'état* could be accomplished without encountering opposition. Such opposition, however, was in no degree that of the people. The honest, industrious working classes were all in favour of the movement.” The army was unanimous in supporting it. Under such circumstances we might ask Mr. Hill what was the object of the *coup-d'état*? With the whole of the country and a unanimous army on his side, against a National Assembly and the enemies of order, Louis Napoleon might surely have carried all his projects without a suspicion of illegality. He might have taken the sense of the country before he arrested the whole course of government, and might have appealed to universal suffrage before mastering the ballot-boxes. Mr. Hill proves too much. He talks, amongst other things, of personal risk. Evidently he has never read Mr. Kinglake's sketch of the same subject.



He is still worse informed with regard to the massacre. He says—

"On the same day a lamentable event occurred in the boulevards of Paris. Armed agitators and demagogues, among whom were members of the late Assembly, carrying drawn swords, had mingled with the lowest class of the populace, inciting them to insurrection. Barricades of formidable description were raised, and desperately defended; though carried at last by the valour of the troops, not without considerable loss of life on both sides. The conduct of the soldiers, in the trying circumstances under which they were placed on this occasion, has been highly praised by some, and by others as sharply condemned. It is stated that shots were fired on them from windows and balconies, overlooking the principal barricade, and that they retaliated without discriminating the particular houses from which the shots proceeded, so that the innocent suffered with the guilty. Deplorable indeed it is that a single innocent life should have been thus sacrificed: it will scarcely be pretended, however, that the blood of soldiers shed in the fulfilment of their duty is less precious than that of other persons. It appears from every account that the acts of the insurgents were plainly those of men whose object was plunder and violence; and that the French nation at large sympathised with the army in its stern repression of the marauders."

We should much like to know by whom it is stated that the soldiers were fired upon from windows and balconies overlooking the principal barricades, and that all they did was to retaliate indiscriminately. Does this rest on the authority of the Emperor's chaplain? Or is Mr. Hill his own informant? In either case his statements are worth very little. It is just possible that he may succeed in deceiving those who have never heard or read anything about the events in question. But this, after all, will be an inglorious victory, and it will not have the effect of making the Emperor better known to the English people. On the subject of the escape from Ham, of the individual arrests of the leaders of the National Assembly, of Louis Napoleon's courage in riding through the Faubourg St. Antoine, Mr. Hill gives details which may be readable. The bulk of his volume is, however, either unnecessary or untrustworthy, as it either glorifies the Emperor at the expense of our patience, or defends him by the sacrifice of truth.

*Ante-Nicene Christian Library.*—*Clement of Alexandria*, Vol. II. *The Writings of Tertullian*, Vol. I. (Edinburgh, Clark.)

THE ecclesiastics of the second and third centuries were uncritical men, as the literature of their period attests. Justin Martyr used another Gospel, probably that "according to the Hebrews," as much as the synoptists, if not more. He looked upon 'The Acts of Pilate' as authentic, and believed the Sibylline books inspired. Irenæus cites 'The Shepherd of Hermas' as *Scripture*; while Clement of Alexandria uses it as a sacred document. The epistle of Barnabas was commonly accepted as the work of St. Paul's companion. Origen even reckoned it canonical, as did Clement sometimes. The latter styles its author, together with Clemens Romanus, *apostles*; and he comments on the epistles of Jude and Barnabas, with the 'Apocalypse of Peter,' as on canonical works. He thinks 'The Preaching of Peter' to have proceeded from the apostle himself. The Epistle to the Hebrews he considers a Greek translation made from St. Paul's Hebrew original by Luke. Tertullian supposed that the Book of Enoch was an ante-diluvian work, which, after being lost in the Flood, may have been restored by Noah, the author's descendant. And what did he know about St. John, except

that the last of the apostles, when cast into a furnace of oil, came forth unhurt, and was banished to an island? The letters of Ignatius were accepted as authentic. The Apocalypse was assigned to Domitian's reign. There was, it is true, some discrimination among these early writers, but it was neither sufficient nor thorough. They were not able to sift the large pseudonymous literature of the second century and assign it to the rightful authors. Yet this was most important. How many volumes, dissertations and disputes would have been spared had authentic information respecting the Christian literature of the second century been transmitted! The work of Church historians would have been vastly facilitated, and Biblical critics mightily helped, by a few correct notices respecting the writings of the apostolic Fathers, the Clementine literature, the pseudo-Petrine, 'The Gospel according to the Hebrews,' and the writings of St. John. Meantime the field is perplexed and thorny. We fear that it will be a meeting-place for polemical theologians in future times, instead of being surveyed with the calm impartiality of historical criticism. There is some hope, however, that Hilgenfeld, Ritschl, Steitz, and Koestlin may throw new light on it.

The two volumes of the Ante-Nicene Library before us are the eleventh and twelfth, containing portions of Clement's ('Alexandrinus') and Tertullian's works. The 'Stromata,' or miscellanies of Clement, except the first book, are in one; a number of Tertullian's minor treatises in the other. The English version is usually faithful, giving the general sense correctly. For ordinary readers it is sufficient. The translators of Tertullian and Clement must have found it by no means easy to grapple with their authors and put them in intelligible English; but they have succeeded in bringing them within the apprehension of attentive readers. For critical purposes it is still necessary to consult the originals, especially as the translators have given the true meaning in all cases. And they might certainly have made their English less rugged without detracting from its fidelity to the Greek and Latin which it is meant to represent. The reader would be greatly benefited by a brief statement, at the beginning of each treatise, of its object and contents. In the volume of Tertullian the want of such heading is palpably felt. Thus, *Scorpisce*, antidote for the scorpion's sting, is a defence of martyrdom against the Gnostics, as might have been indicated. *De Spectaculis* is the sole heading of the treatise on public games. In the table of contents it is translated on *the spectacles*, which is ambiguous. The treatise *Apologeticus* has no English heading, but is merely called *Apology* in the contents.

As to the volume of Clement, we notice that the third book of the 'Stromata' is given in Latin, not in English. The reason of this proceeding the editors do not state, though it may be easily inferred. There are more inexact renderings in Clement's Miscellanies than in Tertullian's treatises, though the latter are more difficult. Dr. Donaldson himself should have translated some of the more important works in the series, in which case we might have had versions in all respects satisfactory. As it is, some have not fallen into the best hands; nor does it appear certain that he has exercised *all* the inspection which he might have done in his editorial capacity. But the Library of the Ante-Nicene Fathers is a great boon; and many will thank the spirited publishers for it. An ample and practical encouragement should be their reward.

## NEW NOVELS.

*Madame Silva's Secret.* By Mrs. Eiloart. 3 vols. (Hurst & Blackett.)

'Madame Silva's Secret' is a pleasant, readable novel, with a gentle interest, that will neither fatigue nor unpleasantly excite the reader. There are only two incidents that can be called sensational, and they both fall so mildly that the reader will not hold his breath for even a moment, though one of the incidents is rather astounding,—neither more nor less than the burning of Madame Silva's will by an enraged attorney in the presence of witnesses, among whom are the two persons most interested in its provisions; and all because they have determined to come to an amicable understanding instead of a lawsuit! Madame Silva herself is the one charm of the book. How a poor, broken-down, timid and foolish woman can be made to enlist so much sympathy as we feel for Madame Silva, testifies to the skill and delicacy with which the character is drawn. Madame Silva is a gentlewoman, and that fact is kept in view through all her weakness and poverty, and, if the truth must be told, all her tiresome foolishness; but the refinement of her nature is so inherent and true to the life that the reader feels as much affection for her as "Mrs. Captain" or the terrible Mrs. Hitchcock, who both make themselves into her guardian angels. The glimpse that is given of Madame Silva's life in old days is very touching; when she was Miss Louisa Tremaine, of the Grange, with her young life so oppressed by her sisters that she is reduced to making a hero and a lover out of Mr. Lucas the lawyer—as shabby and mean a man as ever was glorified into a hero by a young girl's fancy, and how she was carried away into France by her cruel, hard sisters, and reported dead; and how, after long years, a weary and broken woman comes to Craythorpe one rainy evening, and takes up her abode there as Madame Silva, music-mistress, seeking for pupils; and how Mr. Lucas goes to see her, and behaves, after his kind, meanly, and, like a sycophantic time-server as he is,—not so bad as thoroughly ignoble and base,—keeping Madame Silva's secret, treating her with apparent friendliness and doing small acts of service, whilst he turns her secret to his own purposes, and traffics upon it:—all this is extremely well told. The reason of poor Madame Silva's secrecy would be unlikely with any other kind of character; but it is quite in keeping with hers. The feebleness of her nature, contrasted with her high sense of principle, the edge of which is always turned against herself, is really beautiful; and the entire helplessness with which she lies at the mercy of a base man like Lucas is more effective than half-a-dozen sensational incidents. Madame Silva had taken a solemn oath to her sisters to allow them to report her as dead, and never to reveal her own existence, if they would only allow her to go away from their tyranny, and marry the only man she knew in France, Mr. Silva, her music-master. The marriage was scarcely more happy than the hard rule of her sisters, but it was a change; and when her husband died, and her sisters and brother, Squire Tremaine, of the Old Grange, were all dead, poor Madame Silva creeps back to die at Craythorpe, keeping her vow, poor soul! Madame Silva, having survived her brother, is in reality heiress to the estates, but that is a secret known only to Mr. Lucas; and how he acted, and what he did with the secret, make up the story, which, apart from the gentle Madame Silva, has no character of interest, except, perhaps, the staunch and sturdy Mrs. Hitchcock, who is certainly amusing.



*Fatal Zero: a Diary kept at Homburg.* 2 vols. (Tinsley Brothers.)

Mr. Percy Fitzgerald has not put his name on the title-page of this story, but as it has already appeared with his name in a magazine, we are not betraying any confidence in making him responsible for it. We may say at once that it is a painful—a wilfully painful book, and that reading it, as a pure matter of duty, has given us a headache. Mr. Fitzgerald has drawn his inspiration from the tables which form his subject; the alternations are as rapid as the changes of luck; and as we turn his pages we seem to be listening to the dealer. It may be a question whether these wretched gambling tragedies are worthy of being written—whether it is right to fill two volumes with the confessions of one who began by preaching against the vice, and finally succumbed to it. But if such characters are to be chosen at all, they should not be so miserably weak as Mr. Fitzgerald has made his hero,—they should possess some of the elements of manhood,—they should not pass suddenly from canting to swearing, from exaggerated virtue to embezzlement and suicide. We know the old proverb that "Pride goes before a fall," and we hardly need to be reminded of it in such a shape. When we find the hero of this story denouncing the Homburg play, attacking all who go near the tables, refusing for a while even to enter the Kursaal, quarrelling with chaplains and deans for lending their countenance to the abomination, we know that by the end of the second volume he will have lost all his money. It is difficult to have any sympathy with him, he has made such a fool of himself; yet there is some power in the self-portraiture of the ruined gambler, there is some art in the way in which he is led on from small beginnings and by easy steps to the crash of total destruction. We are not satisfied that either power or art has been well bestowed. Perhaps Mr. Fitzgerald is more confident in the success of the moral lesson he has taught us.

The incidental sketches of life in Homburg are cheerful and refreshing, though they betray a more practised eye and pen than belong to the writer of the diary. Our only regret is that we cannot linger amongst them. We have the same feeling with regard to the secondary characters. The good, quiet English girls who put down their florin out of curiosity, and never play again,—the mother and her son, who are devoted to each other and are safe in each other's love,—the two young French people who have a small crisis and retire in time,—relieve the mind after its contemplation of the insufferable hero, whom we are forced to regret, and of the tragedy which has been so thoroughly deserved, but which might well have been averted. All this goes to make up a piece of morbid anatomy, worked out with much elaboration, but not consistent with nature. The best thing to be said for Mr. Fitzgerald is, that he has not shrunk from his task. He has resolved to draw gambling to the life, and he has drawn it. But he has sacrificed the higher forms of life in the process; and if readers shrink from the task of first enraging themselves and then rendering themselves miserable over his pages, they will act as wisely as if they abstained from following the hero's example.

*Mary Stanley; or, the Secret Ones.* 3 vols. (Chapman & Hall.)

Mary Stanley is an English girl, who has gone to Russia as governess, first in the family of a Baron Poushkin at Berezovka, in the Government of Kazan; but at the opening of the story she is taking leave of these friends, who part from her as from a daughter, to enter

the household of Count Golovin, Chief of the Secret Police at St. Petersburg. The journey, which was in a sledge, lasted ten days, in the depth of winter, travelling night and day under the escort of Ivan, a huge sheep-skin-covered man, who had been sent by the Count to fetch her; a fascinating savage, who having been ordered to treat her as "one of the family," pays her almost royal honours. The journey is excellently described; and there is a night attack of wolves, in which Miss Stanley proves herself a heroine and wins the admiration of Ivan; but as the danger had arisen from her obstinate self-will, the reader is not inclined either to forgive or to admire her as much as Ivan does. The story is partly carried on by letters to one of her old pupils. The arrival at the Count's palace and Miss Stanley's reception, with the preparations made for her comfort, will seem like a fairy tale to the governesses of England; but there are trials and difficulties which none but a first-class heroine could have met. The Countess is a fascinating and wilful young woman, who treats Mary like a bosom friend, but upon every provocation makes her feel that she is the mistress, and Miss Stanley the dependent. But then Miss Stanley has a turn for lecturing and speaking her mind on the most delicate subjects, which must have astonished the absolutist notions of the heads of the family. She attacks Count Golovin, who has earned the sobriquet of "the terrible Count Golovin" on the iniquity of a secret police, and on his own special wickedness in belonging to it. She lectures the lady on the conduct of her handsome cousin, Prince Donskoy, and on her encouragement of him, for he is in love with her, and conducting himself in a way to compromise the Princess. She refuses to accept a ball-dress to enable her to attend one of the Princess's balls, because she will not be under an obligation; she refuses to marry the man she loves, because she has not a penny of fortune, whilst he is rich; and she makes both him and herself very miserable. But when dark days come Miss Stanley proves a good angel. The Count having resigned his office of Chief of the Secret Police, has joined the "Union," a very wide-spread political conspiracy, the object of which is, of course, the regeneration of Russia, and the death of the emperor, and others of his family who are obnoxious. This conspiracy is historical. It was called "The Public Good." It had been long fermenting. Alexander had escaped by dying naturally; but on the accession of Nicholas, through the renunciation of his brother Constantine, the outbreak was fixed for the day on which the troops were to take the oath of fidelity to the new emperor. The story is well known, and still remembered. The soldiers were drawn up in front of the Winter Palace. The rallying cry of the conspirators, "Constantine and the Constitution," was raised, and whilst the result trembled in the balance, the courage and genuine kingship of Nicholas turned the scale; the conspirators tried to resist, but the majority of the troops were firm, and after a short but severe struggle, cannon being brought to bear on the rebels, the victory remained with Nicholas. The conspiracy of the "Public Good" was a strange mixture of dreams of liberty and amelioration with tyranny and personal aggrandizement. A few were hanged, the remainder—about 118, men of the highest rank, Prince Troubetskoï, Galitzin, &c.—were sent to Siberia; and the Poles had reason to repent evermore of their share in the attempt. The historical facts are minutely adhered to in the novel, although the names are altered, and the whole scene in the Grand Square, with the heroic and kingly conduct of Nicholas, are

dramatically given; no fiction or rhetoric could enhance the facts. The simple words of the Czar, which produced such an electric influence on the troops, "On your knees," have taken their place with a few other heroic utterances of history and poetry. That such a man as Count Golovin is represented should have become a traitor and given up the duty he was doing as an honest man in his post to join in a conspiracy, for the members of which he must have entertained a well-grounded distrust as to the good they were likely to do, spoils the reader's interest in him; and the lamentable account of the journey to Siberia, and the death of the poor Princess Golovin, leaves the reader utterly indifferent to the "seeds of freedom" which the Count and some of the better sort of his companions comfort themselves with the idea they have shed abroad. The novel is very long, and consists of almost innumerable episodes which have only slight and general connexion. The sketches of manners, society and character are forcibly drawn and evince a good deal of ability. The condition of the serfs is given with an air of reality that makes one rejoice in the knowledge that they are at last set free, and that their "souls" are their own.

*Lord Austin's Bride: a Novel.* By Rowland M. Ford. (Freeman.)

A rapid, nerveless story, with a suicidal bigamist for its hero, and the bigamist's victims for its chief female actors, is 'Lord Austin's Bride.' The son of a duke, whom he has incensed by marrying a young woman of feeble intellect and dubious extraction, Lord Henry Paget has assumed the spurious title of Lord Austin, and determined to live for awhile in strictly-guarded seclusion at Stainford Castle, Middlesex, when at the opening of this record of his criminal doings he grows weary of his foolish wife, and resolves to rid himself of her company. Of course this disguised scion of a ducal house is "well proportioned" and endowed with "manly grace," has "a large, hooked nose," "piercing eyes," and moustaches which are "twisted into a point at each corner of the mouth." Thus qualified by nature to play the part of a melo-dramatic villain, and incited to the commission of atrocious crimes by a diabolical valet, Lord Austin meditates in his castle how he may best liberate himself from the consequences of an imprudent marriage and regain his father's favour. "My father," he soliloquizes, "will not be reconciled to me, if I do not atone for my folly by a matrimonial alliance of note. How my brother will glory should I be disinherited; for my share shall then become his, and help to increase the ducal revenue,—which can bear augmenting! If my brother were to die! But there is no chance of him dying to serve me, and I have not a tinge of the fratricide's nature in me. They say the wicked flourish. Surely I am not wicked enough! And Lord Austin laughed bitterly." Having found relief in bitter laughter, Lord Austin determines to incarcerate his wife in Stainford Castle. He announces her death to the neighbourhood, and celebrates her social extinction with funebrious rites. Having put his lady out of the way, and caused the rector of Stainford, Mr. Southwell, to read the service over "a coffin, covered with crimson velvet, and richly ornamented with gold," the duke's son, instead of rehabilitating himself in his sire's opinion by an apparently desirable marriage, perpetrates bigamy in a grade of life not much higher than the social degree in which he found his imprisoned bride.

For hard by the gates of Stainford Castle lives the rector's daughter, Margaret Southwell, who disdaining the proffered love of the nearest



apothecary, is bent on rising in the world, and exclaims to her unassuming and amiable sister "You may grovel in the dust, Helen; I never will. I must gain a higher position than I dare even hope, or I shall never be what is termed happy. If our father had but the half of my talent, I should never have needed to cringe to strangers for an introduction to noble society;" and no sooner has Lady Austin been put out of the way, than the ambitious Margaret plans to be the official successor of the gentlewoman who is supposed to be interred in crimson and gold under the cold floor of the castle chapel. Lord Austin succumbs to the wiles of the aspiring damsel; and whilst the simple and affectionate Helen Southwell finds happiness in looking forward to virtuous wedlock with a young surgeon, the vain and imperious Margaret falls an easy prey to an aristocratic bigamist. Through the co-operation of a big dog, a mendacious maid-servant, a tipsy beggar-woman, and Helen's suitor, Lady Austin is eventually liberated from her darksome prison, whereupon the haughty Margaret discovers the ignominy of her position, and Lord Austin escapes from an embarrassing situation by the help of prussic acid. "His destruction was swift, and who can say that, having sown the wind, he should not have reaped the whirlwind?" As for Margaret and her son of shameful birth, they are treated compassionately by the good people of Stainford, and made as comfortable as circumstances permit, but in return for all the kindness lavished upon her the humiliated woman never utters a single word of grateful acknowledgment. "She was always cold and haughty in her bearing; yet, though people disliked, they could not but pity her." 'Lord Austin's Bride' is Mr. Ford's first novel, and if he takes good advice it will be his last.

*Colston: a Novel.* In 4 Parts and 2 vols. By the Author of 'Skating on Thin Ice.' (Newby.)

'Colston' is an ambitious novel, full of the author's own dissertations and views of art, politics, social subjects, and things in general. It is rather thick reading, and there is not much of a story to allure the reader on. George Evans the artist is pedantic and dictatorial, whilst Colston, his adopted son, is somewhat of a prig; he is a paragon of all that is right and sententious. The Lady Edwina is a light little fairy, but more like a heroine in a book, or in a copy of verses addressed to a lady's portrait, than a real human being. The politics are long and wearisome—for are they not all written, said or sung with variations in innumerable newspapers? There are elections too, and canvassing, and speeches, of which we can have the originals any day in bewildering confusion. However, in the end Colston turns out to be a legitimate nobleman, and the rightful owner of Lord Berryshire's castle and estate, for his mother had been actually married to Lord Berryshire's elder brother, though nobody knew it; but George Evans finds it out; so Colston is allowed to marry Lady Edwina, and he does not assume the title until after the death of his uncle. Those who wish to acquaint themselves with long discussions on various subjects must go to the book, as they are too elaborate to be abridged.

*The Old World in its New Face: Impressions of Europe in 1867-8.* By Henry W. Bellows. 2 vols. (Whitfield.)

WITH the usual speed of American travellers, Mr. Bellows went through France, Germany, Switzerland, Italy, Egypt, the Holy Land,

Cyprus, Smyrna, the Dardanelles, and Greece, in the space of a year. During that time he was busy not only in seeing all things that went on around him, but also in writing an account of them to his friends and parishioners: for Mr. Bellows is minister of the First Congregational Church in the city of New York; and the tone of his book bears witness both to his position and to the character of his audience. The English reader will not find here much that is new—he will find many statements which are incorrect: but, on the whole, the book is creditable to its author's taste and research; and if it is deficient in that freshness which marks the writings of many American travellers, it has none of their eccentricities. Among the chief mistakes into which Mr. Bellows has fallen, we may mention some that are most readily to be refuted. The King of Prussia, he says, was regent for ten years: the real time was two years and a half. Bismarck was not ambassador in London or at Vienna before he became Minister in Prussia. The Senators, or members of the Upper Chamber in Prussia, have not the privilege of seats and of speaking in the House of Representatives. The smaller German States did not wring from their princes as far back as 1816 constitutions which they force them to respect: there are not more than two constitutions dating from that time, and even those were considered insufficient in 1848. In other cases Mr. Bellows is wrong in the inferences he draws from facts which have some foundation. He tells us that owing to the repressive tendencies of Prussian policy, you cannot buy a newspaper in the streets of Berlin, but must subscribe to it for a year. This is not strictly true, as a subscription can be taken for three months; yet the fact that newspapers are taken for long periods, and not by single copies, is owing to popular custom and not to Government interference. We are told again that every sentinel may challenge a Prussian to produce his passport; that if you want to go to the Opera in Berlin you must "make a written application for a ticket the day before, and you will receive (or perhaps not) a written notice whether you may be permitted to purchase a place." If this is Mr. Bellows's own experience it differs from ours. Mistakes and misstatements such as these render him anything but a trustworthy guide, and we cannot recommend his parishioners to follow him implicitly. It will interest them, no doubt, to hear that General Grant is said to regard Joshua as a great soldier; and they may be yet more pleased by the intelligence that their minister never saw a poorer looking set of men than the Emperors of France and Russia, the King of Prussia, and their attendants. Count Bismarck, indeed, is excepted from this censure, and at other times Mr. Bellows is more tolerant. The Pope reminded him of Edward Everett. Of course he could not approve of the Pope's religious principles, any more than when he got to Jerusalem he could believe in the mass of traditions collected in one spot. "My faith went no farther than my fingers," he says, speaking of the crack in the rock of the Holy Sepulchre which is said to reach down to the centre of the earth. He speaks more strongly still of certain Roman practices; but except when his theological blood is up he is fairly moderate, and when he confines himself to what he saw he is sufficiently accurate. His sketch of the scene in the streets of Cairo does him most credit as a writer, and is not wanting in elements of picturesque description. As a rule, however, he does not lay himself out for these effects, and we have no doubt that he has accurately gauged his own powers in confining himself to a more sober and matter-of-

fact style than commends itself to general readers.

*Love, Law, and Theology; or, the Outs and Ins of the Veto Case: an Ecclesiastico-Legal Romance.* By Alexander Macdonald. With Illustrations. (Glasgow, Cameron & Ferguson; London, Griffin & Co.)

OUR readers are aware that it is no new controversy which occupied so much of the General Assembly's time in Edinburgh the other day. Almost ever since the Church of Scotland was established in 1638, and with hardly any intermission, the right of each parish to choose its own minister has been vigorously insisted on by a large party—oftener a majority than a minority—of the Church's members. More than once the General Assembly has pressed the demand, as it has again just done, in energetic terms, on the Imperial Legislature. On one occasion, indeed, it went so far as to authorize parishioners to veto an unsatisfactory presentation by the patron of the living; a bold stroke which, though it was soon repressed by the Law Courts, produced Lord Aberdeen's famous Act devising the compromise which remains in force at the present time. The existing state of things is that the patron nominates and presents: any of the congregation who object may veto, and the "objections" are investigated and adjudicated upon by the district Presbytery, with appeal to the General Assembly, whose decision is final. The object of Mr. Macdonald's "burlesque" (as he himself styles it) is to expose the mischievous working of the law as it stands, or, in his own words, "to bring the reader, so to speak, behind the scenes, and to lay bare the motives and intentions which, in many instances, influence the various actors in this clerical drama." Without hinting an opinion on the point in dispute we may say that while the advocate succeeds in making the existing system ridiculous, he has selected a most unlikely mode of influencing outside or hostile opinions, by writing not only an obvious but an avowed caricature. He assures us, indeed, that "the scenes and characters are not all fictitious," and that "it would not be possible to write a more complete travesty upon judicial procedure than what is recorded in many of the printed cases which have come before the Assembly." But the first of these assertions is worth nothing at all to the reader who wishes to know exactly what is real and what is imaginary; and if the second is true, the author might surely have spared himself trouble, and written with a far greater chance of attaining his end, had he simply given a selection from these "printed cases" themselves, with whatever comments he thought necessary. There are a good many signs, however, in Mr. Macdonald's book, that its writer's mind was oppressed with more than one burden of which he wanted to get rid. His views, for instance, of his clerical fellow-countrymen as a body are evidently the reverse of complimentary. One moment he is found sneering at their low origin, another at their want of education, another at their inordinate love of whisky, and another at their general hypocrisy, worldliness and cant. Neither the Scotch clergy nor the Scotch laity are likely, we dare say, to take these things to heart. A second end that the author had in view was apparently to write a love-story. As this, however, is a burlesque too, it is difficult to believe that this element in the book has had anything to do with its success.

*Mexico and the United States: their Mutual Relations and Common Interests.* By Gorham Abbot, LL.D. (New York, Putnam & Son.)

A history of modern Mexico as picturesquely and dispassionately done as that of the olden



Mexico and its Conquest, by Prescott, is yet a thing to be desired. Dr. Abbot has done his worst; and he is confused, fragmentary, hyper-magniloquent, and resolutely blind to all facts that do not square with his own fancies. The history of this unhappy country may nevertheless be told in two lines: Spain ruined it, the Romish clergy fattened on it. When opportunity came for restoring it, the contending patriots betrayed and shot one another. Foreign merchants were plundered for payment of all expenses.

When Mexico fell, the most splendid of prizes, into the hands of Spain, the old native Imperial domination had lasted about a century and a half. The rule of the Spaniards was to endure, or to be endured, about twice that length of time. There was not a week of that longer period that was not selfishly abused. The country was exhausted to supply Spain and to enrich the clergy. Spain took with her into Mexico despotism, ultramontaniam and the small-pox. The first made the people slaves, the second left them pagans under another name, and the third had an avenging payment. No trade was ever allowed that was profitable to Mexico, or to any country save Spain. A foreign ship in distress putting into an old Spanish-American port was liable to be confiscated. As late as 1802, Spain issued an order for the rooting up of all the olives in Mexico, on the ground that Cadiz complained of a serious decrease in her wine-trade.

In the three centuries of Spanish dominion, sixty-three Viceroyalties ruled the country, only some two or three of whom had any notion of their duty and the rights of the people. That people first began to carry their own notions into practice when the Indian Curate, Hidalgo di Dolores, raised the flag of insurrection. The Viceroy Venegas and the clergy met the difficulty by naming, as Vice-Queen, the Virgin di Remedios, and certainly a remedy was found for the evil, inasmuch as Bustamente, that proto-arch-traitor, of the long line of unscrupulous ruffians, betrayed his friend, and Hidalgo was shot. This only saved the Spanish rule for a time. That too was overturned by the treachery of a Mexican. Iturbide's desertion of the royal cause brought the sixty-third Viceroy, O'Donoghue, to the closing page of the history as it concerned Spain. The keys of the last city held by Spain were given into the hands of a lady, wife of a Mexican officer who was descended from Montezuma. The grateful country placed its neck under the heel of Iturbide, by whose treachery to his first liege lords Mexico owed her independence. The "Emperor" turned out a very King Stork compared with the Spanish Viceroyalties. His deposition, exile, return, and his execution by shooting, excited no sympathy. The Church respected him, for he had once ordered the slaughter of many hundreds of anti-clerical captive rebels, to do especial honour to Good Friday. He was of the school of Calleja, who, on taking possession of the revolted city of Guanajuato, "caused the inhabitants to be driven into the great square of the town, and near fourteen thousand men, women and children were butchered like cattle on the spot." The soldiers were simply told to "cut their throats," as powder and ball were too costly instruments for such work.

Thenceforward all was chaos. The first patriots, like Hidalgo, had no successors; or, if they had, they were obstructed by the clergy, who would yield nothing of what they held, and claimed everything which they could drag within their grasp. The army claimed rights and privileges above civilians. Worse than all, when a man contrived to get himself by any means to the head of the Republic, a hundred

traitors were ready to pull him down, while each of the traitors would have slaughtered the other ninety-nine. Hidalgo was betrayed by Bustamente. Iturbide was betrayed by Echavarrri. Santa Anna betrayed every government but his own, which was betrayed by his friends and allies. Paredus betrayed Herrera, and met with similar treatment from within his own circle. Comonfort was the most accomplished professor of revolt, but Zuloaga had qualities in that line little, if at all, inferior to Comonfort. The latter had to make way for Juarez, against whom the clergy supported a rival government, and finally the empire of Maximilian, till Maximilian on his side, like Juarez on his, thought that in the perils of the country the clergy should contribute something to the exigencies of the State. They held nearly all the wealth, but would neither give nor lend a maravedi of it.

Imagination can hardly picture the condition of Mexico during the last years of the struggle, before the temporary establishment of the "Latin Empire." English merchants and families were plundered, imprisoned, or exiled, without any similitude of shame. The merchants spared by one faction were stripped by the ruffians at the head of that by which it was overthrown; and no reparation could be had for outrages unmatched in any civilized part of the world. The atrocity of the Church faction was as murderous as that of the other factions. There was not a spark of mercy on either side when an opponent was in its power. On one occasion, when the Mexican savage, Marquez, captured Ocampo, and the latter was unable to buy himself off,—a process which was agreeable to captors generally,—he was ordered to death by Marquez and Zuloaga; Ocampo was beaten for two days, wounded by shots, and then hung up till he died. Galvez was not behind Marquez in cowardly ferocity. No merit could save a helpless victim. After the overthrow of General Valle, he, all his officers but one, and the whole of his soldiers, were massacred in cold blood. When a man of some purpose attempted political organization, he found that to settle a government on civilized forms was impossible. If the Church party, in the hour of Mexico's extremest misery, had not brought in or welcomed the French, another turn would have been given to affairs. Let what will be said of Maximilian, he was an honest man. The traitor Lopez was venial compared with the Mexican priest party; and Escobedo, promising the Emperor his life, which the Mexican was about to take, was not more truthless than the clerics who had received Maximilian with Te Deums, and left him with a "Get thee behind us." Of the temper of Escobedo something may be guessed by a passage in the proclamation he put forth after the execution. "I hope," he said, "before closing my military career to see the blood of every foreigner spilt that resides in my country." Such a sentiment must have excited the profound disgust even of those who approved the carrying out of the sentence, among whom, in Congress, were Messrs. Stevens, Howard, Chandler and others. On the other hand, the responsibility of the act is laid on various shoulders. It is very generally assigned to Louis Napoleon. A New York paper accepts it for its own government, and, the last phase in the matter, M. Martin de Castillo, a Mexican Imperialist, residing in Spain, is said to have challenged Juarez to single combat, as Maximilian's murderer, and offered to fight it out in Mexico, if Juarez will guarantee him from assassination!

Meanwhile, Dr. Abbot takes hope for a bright future in Mexico. Her Constitution, he says,

is even an improvement on that of the United States?

*A Dictionary, Practical, Theoretical, and Historical, of Commerce and Commercial Navigation.* By the late J. R. M'Culloch, of H.M. Stationery Office. With a Biographical Notice by the Editor. New edition, revised and corrected throughout. Edited by Hugh G. Reid, Secretary to Mr. M'Culloch for many years. (Longmans & Co.)

MORE than forty-five years have elapsed since John Ramsay M'Culloch congratulated himself on the complete sale within nine months after its publication, of the first edition of two thousand copies of his 'Commercial Dictionary,' on gathering materials for which comprehensive and carefully-elaborated cyclopædia he had expended almost twenty years of unremitting industry; and during the interval the work, designed with special regard to the wants of British merchants exercising their vocation within the boundaries of the United Kingdom, has found no less favour with lawyers, political students, and all non-commercial persons who take an intelligent interest in the sources and growth of our national wealth, than with the particular class of individuals for whose convenience and benefit it was originally compiled. Produced for the counting-house and the merchant's study, it has found a place in every well-furnished library, and gained a popular reputation for being one of the most entertaining books in English literature. How serviceable it has proved to lawyers may be inferred from an anecdote by which Lord Neaves recently raised a laugh at a public meeting. Speaking of his old friend M'Culloch, his lordship said, "He asked me once, 'Do you ever quote my Commercial Dictionary in Court?' I said, with some emphasis, 'Never; we never quote it, and we never mention it. Sometimes a set of papers come in upon us at night upon a mercantile question that we know nothing about, and we go up to our shelves and take down the 'Commercial Dictionary,' and find all we want there; and next morning we come out, to the astonishment of our clients, with better information on the subject than they have themselves; but we never mention M'Culloch's Dictionary.'"

Now that the work, planned and wrought out for special inquirers, has become one of the most widely-known books of general literature, we wish that the ladies, following in the wake of severer students, would render tardy justice to the economist's *magnum opus*, and find space for it on their drawing-room tables as a volume qualified to yield amusement to callers and loiterers during the idle hours or unoccupied minutes which they are wont to pass unprofitably and wearily whilst awaiting the appearance of their friends. A suggestion that a commercial encyclopædia, with its formidable array of statistical returns and numerical columns, should be treated as an instrument of mere diversion, will appear to many smiling readers a proposal worthy of Mr. Gradgrind in his hardest mood; but we are neither jocular nor cynical when we urge that this massive and closely-printed dictionary is far better calculated to keep a waiting caller in good humour with himself and his absent hostess than nineteenth-century ornamental and vapid publications which we are accustomed to strew about rooms of reception. Let it be put in competition with ordinary drawing-room literature, the superbly-embellished editions of well-known poems, and the yet more ornate editions of fantastic compositions that no one desires to know thoroughly, and the social verdict would soon declare it to



be in a suitable place. A man does not need to be a merchant to see the value of its information and find entertainment in its pages. Triflers of either sex, who care for nothing but the raiment with which they deck themselves and the luxuries with which they pamper their bodies, like to know something of the sources to which they are indebted for their gratifications, and can be grateful to the writer who affords them such knowledge at the smallest possible trouble to themselves. "Though immediately and primarily written for the merchants," Dr. Johnson said in his preface to Richard Roit's clumsy and insufficient folio, "this 'Commercial Dictionary' will be of use to every man of business or of curiosity. There is no man who is not to some degree a merchant, who has not something to buy and something to sell, and who does not therefore want such instructions as may teach him the true value of possessions or commodities. . . . We therefore hope that we shall not repent the labour of compiling this work, nor flatter ourselves unreasonably in predicting a favourable reception to a book which no condition of life can render useless, which may contribute to the advantage of all that make or devise laws, of all that buy or sell, of all that wish to keep or improve their possessions, of all that desire to be rich, and all that desire to be wise." What Johnson wrote in behalf of the inadequate compilation, to which he rendered by far the most important and creditable contribution, may be urged with perfect justice to the honour of the more recent dictionary of a commercial historian, whose inexhaustible zeal in collecting facts was not more remarkable than the lucidity and artistic judgment with which he digested his information. Whilst some of its articles—such as those on 'Banking,' 'Canals,' 'Colonies,' 'Exchange,' 'Funds,' 'Insurance,' 'Commercial Treaties'—are exhaustive histories, rather than brief essays, and cannot be read without considerable mental effort, the cyclopædia—in such other articles as those on 'Silk,' 'Wine,' 'Glass,' 'Hats,' 'Lace,' 'Snuff-boxes'—contains writing that might be laid with little alteration before fops and fine ladies in a fashionable magazine.

Though Mr. Hugh G. Reid has inserted in the present edition several new articles—such as those on Passports, Petroleum, Telegraphs, Transit—and has carefully re-written or extended the old essays, so as to bring them up to the present date of our commercial history, he has omitted to relieve the work of his former captain and colleague of its most obvious and only really important defect. Writing mainly for an end distinct from the enlightenment of general readers,—to satisfy the exigencies of traders rather than the curiosity of persons not directly engaged in commercial affairs, McCulloch worked on the assumption that, if not thoroughly familiar with the extent and history of British commerce, his special readers merely required from his pen instruction for their guidance in practical matters, and would not thank him for a distinct and separate survey of the growth and development of the industries of the United Kingdom. Hence it came to pass that the Dictionary, whilst giving an historical memoir and survey of the commerce of nearly every foreign country and colonial dependency with which the merchants of the British islands have dealings, contains no chapters specially devoted to the history and results of British trade. Under the titles Alexandria, Amsterdam, Bordeaux, Buenos Ayres, Cadiz, Calcutta, Canton, Copenhagen, Havre, Lima, New York, Petersburg, Trieste, Rio Janeiro, Smyrna, Valparaiso, it furnishes comprehensive and minute pictures of the commercial life of

the countries of which those places are principal ports; but the reader searches its pages in vain for special articles on London, Liverpool, Hull, Newcastle, Bristol, and is left to form his own historical picture of the rise, development, and results of English commerce from the statements of the vast number of articles in which they are incidentally mentioned. This omission to deal separately with the story of our national commerce could scarcely be censured as a shortcoming, in a performance designed chiefly for the practical service of our merchants doing business in the mother country; but now that the volume has become a feature of every large domestic library, and a handbook for our traders in every British colony and every foreign capital, Mr. Reid would enhance its usefulness and harmoniously complete the labour of its originator by enriching the next edition of the Dictionary with separate notices of our principal ports, and a general survey of our industries and trade.

Published nearly five years after McCulloch's death the present edition of the 'Commercial Dictionary' is appropriately prefaced with a biographical memoir of the author, who, besides being a laborious collector of the facts and a sedulous illustrator of the principles of commerce, was in the highest sense of the term an enthusiastic man of letters. An indefatigable student, John Ramsay McCulloch, in the course of his long and successful literary career, surrounded himself with a noble library, of which his biographer remarks:—

"In the course of fifty years Mr. McCulloch amassed a very valuable library consisting of about 10,000 volumes, and its gradual acquisition afforded him the highest gratification. He makes the following acknowledgment in the preface to his Catalogue:—'Their acquisition has been a business in which I have always taken the greatest interest: it has not palled upon me for a single moment; and their possession, besides the gratification it has afforded, has been so far useful that it has enabled me to finish works of much research and labour without either resorting to public libraries or borrowing books.' His love of books, particularly fine books, was certainly very great, and he defended his admiration of well-bound ones (if, indeed, any defence be necessary), by citing the example of his great chief, Adam Smith, who admitted he was 'a beau in his books.' For those that had only rarely to recommend them Mr. McCulloch cared nothing; but an English classic bound in old morocco gave him a delight which only the deeply initiated in such matters can either understand or appreciate. The only alloy to his pleasure seems to have been the belief that his library would be dispersed at his death. But his fears on this head proved to be ill-founded. His fine collection has been fortunately kept together, and acquired in its entirety by Lord Overstone, a friend for whom Mr. McCulloch entertained the very highest regard and respect."

No less fortunate in his private affairs than successful in his literary ambition, John Ramsay McCulloch, the eldest son of a small landed proprietor in the stewardry of Kirkcudbright, obtained in 1846 a public pension of 200*l.* a year from Sir Robert Peel, having eight years earlier received from Lord Melbourne his appointment to the Comptrollership of the Stationery Office, which lucrative post he retained till November 11, 1864, when he died in his seventy-sixth year.

#### OUR LIBRARY TABLE.

*Francisco Moymen; or, the Inquisition as it was in South America.* By B. Vicuña Mackenna. Translated from the Spanish by James W. Duffy, M.D. (Sotheman & Co.)

THE man whose miserable story is here recorded, Francisco Moymen, was born in Paris in 1720. His father and his grandfather were musicians of the

royal chapel. At fifteen he had learnt music and had made some progress in the sister arts, drawing, painting, and architecture. He had also studied such mathematics as a boy of that age would be able to learn. He fenced well, and subsequently turned his knowledge of the use of arms, after the fashion of the times, to the laudable purpose of defending his vices and disabling those whom he had injured. By the time he was twenty-six he had visited the East Indies, had offered thanksgivings for his safe return at the tomb of St. James in Spain, had tried engineering and abandoned it, and had taken up the business of teaching, had saved 3,000 dollars, and was sailing with a fleet of galleons for Rio Janeiro. It was an ill wind that bore him to South America, for having more wit than discretion, he was just the man to offer himself as a victim to the Inquisition. He began by fighting a duel with the chief magistrate of Oruro, whom he ran through the body. After this feat he set off for Potosi. On the way he indulged in various profanities and in tirades against the Inquisition in the presence of one Soto, who styled himself a merchant, but who is also called "a familiar of the Holy Office." The man who took a pleasure in quoting the worst passages of Voltaire to an agent of the Inquisition could hardly expect to escape. On the 27th of March, 1749, Moymen arrived at Potosi, and on the 29th forty-four heretical propositions were duly recorded against him by the inquisitorial agent. On the 14th of May the warrant for his seizure and imprisonment was issued. From that time till the 10th of April, 1761, he remained a prisoner, chained even while suffering from dreadful epileptic fits, to which he seems to have been before subject, but which increased in violence in consequence of his mental suffering. On the 11th of April in the same year he was put on board a galleon to go to Spain, where he was to be released after ten years' further imprisonment. But he was never heard of again. The vessel is said to have foundered off Cape Horn with all on board; but, at all events, the record of Francisco Moymen's life ends here. This story of the adventures of Moymen appeared first in the *Mercury*, a daily paper of Valparaiso. It was intended to be a reply to a book of 128 pages quarto, entitled, 'The Inquisition: a rapid Sketch of that Institution,' by the Prebendary Don José Ramon Saavedra, and the case of Moymen is said to have been disinterred from an immense bundle of law papers in the public library at Lima. But surely very much stronger instances of the cruelty of the Inquisition are to be found. If the Inquisition never did a greater wrong than confining this Frenchman, who, in his character of profligate, freethinker and duellist, had already done his utmost to outrage society, our detestation of the Holy Office would rather be lessened than increased. Besides, the narrative is not told in the impartial way which becomes so grave a subject, and abounds more in invective than argument. In short, it is a weak case badly pleaded, and the book, in our estimation, is likely to do more harm than good.

*Sir David Lyndesay's Works.*—Part IV. *Ane Satyre of the Three Estaitis; in Commendation of Vertue and Vituperation of Vyce.* Maid be Sir David Lyndesay of the Mont, alias Lyon King of Armes, at Edinburgh. Printed by R. Charteris, 1612. *Cum privilegio regis.* Edited by F. Hall, Esq., D.C.L. (Trübner & Co.)

Three hundred years have gone by since this able poet, noble herald and worthy man went to his rest. That his works should be still reprinting is warrant of their merit, at least in the eyes of scholars, and of antiquaries curious as to old matters, and of students who care to trace the history of morals and social life through this thoughtful and acute satirist. Lyndesay was known as a poet before he penned the 'Satyre of the Three Estaitis.' This was the work undertaken by him after his return from the mission on which he had been sent to Charles the Fifth. His conduct in after-life, when he espoused the cause of the Reformation and manifested great zeal and interest in religious questions, proves that he could be earnest as well as sportful. Indeed, Lyndesay was generally in earnest, whether he told a jest or expounded Scripture. This drama



on the Three Estates is the best known of his works. Bating prolixity and dialect difficulties, the reader will find excellent fun and some matter for reflection in the Satire. If his propriety is occasionally ruffled, he at least will find that, when the satirist is fairly at work, Lyndesay gives him as much to laugh at as to frown over.

*Weather Lore: a Collection of Proverbs, Sayings, and Rules concerning the Weather.* Compiled and arranged by R. Inwards. (Tweedie.)

No inconsiderable part of Weather Literature comes under the head of *Comic Literature*. Every season, weather prophets foretell, in the papers, the weather which will follow. Nine times out of ten the weather predicted does not come to pass. The prophets again write, to point out a fact which needs no proclaiming, but they add that the weather would have been as they foretold it, only that it happened to be otherwise. Every man may be as wise as such prophets, and may make his children even wiser, if what Bacon said is true, and if the observer will only note the changes that occur during two score years: "Lord Bacon states that it is an old opinion that the weather-changes, after forty years, repeat themselves." Be this as it may, here is a little book full of adages anent the weather. They are often pleasantly contradictory; even the east wind, like Nero and Domitian, seems to have had some grateful persons who discovered its virtues. If we are to take these "wise saws" as oracular, we shall be very knowing as to what weather is to prevail between now and Christmas,—about as knowing as if we had never read them. "If on the 8th of June it rain, it foretells a wet harvest, *more rain*." The conclusion is not yet arrived at. Again, "If the 1st of July be rainy weather, it will rain, *more or less*, for four weeks together,"—for which assurance much thanks, good Sir Oracle. So, "Dry August and warm doth harvest no harm"; but, then, "A wet August never brings dearth." Equally bi-faced is September, "which dries up wells or breaks down bridges," that is, is either wet or dry. And so runs the strain with the rest. Some of the weather adages are quite contrary to all experience. "A green Christmas makes a fat churchyard," is a lying oracle, only respected because of its great age. It is the fierce Christmas that kills the life out of the tender young and infirm old. With some faults, this book may help small talk for the half hour before dinner, where people cannot help themselves to it.

*Savournneen Dheelish; or, One True Heart.* (Henderson.)

BEGINNING with an eviction, passing into love, murder, treason, drinking, fighting, and the inevitable traitor always to be found where but a couple of conspirators combine, or do not and cannot combine, to overthrow anybody, from a tax-gatherer to a king or kaiser, this Irish story, in a type more likely to benefit an oculist than a middle-aged reader, runs on till the principal characters are afloat for America. All the old incidents are here, and old speeches, and the old familiar people, with the stereotyped bits of Irish slang, of which the eye and ear tire. Young persons totally strange to Irish romance will peruse the story with the pleasure that is born of novelty, for there is that sort of merit in it which there is in the fair imitation of a good original. There are a couple of supplementary pieces. One of them is called 'Rossini.' This we take to be a translation, from the simple circumstance that Rossini's 'Viaggio a Reims' is said to have been composed for "the famous 'Oath of Charles the Tenth.'" The author has taken *Sacre*, a crowning, for *Sacré*. Now, there is a good deal of difference between "Sacre de Charles Dix" and *Sacré* Charles Dix!

*A List of Medals, Jettons, Tokens, &c. in connexion with Printers and the Art of Printing.* By William Blades. (Privately Printed.)

Mr. Blades, to whom the honour of Caxton owes so much, has put forth this richly-illustrated volume as a forerunner of a work on a more extended scale. Of his theme, like other hard-working, conscientious men, he finds it needful to write after this fashion:—"Two years ago I thought a month or two would suffice to exhaust the subject, and

little did I then anticipate the many pleasant walks in the by-paths of literature or the plodding research necessary before the subject of Printers' Medals could be fully and accurately treated." This preliminary catalogue, of which we hope to examine the completion, begins with the medal of Aldus, Venice, c. 1500, comprising the bust of the prince of printers, and that ever-famous device of his; it ends with a Birmingham printer's imperfect medal, dated 1868. Between these extremes are ranged medals from Nuremberg, of John Petreus, Paris, Breslau, Middleburg, Amsterdam, Haarlem, Lille, Leyden (are there no medals from Louvain?), Gotha, and other German towns and cities, London, with "Eaton, Printer to the Majesty of the People, 1795," round the sarcastic reverse, Lambeth, and a few Italian towns.

*Traité Élémentaire de Physique.* Par Privat A. Deschanel. (Hachette & Co.)

THIS is one of Messrs. Hachette's series of handsome volumes. Is there in France a public more highly educated, with a more delicate appreciation of the luxury of an elegant book, than we have in England? Or is there less enterprise amongst our publishers? Certainly the scientific literature of this country cannot show such volumes on Physics, Chemistry, Mechanics, and the like, as are regularly published in France. This elementary treatise by M. Privat Deschanel, who has occupied for nearly twenty years the chair of Physics in the Lyceum of Louis le Grand, is the result of large experience in teaching. It consequently comprehends explanations of minor but yet important natural phenomena which are too frequently omitted from similar works. It must not be inferred that there is any want of exactness. From the most simple phenomenon the reader is gradually led upwards to the most recondite; and the explanations are, in all cases, clear and vivid. The discussions upon the hypotheses by which modern science attempts to explain the discovered laws in obedience to which the physical forces are rendered sensible to the human mind, are fairly and sufficiently fully maintained. We are not disposed to agree with all the views put forward by Prof. Deschanel—we are not satisfied that he has advanced with the advance of our deductive philosophy in all directions; we can, however, recommend this volume, with its 720 illustrations, to those who are seriously entering on the study of Natural Philosophy. The examination-papers, which are given as an Appendix, are of value to the student.

*The Preliminaries of Sadowa—[Les Préliminaires de Sadowa; étude diplomatique, par Julian Klaczko.]* (Paris, Amyot.)

THE fact that this sketch has appeared already in the *Revue des Deux Mondes* is some guarantee for its facts. M. Klaczko, who is known as the author of a volume of studies in contemporary diplomacy, details in the clearest possible manner the various steps which led from the retirement of M. Thouvenel in 1862 to the Bohemian campaign of 1866, through the Polish insurrection, the September convention, and the war with Denmark. Looking at all these events with M. Klaczko's help, they seem to us necessary links in one and the same chain. We are enabled to see that when Austria and Prussia began their war with Denmark, there was something else in prospect than the attempt to gain possession of the harbour of Kiel; that when the sovereigns of the two chief German States embraced each other at Gastein, when Italy thought herself betrayed, and when all Europe was edified, there was something else than brotherly love in the hearts of those most interested; that the apparent reconciliation was at best a postponement, and that every postponement made the final step more certain. The sovereigns did not suspect this at the time. It sometimes appears as if their ministers did not. Bismarck evidently knew what he was doing, but he sometimes was on the point of reckoning without his royal master. In this respect one or two of the details brought out by M. Klaczko are curious in the extreme. Yet the whole sketch is well worth reading, and should lie on the tables of all who are interested in the events of the time, or may be called upon to take a part in foreign politics.

*Walks in Fable-guise: Poems and Fables for the Little World of Big Children—[Spaziergänge in Fabelkleide].* (Hamburg, Richter; London, Nutt.)

A sweep over the strings of a guitar in the street is often made with grace enough to arrest a listener. A song from a vocalist in the market-place now and then gives assurance of one who is an artist by nature. This is a very modest book; the minstrel has no name, but the song and the music are far above the common order of merit. There are grace and harmony, fun and humour in these little poems. The fables that go by the name of Phædrus are said to have had, in truth, a political application; so here, the moral has more teaching in it than may appear to a cursory reader. The sentiment of the other pieces, or "poems" as they are called, finds happy expression. The whole may be commended to readers of all ages. Students will find it very easy to be understood.

We have on our table *Sermons preached in St. James's Chapel, York Street, London*, by the Rev. Stopford A. Brook, M.A. (Hamilton & Adams).—*Britannia: a Monthly Magazine*, edited by Arthur A. Beckett. New editions of *Notes Critical, Explanatory and Practical of the Book of Psalms*, 3 vols., by Albert Barnes (Hamilton & Adams).—*The Poetical Works of Henry Wadsworth Longfellow*, Edited and Prefaced by Robert Buchanan, Vol. II. (Moxon).—*Up the Rhine*, by Thomas Hood, with a Preface by his Daughter (Moxon).—*Lancashire Sketches*, by Edwin Waugh (Simpkin & Marshall).—and *The Supplemental Hymn and Tune Book*, with New Appendix, under the Sanction of the Lord Bishop of Worcester, edited by the Rev. R. Brown-Borthwick (Novello).

#### LIST OF NEW BOOKS.

Bede's Holiday Ramble in the Land of Scott, illust. post 8vo. 4/6  
Bell's (Major Evans) *The Uxus and the Indus*, 8vo. 3/1.  
Bennett's (F. W.) *Leaves from My Log*, 8vo. 2/6 ds.  
Bennett's (F. W.) *Thoughts for the Sick Room*, 8vo. 3/6 cl.  
Bible (Rev. T.) *Adore, or Titian's Country*, 8vo. 15/1.  
Brown's (R.) *History of the Island of Cape Breton*, 8vo. 15/1.  
Bruce's (C. L.) *The New West, or California in 1867-1868*, 8vo. 6/6  
Burnitt's (Elihu) *Lectures and Speeches*, 12mo. 6/1.  
Church Restoration, by Author of 'Ecclesia Del,' post 8vo. 6/1.  
Dale's (Rev. T.) *A Life's Motto*, 12mo. 5/1.  
Doyle's American Colonies previous to Independence, 8vo. 5/1.  
Drake's Notes on Prophecies of Amos, 8vo. 3/6 cl.  
Eton Boating Book, 1825 to 1869, by Blake Humphrey, 8vo. 4/1.  
Fanton's (M. A.) *Tables of Roman Law*, 4to. 6/ swd.  
Gilbert's (J.) *Adore, or Titian's Country*, 12mo. 5/1.  
Haverall's (F. R.) *Ministry of Song*, 8vo. 31/6 cl.  
Hazlitt's (W. C.) *English Proverbs and Proverbial Phrases*, 8vo. 25/1.  
Jevons's (W. S.) *The Substitution of Similars*, 8vo. 2/6 cl. limp.  
Johnson's (S. W.) *How Crops Grow*, 8vo. 8/6 cl.  
Kickham's Solly Cavanagh, 12mo. 2/6 cl.  
Lescher's (T. H.) *Elements of Pharmacy*, roy. 8vo. 7/6 cl.  
Mixing in Society, a Manual of Manners, post 8vo. 5/1.  
Phillips's (G.) *Letter of Mar Jacob*, 8vo. 10/1 cl.  
Read's (W. T.) *Theory of Navigation and Nautical Astronomy*, 6/1.  
Rice's (W.) *Ready Reckoner*, 8vo. 7/6 cl. 8vo. 5/1.  
Salandri's Architectural and Decorative Designs, 4to. 12/6 cl.  
Scott's Poems, People's Edit., roy. 8vo. 3/6 cl.  
Smith's (H. S.) *List of Officers of 94th Regiment, 1800-1869*, 8vo. 5/1.  
Sopwith's (T. C.) *Three Weeks in Central Europe*, 12mo. 3/1 gilt.  
Stewart's (E. M.) *The Sea King, or the Dances at Croyland*, 2/ bds.  
Stone's (Rev. W.) *The Apocalypse*, 12mo. 6/6 cl.  
Stuart (Charles Edward), *Poems*, by 12mo. 5/1.  
What is Matter? by an Inner Templar, 8vo. 6/1.  
Williams's Appropriation of Railways by the State, post 8vo. 3/6

#### PREHISTORIC GREECE.

Athens, June 5, 1869.

I send you by the book-post to-day a copy of a short Greek tract on 'Prehistoric Archaeology in Switzerland and Greece.' My object is to direct the attention of the Greeks, and through them of the other peoples in the East, to the existence of the remains of the Stone period, which in Greece are very abundant. A letter by Sir John Lubbock, in the *Athenæum* of June 20, 1867, mentioned the existence of stone celts in Assam, where they are supposed to have fallen from heaven. A letter from me, inserted in the *Athenæum* of August 3, 1867, mentioned that similar celts are found in Greece, and are called by the people *αστροπελεκια* (thunderbolts).

Prehistoric archaeology promises to become a branch of science in Greece. I have endeavoured to lay the foundation of a collection of relics of the Stone period, by presenting a few objects to the Museum of the Archaeological Society of Athens. The facts already ascertained are not numerous, but there is evidence that intercommunications between distant countries existed both by land and sea during the Stone period, and that a considerable population lived all over Greece for many generations which used stone implements, and had no knowledge of the art of working metal. Yet all



tradition of this period seems to have been utterly lost to the races that invented the mythology of the Greeks. Neither Homer nor Hesiod, I think, appears to have heard anything that addressed itself to their imaginations on the subject of a Stone period or of men who dwelt in lake habitations. The similarity in the form of the small instruments of nephrite or jadeite found in Greece and Switzerland is curious. The small size of some of these implements attests the rarity of the material and the high nature it possessed from its peculiar qualities.

A new field is opened to scientific observation in Greece, and you will, I hope, excuse an enthusiast for endeavouring to win the patronage of the *Athenæum* to the subject; for its notice would contribute greatly to draw the attention of many who might otherwise overlook objects that came before them, and thus preserve relics of the Stone period, in the East that might be lost, while the *Athenæum* has the power of inviting judicious travellers to observe new facts.

GEORGE FINLAY.

#### THE ROYAL SOCIETY ELECTIONS.

June 15, 1869.

THE present system of election to the Royal Society was hailed as a great improvement on that which preceded it, and the change was, no doubt, beneficial, at least for a time. After all, however, it is still the Council which in fact elects the Fellows. It would not be easy in these days of publicity to reject the very best of the men who may present themselves, but it is quite easy to name the very worst, and the Fellows can do little to correct such a mistake. Let us suppose, for example, that one of the fifteen persons recommended by the Council is so very inferior in every point that if the name of any one of the thirty unchosen candidates were drawn by chance, the Society and real merit would be gainers. What can the Fellows do? In the first place, it seems invidious to point out a nominee of the Council as one so far beneath the others in merit, or with so little merit that it becomes an act of justice to substitute another. In the next place, there is the difficulty of choosing out of thirty better men one who would best satisfy the opinions of the greater number of the Fellows. In the last place, there is the conservative feeling which induces many Fellows to accept the act of the governing body as if not always exactly the best, yet so generally so that a few departures may be considered a fair prerogative of the authorities. No doubt many of these gentlemen might feel inclined to support a superior candidate if the very marked inferiority of a Council nominee could be pointed out: herein, however, lies a great difficulty. Few or none will undertake this unpleasant duty. The President and Council, though not infallible, are excellent and honourable men. The unsuccessful candidates have still the hope of being chosen at another election. The only feeling likely to be actively useful is the desire to sustain the character of the Royal Society, and the value of the title of Fellow, and to see fair play.

It would not be agreeable, nor is it necessary at present, to enter into details; but as I feel persuaded that the Council, or at least a majority of the Council, would be glad to see this source of blame neutralized as far as possible, I venture to suggest, for the consideration of the Society, a slight change in the present rule, which would at least divide the responsibility of such cases with the whole Society. I would propose, then, that the Council should recommend twenty candidates, from whom the Fellows would elect the prescribed fifteen.

Let the impracticable rule, that the Fellows may, if they please, elect any other candidates, be retained, but let the Council say, here are twenty men from whom we think you should choose, and it seems to me that this would eliminate the greatest objection to the existing system.

F.R.S.

#### THE PRINCE OF WALES'S VISIT TO EGYPT.

32, St. George's Square, June 12, 1869.

AGREEING with Dr. Barnard Davis in his citation of Morton's opinion of the independent origin

of the Nilotic race, I wish to call attention to the extension of what are called the Subsemitic languages throughout Northern Africa. On the complicated question of the relations of the Semitic race, I also desire to direct notice to some unsolved difficulties—first, the relation of the Semitic to the Subsemitic division physiologically and linguistically, which is much closer than most authorities choose to allow; secondly, to the tendency there is in Arabs and Jews to show occasionally a running down towards a negroid type—that is, towards the lower members of the Subsemitic group; thirdly, the high type of the Hebrew and Arab and the low type of the Galla, and yet the strong evidences of common association. The diversity of the Arab, the Copt and the Berber is as great as that of the Hindu, the Persian and the Englishman, who are classed as Indo-Europeans. The linguistic affinities of themselves suggest that there must have been a Semitic influence in North Africa independent of and anterior to Egyptian development. These are points altogether separate from the question of Dr. Beke's and Mariette Bey's possible Asiatic people.

I think Dr. Beke lays too much stress on the chronological characteristic of the use of a beast of burthen. If Arabs occupied a country, they would use mares and asses for riding; but if they were supplanted by Turks, these would ride upon stallions. The stallion, gelding, mare, mule and ass are used, or disused, as much from prejudice as from considerations of absolute utility; the same applies to the camel and the buffalo. The contrast between Cairo and Constantinople is enough to show this; for the ass is hardly known in the latter city for riding, and a lady would rather ride astride of a horse; while bullocks have only lately retired from the draught of carriages of pleasure.

A more fertile source of confusion, perhaps, than Turanian is Caucasian. Blumenbach's Caucasians include Indo-Europeans, Jews, Georgians, Osmanlees and Basques. The question is, why a Jew or an Arab is to be separated from his congeners and associated with an Osmanlee, who must also for such purpose be dis severed from his natural alliances. To effect this the highest types of each class are selected, extreme skulls are brought together, or the lighter complexions, including yellowish and brownish, disregarding other physical characteristics. For scientific purposes it is not necessary to assume that a Jew or an Egyptian must necessarily be a Caucasian or an Indo-European.

HYDE CLARKE.

#### "THE SPACIOUS FIRMAMENT ON HIGH."

Thurlow Road, Hampstead, June 14, 1869.

Mr. Maclellan thinks Dr. Watts "could not have perpetrated the false astronomy" of the lines,

What though, in solemn silence, all

Move round this dark terrestrial ball,

inasmuch as, "more than Addison, he must have been familiar with the true astronomical theory." Bless the man! Does he know Watts's Hymns?

At a venture I open the book, and there read,

The sun, like some young bridegroom drest,

Breaks from the chambers of the east,

Rolls round, and makes the earth rejoice.

And on another page,

The rolling sun, the changing light . . .

Sun, moon and stars convey thy praise

Round the whole earth, and never stand.

That there is any evidence for Marvell's authorship beyond Capt. Thomson's *dubious* assertion, I have never been able to discover. Where is the proof, in manuscript or testimony, that the hymn was in existence before its publication in the *Spectator*? Capt. Thomson adduces none; only hearsay.

WILLIAM WHITE.

#### ASSYRIAN LAW TABLE.

14, Museum Terrace, Oxford, June 15, 1869.

Mr. Smith has ingeniously perverted the sense of my words. I never referred to the "tablet" of Assur-bani-pal, nor did I speak of "ancient fragments." My words were "fragments of an ancient Semitic Code." I did not imagine for one moment that any one would suppose me to be alluding to the veritable tablet now preserved in the British Museum. To have relegated that to a pre-Mosaic

antiquity would indeed have been hardy. My meaning was sufficiently set forth by the words of the tablet itself, as given by Mr. Smith, that it was merely a copy of the original Code, "like the old (one), to be written and explained," though I should give a different translation of the last word. Mr. Smith has not advanced any argument against the date which I have assigned to the Code. I cannot believe that the royal scribes of Assur-bani-pal would have committed so many offences against the grammatical rules of the ordinary language of their day as are to be found in the Code. If, however, we conceive them to be the errors of a people to whom Semitic Assyrian was an acquired language, all becomes easy. Three years ago Dr. Hincks recognized the archaic character of these grammatical derivations. How, again, will Mr. Smith account for the presence of the Semitic *mana* (from מנח, whose Accadian equivalent was *sit*), in the Allophylan text? It can only have crept into the language after the Turanian aborigines had come into contact with the Semites; and the existence of the Accadian text at all shows clearly that that language was still spoken when the Code was compiled. To fix the date of this Semitic occupation of Assyria would lead me into chronological details which are quite beside the present question. We know that the country was under a Semitic government 600 years before the reign of Sennacherib; and I believe the conquest took place several centuries earlier, in fact, in a pre-Mosaic period.

Not having the privilege of personally inspecting the Assyrian *débris* in the British Museum, I did not know how many columns the tablet might originally have possessed; and I therefore adopted the numeration most convenient for my purpose.

The omission of any translation of *izir* was a mere clerical error, committed in copying the rendering I had made into my letter.

In spite of Mr. Smith's assertion to the contrary, I still hold to my translation of "penalty." I read the Assyrian word *takma* (from טק), a reading adopted also, I imagine, by Mr. Talbot. Were the word *summa* "if," as Mr. Smith would make out, the Assyrian verb ought to be in the conjunctive, and not in the present tense. Moreover, is it likely that a simple particle would be represented by such a sesquipedalian word as we find in the Accadian text? The Accadian verb, furthermore, is in the past tense, and has no relative suffix attached to it. In Assyrian translations, we must still decline to receive the *ipse dixit* of any individual scholar without further evidence.

I am much obliged to Mr. Smith for pointing out to me Mr. Talbot's translations of the passages at which I have been working; and I am glad that my letter has been the means of calling forth a rendering of some part of the hitherto missing portion of this old code of laws. I hope that Mr. Smith may soon favour us with further discoveries.

A. H. SAYCE.

#### CORRECTIONS IN CHAUCER.

25, Argyll Road, Kensington, June 12, 1869.

IN the 'Miller's Tale,' v. 3709, there occurs the word *compame*, as Wright and Tyrwhitt print it, which has occasioned great difficulty to all editors. Tyrwhitt considers that the Harl. MS. 7334, which Wright was supposed to follow, has *compaine*, as Morris actually prints it. This MS. really reads *com pame* in two words, the reading of *in* for *m* being due to a stain or blotch (not of ink) in the vellum. Tyrwhitt says: "It is put, for the sake of the rime, instead of the Fr. *compain*, *compagnon*. We use *friend* in the same sense." But the old Fr. is *compain*, without a final *e*, and *friend* would be most inappropriate. It will be convenient to transcribe the whole passage from Wright's edition. The "parissch clerk, this amorous Absolon," thus "softe cownith with a semysoun" outside the window, and meets with a rebuff, the meaning of which has to be explained:—

"What do ye, honycomb, swete Alisoun?  
My fayre bryd, my swete cynamome,  
Awake, lemman myn, and spekeþ to me.  
Ful litel thynke ye upon my wo  
That for your love I swelteþ there I go.  
No wonder is if that I swelte and swete,  
I morne as doth a lamb after the tete.



I-wis, lemman. I have such love-longyng,  
That like a turtill trewe is my moornyng.  
I may not ete more than a mayde.  
"Go fro the wyndow, jakke fool," sche sayde;  
"As help me God, it wol not be compame.  
I love another, and elles were I to blame,  
Wel bet than the, by Ihesu, Absolon.  
Go forth thy wey, or I wol cast a stoon;  
And lete me slepe, a twenty devel way!"

—There is not much room for *friend* in this speech.

The readings of the twenty-five MSS. which I have examined, or which have been examined for me by Mr. Furnivall, Mr. W. Aldis Wright at Cambridge, and Mr. Parker at Oxford, are as follows, and they serve to show that the greater number of scribes did not understand the passage:—*com-pame*, Lans. 851, Harl. 1758, Reg. 18. C. ii., Sloane 1685 and 1686, Univ. Cam. Dd. 4, 24, and Mm. 2, 5, Bodl. 686, Petworth,—*cūpame*, Univ. Cam. Gg. 4, 27,—*com pame*, Harl. 7334, Reg. 17. D. xv., Corpus,—*come pame*, Oxf. Barl. 20, and Laud 600,—*com pa me*, Hengwrt,—*combame*, Trin. Coll. Cam. R. 3, 15, Oxf. Arch. Seld. B. 14,—*come bame*, Harl. 7335, Univ. Cam. Ii. 3, 26, Trin. Coll. Cam. R. 33, Rawl. MS. Poet. 141,—*cum bame*, Bodl. 414,—*bame*, Oxf. Hatton 1,—*come ba me*, Rawl. Misc. 1133, and Laud 739. The passage is changed altogether in Harl. 7333, and the leaf in Rawl. Poet. 149 has been lost. The Ellesmere, New Coll. and Christ Church MSS. have not yet been consulted.

I feel no doubt that the proper reading is the last, *Com, ba me!* The verb *ba* occurs in the Wyf of Bath's Prologue, 6015,—

For though he loked as a grym Ioun,  
Yit schuld he fayle of his conclusioun.  
Than-wold I say, "now, goode leef, tak keep,  
How mekly lokith Wilkyn our scheep!  
Com ner, my spouse, let me ba hy cheke.  
Ye schulde be al pacient and meke.

and the substantive *ba* occurs, as Halliwell points out, in Skelton (Dyce's edition, i. 22), where a drunken lover lays his head in his mistress's lap and sleeps, while—

With ba, ba, ba, and bas, bas, bas,  
She cheryshed hym both cheke and chyn.

There is little doubt that *to ba* was *basare*, and a *ba* was *basium*, as distinct from *basari* and *osculum*, just as *baiser* and *embrasser* differ in modern French. I suspect that "Com, ba me!" was the name of a well-known song at the time, comparable to the song, "Come hider, love, to me" of v. 674, and the modern, "Kiss me quick, and go, my love!" and that the opening address of Absolon, which contains some remarkable expressions, distinctly alluded to that song. In this case the meaning of Alison's reply is evident, "Be off, you fool! It will not be, 'Come, mumble me!' I love some one else better than you. I'll pelt you if you stop. Let me sleep, in the devil's name." Alison does not say who the other is, that she loves better than Absolon, but by the rhyme tag, "or elles were I to blame," cunningly implies that it is her husband. The rhyme of *ba me! blame*, is similar to the *cynamome*, to *me*, in Absolon's speech quoted above, or *to the me! Rome*, where the other song is cited, v. 674. The frequent interchange of *p* and *b* in the MSS., and the coalescence of the three words into one or two, serve to show that the scribes wrote from ear and did not understand the allusion. I had marked the reading *com-pame* as doubtful in my 'Early English Pronunciation,' p. 254, note 3, but was then unable to correct it. The reading *com pa me*, in three words, in the Hengwrt MS., combined with the *come bame* of Harl. 7335, first led me to the right conjecture, which the Oxford MSS. have confirmed.

Allow me, in conclusion, to call attention to an admirable correction of the unintelligible *Belmarie* of v. 57, by Mr. W. Aldis Wright, who reads *Palmyrie*, from a comparison of the various readings of v. 15733 in the Monke's Tale, which Wright prints—

Cenobia of Palmire the queene.

The readings are *Palmyrie*, *Palmyrie*, *Palmyer*, in Univ. MSS. Dd. 4, 24, Gg. 4, 27, and Mm. 2, 5, respectively, and *Palmyrie* in Trin. Coll. R. 3, 3, but *Belmary* in Trin. Coll. R. 3, 19, and R. 3, 15.

ALEXANDER J. ELLIS.

# UNEASY PARIS.

Paris, June 12, 1869.

I was up betimes yesterday, having a journey of some fifty miles to make before ten o'clock. The servant showed much excitement over the breakfast preparations, and I heard loud talking in the kitchen over the *Rappel*. With my coffee Célestine brought me the information that "we were going to have war again." War! war, with whom? where? Why Monsieur would be good enough to remember that the husband of the *crémère* was a *sergent de ville*. Last night he was called on duty at nine o'clock; and he had been on duty all night long. Terrible things had taken place. It was beginning just as the troubles of 1848 began; when the blood flowed along the gutters. Those journalists did not know what they wanted. Our milkwoman was certain of it, and being the wife of a *sergent de ville* she ought to know. Célestine was hereupon very voluble and picturesque in her denunciations of the *canaille* (having spent her palmy days of service in the household of a Count); and it would have gone ill (Célestine being gifted with a very persuasive quantity of muscle,) with any individuals of that class, participants in the window-breaking or kiosk destruction, who had come within her reach yesterday morning. Although at the beginning of A in her elementary course of philosophy, Célestine was good enough to explain to me that she ventured to say that no good ever came of breaking other people's windows; and that as for the demolition of the poor women's kiosks, every man present at such an outrage deserved to be sent to reflect on it in prison, and nobody would pity him. "What do they want, the fools!"—Célestine exclaimed, waxing very hot, with the remembrance of the *crémère*'s narrative—"crying and singing about the streets when they should be in bed, resting for to-morrow's work? A pretty business they made of it before, when they ruined nearly all of us. No work done, and everybody king." If you want to know where the party of reaction is to be found, search the kitchens of Paris. The saving, hard-working citizens who keep clear of the wine-shops and patiently save their francs sou by sou, if they could be banded to-morrow as a city police would fall upon the brawlers and madcaps of the Boulevards and make short work of them. The *coup* in the cabaret makes the blow in the street.

I went forth on my journey, and never did great city look quieter than Paris in the early summer light. At Batignolles I came upon blouses (masons) by the score, smoking their pipes, chattering and playing practical jokes, as their wont is, outside the various wine-shops. They were having the morning *coup*, and it was loosening "the jesses of the tongue." Happier fellows I never saw bearing the fardel of life. Were any of these at the window-breaking or the kiosk demolitions? If yea, they were simply lovers of mischief, improving the occasion, as the crowds were lovers of a sight determined to be gratified. I had an invitation in my pocket: "Come this evening; dine at seven; and after that go to Brebant's, to see the fun." At the railway station there was a little excitement before the newspaper-stall. The eagerness to get news of the scenes on the Boulevards and the Place de la Bastille was noticeable; and in the waiting-room men's eyes were rivetted on the *Siècle* and the *Débats*. In my railway-carriage two well-to-do citizens discussed the details which they were reading. "It's just like us," said No. 1, "it's the Parisians all over. He is *badaud* to the marrow of his bones. He is the most curious specimen of the human race. No danger will deter him. Something to see, the most stupid and trifling, and *pan!* he dives his hands into his pockets and keeps his nose in the air; nor will he move it many inches after it has been scratched by the bayonets of a Municipal Guard."—"True; it is only too true," No. 2 answered. "But the police have been stupid—stupid as geese. They should have been kept in the background. When there were nearly 20,000 people shouting and singing outside the Sorbonne no police demonstration was made—and pray, was the Quarter sacked?"

"You are good, my dear fellow. And pray, are the elections over, or are they not? While the

elections were on, granted, the people had a right to meet and make a little *tapage*. *Tapage* is salt to some Frenchmen, and to a great many. But (and here No. 1 majestically folded his arms and pointed the elbows with jerks towards his friend), but is this to continue always? Am I to be permitted to go to my business in quiet, or am I not? Am I to be allowed to drink my *droppe* on the Boulevard des Italiens in the cool of the evening; or am I to be driven down the Rue Richelieu at the point of a municipal's bayonet, because a couple of hundred vagabonds, who choose to call me Citizen instead of Monsieur, will not keep quiet, and will shout Rochefort's name and break windows? Is my liberty to be repeated first, or theirs?" No. 2 now protested that he was not on the side of the *canaille*; but that he was convinced the police had shown *trop de zèle*. This roused No. 1 again:—"Trop de zèle! That's magnificent. What! when the mob were throwing the *grilles* from the trees about, and hooting, and stone-throwing, and threatening pillage, the police were to fold their arms and bow to these little gambols of a sovereign people! *Trop de zèle!* Do you think a *sergent de ville* likes to risk having his face cut to pieces by a set of blackguards more than any other person? *Allons!* it's monstrous, and you shouldn't try to defend it. It is indefensible. There are times when every weapon is a good one; but not now. We have got our victory; Paris has spoken her will; that is enough. All beyond is puerile or criminal violence. I and you are too old, as Girardin says, to serve another apprenticeship. Let us work with the materials we have got."

No. 2 shrugged his shoulders, and gave himself the airs of a man who had a crushing reply, but was not disposed to use it, in pity for the weakness of his opponent.

In a little country town where I breakfasted with two or three local notabilities, the *émeutes* furnished the conversation. The guests were not Bonapartists; they were all Liberals,—at least, all who took part in the discussion, which was so animated that the landlady thought the gentlemen would never get through the *hors-d'œuvre* of crisp artichokes à l'huile with which she had gladdened them. But through all, an old, most emphatic, and commanding gentleman sounded regularly in the lulls:—"What I say is, that it is not logical. We have got universal suffrage; we have all voted; some deputies whom I detest have been returned;—but I am bound, we are all bound, to respect the verdict of the majority. To rush into the street, after you have recorded your vote under universal suffrage, is illogical, ignoble; but above all, and before all, it is illogical. Can you go beyond universal suffrage? We have the strongest weapon we can have in our hand; and instead of using it like rational men, we are breaking it to pieces, as a bad child breaks its toy." After breakfast, the old man went away to his business, through the ancient kitchen of the hotel, neglecting in his excitement to notice the *chef* who capped to him, and still repeating, brandishing his arms,—"*It's illogical, and therefore ridiculous. With universal suffrage, I repeat, it's illogical.*"

Back to Paris in the afternoon, I found the Boulevards crowded, not with insurgents, but with well-dressed hosts, and an Imperial carriage slowly pushing its way through, amid cheers and waving of hats. "Well done! Well done!" the people shouted. "This is brave! This is a happy thought!" And Caesar, giving the silver edge of a smile to the black cloud of his thoughts, and the gentle, charitable woman beside him, who graces his life with the hundred kindnesses she scatters far and wide, bowing and repeating audibly, "*Merci, Messieurs,*" to the enthusiastic subjects at her wheels, pass on in a whirlwind, the equestrian imploring the crowd to keep clear, or they will be crushed to death. This amid the broken lamps and kiosks of last night!

And in the evening, the night before and to-day are reviewed over the coffee. The opinions are of the most perplexing kind.

The movement is graver than we imagine. Behind the mischievous, window-breaking *voyons* are leaders. We must make no mistake about this. Somebody's money pays for it. It is in this way that revolutions have always begun. The people



are merry over it now, and the crowd is composed of nine hundred and ninety lookers-on for one disturber of the peace. But a little anger will get gradually mixed up with the business. There will be a fight on a small scale. Just one drop of blood will be tapped: and then!

Another knows exactly the position of affairs, having exceptional advantages for getting the best information. The whole affair is Orleanist to the centre. The *Rappel* has an obvious meaning. The men who ran away from Paris in revolution are ready to return, if their adherents will promise that not one of them shall receive the least scratch by the way. The working class is profoundly moved—but not towards this family, except as that most likely to furnish a King Log,—the next best thing to a Republic. But what have the Orleanists got to their back? Who among them is encompassed with the smallest popular sympathy? Who are their lieutenants? Thiers is too old to begin over again; and the men who might have served them are dead. The young generation know them not, and express no wish to know them. Why should they? The Government of July was reputable in many ways. The court was virtuous; Louis Philippe was *bon père de famille*, but he was of the material out of which you carve a grocer, not a king. He, and the like of him, would not do again. And yet this rioting along the Boulevards is Orleanist! But then the Orleanists are rich, and can afford to treat themselves to a distraction, to break the sadness of exile.

Another: Paris has protested, Paris has triumphed—although she has no reason to be proud of her new men, who will only make the Chamber more like a bear-garden than it was. What more does she want? She will get Rochefort, unless Carnot is opposed to him. And then? Does any rational man think for a moment that France would consent to make ministers of any of these bawlers? These are the men who are responsible for the rioting which is going forward in the great towns. What interpretation can be put on Bancel's address? When shall we be a wise race? Here we are cheering a set of loud-mouthed fellows who are the very obstructives to liberty. Rochefort! The man of *gros mots*; the gentleman with the most capacious hand for lifting mud!

Girardin has spoken the right word. We must accept the position we have got, and not turn back the country fifty years to serve a fresh apprenticeship to liberty. But back we are drifting. The troops are ordered out earlier to-night, and already the Government have fifteen hundred prisoners at Bicêtre and the Conciergerie. "Have you seen the black eye of our friend B? He was *au violon* all night."—"Serve him right."

Poor Devisme! He has not a gun in his shop. The shutters have been up all day. He must bless Orleanists, Republicans, and Messieurs les Voyons—their obedient servants, at a price.

But, I repeat, gentlemen, it is all over. The *Bourgeois* has taken the matter into his own hands since M. Pietrie will not, or does not, protect his property. The *voyons* who appear to touch shop-fronts again will get a hot reception from the shopkeepers, who have armed themselves with stout sticks like the *sergents de ville*. Society is getting into a passion, and will not be robbed without making a fight for it. But all is over—all is over. The Emperor's pluck put an end to it.

And M. Rouher's reign is for ever closed. He is to be President of the Senate or Governor of Algeria. He is good enough—for the Arabs.

This is the end of the strong writing. It might have been worse; for journalism as it has developed in Paris during the last three months has consisted of invective for the most part, with just a pinch, at wide intervals, of logic. Students of modern journalism will make a collection of French papers for the last month and note and file them. They will make a wonderful chapter of history. B. J.

## LIFE IN SPAIN.

Seville, June, 1869.

I think that it was in the pages of the *Athenæum* that a controversy arose as to the truth of the health of a certain reigning beauty having been drunk in a very erratic manner by the "young

bloods" of the Regency days; the fact being that one of her slippers was stolen and filled with liquor for the purpose. If such a tradition were current in Seville, it might be stated, without fear of contradiction, in connexion with a certain Andalusian duchess, that the libation would be so limited as not to alarm in the slightest degree the sternest apostle of temperance. It may probably be classed amongst things not generally known that Seville boasts its "Sociedad de Bibliófilos," and that the Society issues from time to time reprints of scarce and unique books and manuscripts edited by members. The paper, printing and get-up are faultless; this latter portion of the work having hitherto fallen to the lot of Don José Geofrin, Sierpes 38, Sevilla. His sudden and melancholy death will be deplored by all who knew him, and do not despise perfect typography and rough-edged paper. Of one of these little books (probably not very widely circulated) some of your readers interested in the early stage literature of Spain may like a short notice. From a rare and, I believe, unique manuscript in the Colombina Library at Seville, Don José María Asensio y Toledo has edited, amongst other matter, two interesting early *autos*, or mystery plays, written by Sebastian Horozco (circa 1500), a hitherto unknown dramatic author, anterior to Lope de Vega. Horozco was a Licentiate, but his fame at the time seems to have been cast into the shade by that of his uncle, a high church dignitary of Toledo. He printed several non-dramatic works, mentioned by Nicolas Antonio. Señor Asensio, in his short but clever introduction to these *autos*, observes, "The object of this limited study is to add the name of a dramatic poet to those already known—a task so much the more gratifying as of Horozco no mention is made by Moratin, Bohl, Schack, Ticknor, Gonzalez del Pedroso, Rios, nor even Don Manuel Cañete in his learned introduction to his edition of the farces of Lucas Fernandez, and in which he notices thirty-eight dramatists unknown to his predecessors." Horozco's name is mentioned by Señor Barrera in his 'Catalogo del Teatro Antiguo Español,' but without reference to his works. Señor Asensio proceeds,—"Born beneath the shadow of the cathedral, chosen by the Church to inculcate judiciously, but with power, in the souls of the faithful the most abstract truths of religion, these scenic spectacles impressed most vividly the ardent imagination of the Spanish people, and in all parts were sought with avidity. Dialogues with action, the '*autos*' of the Nativity and Corpus Christi were converted into represented parables and tales, with their pastoral dialogue, passing from the temple to the outer cloister, from the outer cloister to the public square, and from that to the courtyard of the inn. The first authors and actors were ecclesiastics, assisted by the minor clergy and their dependants, coming in procession to the square on solemn occasions. These representations, limited in number, having fixed days and occasions for their celebration, could not be repeated, because they formed part of some solemn religious festival, and could not by repetition satisfy the vehement desires which such spectacles excited in the minds of the people. Thus commenced the profane drama. When, on the night of the Nativity, in the year 1492, Juan del Encina entered the saloon of the palace of the Duke of Alba in the character of a shepherd, with a companion who repeated that Encina had taught him nothing, doubtless was further from his mind than that such would be the origin of a national drama, and that he had sown the seed destined to produce a Lope, a Tirso, and a Calderon. The imperceptible atom carried the germ of a luxuriant tree; that Eclogue, without dramatic artifice, gave birth to an 'Alcalde' of Zalamea and 'Life's a Dream.' For the church and cloister Horozco wrote these *autos*, or mystery plays." 'The Representation of the Parable of St. Matthew,' performed in Toledo at the Feast of the Holy Sacrament, 1548, I can hardly ask space to notice; the subject being a versified version of the Parable of the Vineyard Labourers, recounted in the 20th chapter of St. Matthew. It is curious, however, to note the first two lines of the introduction, so suggestive of old Trouvere poetry,

Passing great and worshipful our audience here to-day,  
With fixed attention listen to this parable I pray.

This worthy Licentiate penned some very witty secular couplets, two of which are printed by Señor Asensio. Of these I venture upon a rather free translation. The author reprimands a tavern-keeper, who was caught mixing water with wine:—

At the marriage feast of Cana  
A mighty miracle was shown,  
In the slender jar came wine  
Where water had been thrown.  
But thou dost daily make,  
By mixture, water wine;  
Thou traitor, thief and counterfeit,  
T' dare copy love divine.

Thou dreamest not that I suspect,  
Nor ambushed nightly lie,  
And see thee pour the crystal stream  
Until the wine-skins sigh.  
I know that thou wilt say,  
The wine's so very strong,  
By making one skin two  
I check the toper's song.

Rogue! thus with well and river  
The pricked wine thou dost fine,  
And this same nauseous stew  
Dost call the fruit of vine.  
Wine! cheat, counterfeit and rogue,  
'Tis weak and poor and dark;  
It has the look of turbid broth  
And smells like tanner's bark.

It is only reasonable to infer that this worthy Licentiate of Toledo appreciated the merits of Val de Peñas wine as well as poetry, and that the particular vintner he castigates in verse was one of that not very select body traditionally stigmatized as always "crying wine and vending vinegar."

The author reprehends the multitude of doctors then practising in Toledo thus:—

The noble Romans lived,  
As history doth show,  
Without a doctor or his drugs  
For eight centuries or so.  
And living thus at pleasure,  
Knowing nor ill nor pain,  
They passed long happy lives  
Undrugged for doctors' gain.

Alas! the times have changed,  
Now are we crammed with drugs;  
While doctors disagree,  
And each a poison hugs.  
Quacks in such numbers swarm,  
That those who wish them not,  
By touching as they pass  
Find their cool blood grow hot.  
By fingering pulse they say,  
They cure every ill;  
And so the town finds bread  
For a hundred knaves to kill.

With cunning, devilish arts  
Their poisonous drugs they mix,  
Wherever two streets meet,  
A doctor's shop they fix.  
Thus many a one who tastes  
The drugs these quacks advise,  
Made sick, takes more to cure,  
And ends with "Here he lies."

F. W. C.

## OUR WEEKLY GOSSIP.

THE Annual Meeting of the Palestine Exploration Fund Society will be held on Thursday next week, at Willis's Rooms.

The next Congress of the Royal Archaeological Institute will commence on Tuesday, July 20, at Bury St. Edmunds.

On Monday next week the Free Libraries and Museums Committee of the Society of Arts will meet to discuss three questions, of which notice has been given, in the following order:—1. Motion by Lord Henry G. Lennox, M.P.:—"That a committee be appointed to promote the systematic circulation, to local museums and institutions of the United Kingdom, of the superfluous specimens of works of art and science in national museums and galleries in the metropolis." 2. Motion by Mr. Cole:—"That free libraries and museums should be regarded as parts of a system of national education, and assisted by funds voted by Parliament in addition to local rates." 3. Motion by Mr. Hyde Clarke:—"That various old public libraries, as that of Archbishop Tenison, having been dispersed, it is expedient that legal provision should be made for the security, as national property, of all libraries and museums which are appropriated to the public use."

The Philological Society has elected four new Honorary Members, Mons. E. Littré, the author



of the admirable 'Dictionnaire de la Langue Française,' Prof. Ritschl, the celebrated Platine scholar, Prof. Mätzner, the author of the well-known 'Englische Grammatik' and 'Sprachproben,' and Prof. C. Friedrich Koch, the author of the most complete English historical grammar yet published.

Mr. Layard stated in the House of Commons on Tuesday last that the Select Committee appointed to report upon the proposed road from Charing Cross Station to Wellington Street, Strand, had reported against its construction, and recommended the erection of a public building, such as a Natural History Museum, on the site. But the Metropolitan District Railway ran below it, and the company proposed a station and cuttings in the middle of it. He had communicated with the engineer of the company and its chairman, who had agreed, in the event of the Government resolving to erect a public building on this site, to alter their plans and, as the station would be close to such a building, or perhaps even part of it, to build the station in accordance with the wishes of the Government.

In the year 1821 the Bath Theatre sent two of its favourite actors to try fortune on the London stage—Mrs. W. S. Chatterley and Mr. Drinkwater Meadows. The latter first appeared at Covent Garden, as *Scrub* ('Beaux Stratagem'): the lady made her *début* as *Miss Hardcastle*. Mr. Meadows died last week, at Barnes, where he had, by prudence and industry, acquired a little freehold, on which he spent his two or three years of retirement in comfort and dignity. Mr. Meadows was a conscientious, but not a humorous or a great, actor. Somebody once compared him to an outline-drawing for a water-colour, without the colour; something good, but not complete. It was remarked that the death and funeral of his old friend Keeley visibly affected Mr. Meadows's health. He died, however, (aged 75) as he had lived, a grave and sober actor, and a thorough gentleman. Moody, the original *Lord Burleigh*, also died at Barnes, where he lies buried with his two wives, and under a reference to the *European Magazine*, in his rather quaint epitaph.

Among other peculiarities of Lord Houghton's presidency of the Newspaper Press Fund Anniversary, besides those noted, he had alongside of him contributors to newspapers in the Persian, Turkish and Spanish languages. The editor of a London daily paper was introduced to his colleague, the editor of the Turkish paper in London. The history of the refugee press in London would make a curious chapter.

A correspondent proposes, with regard to Mr. Henry B. Wheatley's plan, that the name should be London Palæographic Society, for London Archaeological is too near the London and Middlesex Archaeological. Palæography has not yet been organized in England as it is in France.

So much has been written and spoken of late about getting on in the world that it is quite refreshing to find a lecture in which money and high position are not held up as the grand prizes of life. Mr. W. R. Grove delivered a lecture last month to the students of St. Mary's Hospital, and remarked in concluding that he could not agree, except in a modified form, with the copy-book maxim that industry and ability command success. "Doubtless," he said, "few who are prudent, energetic and industrious fail to attain some fair degree of worldly success; but the race is not always to the swift, nor the battle to the strong. Circumstances affect efforts—promoting, arresting, or diverting them. The road to success is often that which a high-minded man cannot travel: he cannot learn to fetch and carry, to subserve the interest of a patron or a mob. I do not seek to undervalue success: duty to ourselves and those whom you may bring into the world enjoin its pursuit in moderation. But I would fain endeavour to inculcate upon my younger hearers a higher motive than the mere hope of fame, wealth or power. If these come by an unswerving career, make good use of them; if not, console yourselves with the conviction that those who are said to be in power are frequently the veriest slaves in existence."

The President and Vice-Presidents of Sections have been appointed for the next Meeting of the British Association. In Section A., Prof. Sylvester will preside, relieved by Prof. Adams and Mr. Grove; in Section B., Dr. Debus, relieved by Prof. Odling and Prof. Williamson; in Section C., Prof. Harkness, relieved by Mr. Godwin-Austen and Mr. W. Pengelly; in Section D., Prof. Rolleston, relieved by Mr. Spence Bate and Mr. E. B. Tylor; in Section E., Sir Bartle Frere, relieved by Sir George Grey and Mr. A. G. Findlay; in Section F., Sir Stafford Northcote, relieved by Mr. T. D. Acland and Col. Sykes; in Section G., by Mr. Siemens, relieved by Mr. G. P. Bidder and Mr. C. Vignolles. Prof. Miller will give a special lecture to the working men of Exeter.

A Globe edition of Pope has been issued by Messrs. Macmillan & Co., as companion to the Globe edition of Shakspeare. The book is handsome and handy, and the text as good as can be got in advance of the critical edition so often promised by Mr. Elwin. The notes are many, and the matter of them is rich in interest.

The University of Cambridge is now open to non-collegiate students. Information may be obtained on application to the Rev. R. B. Somerset, Cambridge.

The owner of the Hengwrt and Peniarth MSS., Mr. Wm. W. E. Wynne, is now cataloguing them, and has found among them a fifteenth-century copy of that William of Nassington's 'Mirror of Life' (from John of Waldby's 'Speculum Vitæ') which we noticed some time ago that Mr. Corser's MS. called John de Kylingwyke's 'Liber Paternoster.' Mr. Wynne's MS. calls it 'Liber Sapientie.' Mr. Wynne has also found among his MSS. a fragment of the Chester Dyers' play of 'Antichrist,' which Mr. Thomas Wright edited in the 'Chester Plays' of the Shakspeare Society, vol. ii. pp. 150-177. Mr. Wynne's copy is earlier than that in the Additional MS. 10,305 of 1592 A.D., printed by Mr. Wright.

Are there any senior Fellows, we wonder, now at Cambridge and Oxford of whom Harrison's words, in 1587, are true?—"After 40 yeeres of age, the most part of students doo commonlie giue ouer their wonted diligence, and lue like drone bees on the fat of colleges, withholding better wits from the possession of their places, and yet dooing little good in their own vocation and calling. I could rehearse a number (if I listed) of this sort, as well in the one vniuersitie as the other."

For the Philological Society, Dr. W. Wagner is editing a late Greek version of 'Floris and Blancheflor,' and will follow it up by other like texts from MSS. in the British Museum and at Paris. A full account of late Greek literature, and of the degradation of the forms of the language, will accompany the texts. The Philological Society is also about to publish some more of Dr. Henry's 'Researches on Virgil,' the first of which called forth Prof. Conington's praise.

It is now pretty well known that woods and forests of leafy trees promote rainfall, and nourish the flow of springs and of rivers; but it is not so well known that trees of the kind described by the Germans as *Nadelholz*—needlewood—produce the contrary effect. That such is the fact, however, appears from a statement which will be read with interest by owners of waste lands. The forest of St. Amand, situated in the north of the district of Valenciennes, comprising 1,800 acres of silicious sand mixed with a small quantity of clay, was formerly covered with scrub, and stunted clumps of oak and birch, and, being in places very damp, was much haunted by snipes. In 1843 this unproductive growth was cleared off, and Scotch firs (*Pinus sylvestris*) were planted. These thrive well, and are now tall, handsome trees adorning the waste. But during their growth it was observed that the damp places became dry; the snipes abandoned the locality; then two or three springs and a small stream that once flowed through the covert dwindled away, and at last entirely disappeared. Here was a surprise! The forestal functionaries set to work to discover, if possible, the explanation. They dug trenches six feet deep on the site of the springs, and made borings to greater

depths. The trenches disclosed no appearance of water, but showed that the roots of the firs, as also those of the former oaks and birches, had penetrated six feet or more into the soil. By the borings two underlying beds of water, one of considerable volume, were discovered; and the natural inference was that they had formerly stood at a higher level, and thereby maintained the springs; but in what way their level had been lowered by the growth of the firs was a question which could not then be answered nor has a satisfactory answer yet been arrived at. The fact, however, remains, that trees included among the *Pinus* tribe exert a desiccating influence on the soil; and in the discussion occasioned by what has taken place in the forest of St. Amand, it has been mentioned that many of the lagoons on the south-west coast of France have been dried up and converted into woods by planting the maritime pine along their margins, and advancing the planting as the waters receded. Is there anything in these foreign facts that can be turned to account here at home? In the recently published Report of the Commission appointed to inspect fortifications an account was given of the exceeding difficulty the builders had in finding a solid foundation for the forts at the marshy mouth of the Medway, and on the approaches to Chatham. Deep excavations were dug, but for a long time whatever was built showed a tendency to sink down out of sight; and even now that the forts do uprear their faces their stability is not absolute. Rightly do the natives of the district name the river the "Mudway." But if the marshy shores of Gascony can be dried up by plantations of pine trees, cannot the same be done on the marshy shores of Kent? If it can, the benefit will be manifold. The ground will be made firm and dry, ague will disappear, the country within will be sheltered, and the landscape will look less dreary than at present, to say nothing of the gain in timber.

After the death of the elder Naoum the great theatre of Constantinople was last year managed by a committee of subscribers, which made fifteen per cent. This next season young Naoum resumes, alternating his Italian company with one of French *vaudeville*ists. His rival French manager, Manasse, also an Armenian, has got into a difficulty with the Viceroy in Egypt.

In addition to our note on Carnatic Chronology, it has been pointed out that Maria Theresa dollars are coined by the Austrian Government to this day, for use in the East; that all Turkish coins, and those of many Mussulman sovereigns, date from the year of accession, and not from the year of reign; and that sovereigns and other coins of the English mint may be of a year or more later than the stamped date, as the sets of dies are sometimes used till they are worn out. The Mussulman practice in applying dates also affects seals; thus, the date on a private or public signet is that of the year when engraved, and a signet of 1270 or 1280 may be in use now. A Turkish gentleman does not get a seal engraved each new year.

The sale of the collection of rare autograph letters and historical documents formed by the late Mr. John Dillon ended on Tuesday, at the rooms of Messrs. Sotheby, Wilkinson & Hodge. The prices were exceedingly high throughout, as will be seen by the following quotations:—Lord Bacon to Sir Julius Caesar, 19*l.* (Addington).—Richard Baxter to Annesley, an interesting letter, 18*l.* (same).—Early Documents respecting the Bedford Family, 55*l.* (Bain).—George Villiers, Duke of Buckingham, to Richelieu, 10*l.* (Addington).—Burns to Mrs. Dunlop, containing remarks on the writings of Virgil, Homer, Dryden, and Pope, 13*l.* 13*s.* (Addington).—Burns, collection of letters and illustrations, 27*l.* (Holloway).—Byron, original Autograph Poems on the Death of Thyrsa, 27*l.* (same).—Byron to Kinnaird, mentioning the cantos of 'Don Juan' and 'Cain', 15*l.* 15*s.* (Addington).—Catesby, conspirator, to John Grant, 30*l.* 10*s.* (Holloway).—Duchess of Cleveland, mistress of Charles II., to Sir T. Dyke, 10*l.* (Addington).—Kitty Clive to Garnett, 7*l.* 2*s.* 6*d.* (Holloway).—Coleridge, autograph draft of his poem, 'The Garden of Boccaccio', 7*l.* 7*s.* (same).—Oliver Cromwell to Col. Walton, grieving for the sad condition



of the army in the West, 55*l*. (Addington).—Oliver Cromwell to the same, giving an account of a great victory, 99*l*. (same).—Queen Elizabeth, instructions respecting the Anjou marriage, 70*l*. (Holloway).—Erasmus to Zuichemus, alluding to the divorce of Henry VIII., 30*l*. (Addington).—Odes of Horace, translated by Evelyn, 10*l*. 10*s*. (Tupper).—Evelyn's 'Life of Mrs. Godolphin,' 50*l*. (Holloway).—Sir T. Fairfax to his father, on affairs of the army, 17*l*. (Addington).—Another, to the Duke of Buckingham, 10*l*. 10*s*. (same).—B. Franklin, respecting the interests of the American Republic, 20*l*. 5*s*. (same).—Goldsmith to Sir Joshua Reynolds, 17*l*. 17*s*. (Holloway).—Sir Edward Hyde, Earl of Clarendon, 14*l*. 5*s*. (Addington).—Dr. Johnson's original autograph MS. of the 'Life of Pope,' 137*l*. (Holloway).—A collection of letters relating to Dr. Johnson, 46*l*. (same).—Edmund Kean, the actor, to Mr. Sigell, very characteristic, 13*l*. 5*s*. (Skeffington).—Sir W. Knollys to Queen Elizabeth, 15*l*. 10*s*. (Mitchell).—Charles Lamb to G. Dyer, 10*l*. (Holloway).—Elizabeth Lilburne, petitioning for the remission of her husband's sentence, 10*l*. 10*s*. (Addington).—Louis XIV., referring to the descent on England, 9*l*. 9*s*. (same).—Louis XVI., 10*l*. (Holloway).—Luther to the Duke of Saxony, 18*l*. (Addington).—Marguerite de Valois to Believre, 15*l*. 15*s*. (Holloway).—Marie Antoinette to the Princess Lamballe, 27*l*. (Addington).—Marie de Medicis to the King, her son, 21*l*. (same).—Moore's Melodies, with drawings by Mac-lise, 36*l*. (same).—Nelson, Lord, autograph letters by and relating to, with illustrations, 150*l*. (same).—Sir Walter Raleigh to Sir John Gilbert, 30*l*. 9*s*. (same).—Sir Joshua Reynolds to Miss Weston, 13*l*. (Holloway).—Earl of Strafford to his Wife, 82*l*. (Addington).—Thomson, poet, 16*l*. (same).—Secretary Thurloe to Sir H. Vane, 18*l*. (same).—Voltaire, in English, to Pope, 19*l*. (same).—Edmund Waller to Evelyn, 20*l*. 10*s*. (same).—George Whitefield to the Bishop of Gloucester, 19*l*. (same).—General Wolfe to Col. Warde, 10*l*. 10*s*. (same).—Wordsworth to Haydon, 9*l*. 9*s*. (Holloway).—George Washington to Newenham, 30*l*. (Addington).—George Washington to the same, alluding to the condition of Ireland, in which he states, "It is afflicting for the philanthropic mind to consider the mass of people inhabiting a country naturally fertile in productions, and full of resources, sunk to an abject degree of penury and depression," 102*l*. (Addington). The sale realized upwards of 3,080*l*.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.—THE SIXTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, at Pall Mall East (close to the National Gallery), from Nine till Seven.—Admission, 1*s*.; Catalogue, 6*d*.  
WILLIAM CALLOW, Secretary.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1*s*.

HOLMAN HUNT'S GRAND PICTURE, 'IL DOLCE FAR NIENTE,' painted in Florence, is NOW ON VIEW at Mr. MORBY'S GALLERY, 24, Cornhill.

SINAI, EGYPT, THE ALPS, including a large new Picture of MONT BLANC.—AN EXHIBITION OF WORKS BY ELLIAH WALTON. Pall Mall Gallery, 48, Pall Mall (Mr. Wm. Thompson's), from Ten till Six.—Admission (with Catalogue), 1*s*.

ROYAL POLYTECHNIC.—Professor Pepper's Lecture 'On the Great Lightning Inductorium,' as delivered before their Royal Highnesses the Princesses Louisa and Beatrice, Daily, at a Quarter to Three and Half-past Seven. —'Robin Hood' and 'Aladdin,' musically treated by George Buckland, Esq.—'Astro-Metroscope.'—Woodbury's 'Photo-Relief Process.'—Doré's Pictures of 'Elaïne'—Stokes on Memory.—At the ROYAL POLYTECHNIC.—One Shilling.

## SCIENCE

*Principles of Agriculture*.—[*Principes d'Agriculture Rationnelle*, par J. — C. Crussard.] (Paris, Nouvelle Librairie Agricole.)

THEY manage these things worse in France. Such is the inference which the writer of the volume just cited draws from a comparison of British with French agriculture. To self-depreciatory folk like ourselves, this statement ought to be consoling, not to say flattering. French inferiority in agricultural practice is due, says our author, to an excessive love for empiricism, and particularly to a disregard for science, the teachings of which are in England, according to M. Crussard, always received with

favour and attention, and turned to good account in practice.

We believe our author's conclusions are, in the main, correct, though we have grave doubts as to the causes of the relative inferiority of French agriculture being exactly such as are indicated by him. Acting under the conviction that defective knowledge of the principles or theory of agriculture is the main thing to be remedied, M. Crussard has produced a bulky volume, devoted to those subjects. It contains a somewhat meagre summary of agricultural chemistry and physics, and a still more meagre summary of vegetable physiology. Then follows a detailed account, setting forth the application of the facts derived from the sources just indicated to the purposes of agriculture.

The author is a staunch adherent of M. de Gasparin, who founded his system of agriculture on mathematical and chemical bases. According to this plan, the practice of agriculture would, to a very great extent, be reduced to the performance of chemical analyses and rule-of-three sums! Without at all depreciating the value of these matters, we think there is one subject which demands equal or greater attention, and that is the plant itself. Chemists have analyzed soils; they have raised up ash-heaps, in the shape of tables, showing the constitution of the ashes of plants; they have cunningly devised manures for all sorts and conditions of vegetation, to the profit often, it is to be feared, of the manufacturer rather than of the agriculturist. All this is desirable enough, in its way, and the practical results have been satisfactory in the main; but it is time that the plant was studied more as a living thing in action than as a piece of machinery, the component parts of which are to be separated and studied piecemeal. We require to know not only the chemical composition of the soil and of the dead plant, but we require also to know the source of the materials found in them, and under what circumstances they obtain entrance. We want fuller information as to the condition in which those ingredients exist in the living organism, and as to how and why they are combined together in the marvellous way that they are. Having obtained this sort of information we shall then be in a position to ascertain to what extent it may be possible to effect artificially that which Nature herself does on the large scale. A curious illustration showing what may be done in this direction is afforded by the plan adopted in the culture of Cinchona in India by Mr. M'IVOR. This gentleman, by a process at first seemingly destructive, actually makes the trees produce more quinine and other alkaloids than they do in their native Andine home. We want, also, more of the "selection" practised by the stock-breeder and the gardener introduced into agriculture. Promising results have already been obtained in this way by Mr. Hallett in the case of the "pedigree" cereals; by Mr. Buckman in the case of the parsnip; by M. de Vilmorin in that of the carrot. The innumerable conquests of the gardener in this department are also things which the intelligent agriculturist should take earnestly into consideration. The elaborate experiments on plant fertilization carried out by Mr. Darwin likewise offer a comparatively untrodden but most hopeful field for the thoughtful agriculturist.

These are matters wholly ignored in the work before us. Strange to say, the subject of steam-culture is also almost entirely neglected, so that while in certain matters M. Crussard's book is sufficiently explicit for its purpose, in others it is very defective. Among the deficiencies we may cite the absence of any table of contents, or of any save a very scanty alphabetical index.

The system of spelling both of French and English names throughout the work is also more peculiar than correct. For instance, we have the names of well-known agriculturists spelt thus:—Halles, Sir John Sainclair, Arthur Yong, Mudler, M. le docteur Smidt of Wédon, Liébig, &c. The frequent occurrence of such errors as these gives the reader of this book a worse impression of its merits than it really deserves.

## SOCIETIES.

ROYAL.—June 10.—General Sabine, President, in the chair.—The following papers were read:—'On the Molar Teeth, Lower Jaw of *Macracuchenia patachonica* (Ow.),' by Prof. Owen.—'Researches on Gaseous Spectra in relation to the Physical Constitution of the Sun, Stars, and Nebulae,' by Dr. Frankland and Mr. J. N. Lockyer.—'Researches into the Chemical Constitution of the Opium Bases, Part I. On the Action of Hydrochloric Acid on Morphia; Part II. On the Action of Hydrochloric Acid on Codeia,' by Dr. Matthiessen and Mr. C. R. A. Wright.—and 'A Preliminary Investigation into the Laws regulating the Peaks and Hollows as exhibited in the Kew Magnetic Curves for the first Two Years of their Production,' by Mr. B. Stewart.

GEOGRAPHICAL.—June 14.—Sir Roderick I. Murchison, Bart., President, in the chair.—The following new Fellows were elected:—Messrs. E. Davies, jun., E. Durham, J. O. Ewing, and Capt. R. V. Hamilton, R.N.—The following paper was read:—'Discovery of the Mouth of the Limpopo River,' by Mr. St. Vincent Erskine. It appeared that the author had undertaken, on very slender means, and during his vacation in 1868, to solve, alone and unaided, the problem, much debated by geographers, of the direction taken by the great river Limpopo in the lower part of its course and its embouchure in the Indian Ocean. Starting from Pietermaritzburg, where his father holds the post of Colonial Secretary, he proceeded to Leydenburg, in the Transvaal republic, where he arrived on the 26th of June, and spent a week in consultation with Herr Mauch, the German explorer, and qualifying himself by practice with the sextant and other instruments. A little to the north-east of Leydenburg begins the unexplored region, inhabited by wild tribes of Kaffirs. At Trigardt's village (lat. 24° 02'), he engaged eight natives as porters; and with these, and a Kaffir named Adam, who had come with him from Natal, he proceeded on his way, on the 13th of July. He directed his steps to the junction of the Lipalule, or Oliphant, with the Bembe or Limpopo river. On his way he crossed the summit of the Drakenberg range, or eastern edge of the African table-land, which here runs no longer parallel to the Indian Ocean, but takes a great curve to the north-west, and from the highest part he beheld the Muchlasi river, winding like a silver thread through the broad plain occupied by the Limpopo and its tributaries. Descending to the plain by a broken fissure in the cliffs, he reached the kraal of a tribe of Kaffirs who pinch the skin of their faces into a series of small knobs, and passed through plains abounding in game, giraffe, eland, buffalo, zebra, brindled gnu, and other animals. From some of the chiefs he met with great opposition, and found his position, as a simple traveller and not as a trader, was one which much increased his difficulties with the natives. He, however, pushed forward, notwithstanding all obstacles, fixed the latitude and longitude of the junction of the two rivers, and then proceeded southward along the left or eastern bank of the trunk stream. At Injobo's village, about half way to the sea, his porters deserted, and for the rest of the journey he was obliged to carry a heavy weight of baggage himself, and find his own way, trusting to occasional help grudgingly rendered by the unfriendly Kaffirs. The country towards the mouth lost its thick bushy vegetation, and became grassy and open; it was well peopled along the banks of the stream and its tributaries, and the soil appeared exceedingly rich and productive. At length, on the 5th of September, his perseverance was rewarded by beholding



the sea between the glistening sandhills which contracted the mouth of the river. The stream was at that time only 300 yards wide, and there was an appearance of shallowness for three miles out at sea in the lines of breakers. Mr. Erskine was unable to take an observation for longitude at the mouth, but he ascertained the latitude to be  $25^{\circ} 15' 09''$ , and that the position accorded with that of the river Inhampura of the maps. He returned to Natal by the broken country between the Drakenberg and the sea, a dangerous and toilsome journey of 600 miles.

**GEOLOGICAL.**—June 9.—Sir R. I. Murchison, Bart., in the chair.—Messrs. W. Shelford, E. Teschemacher, G. L. Houston, and T. P. Barkas were elected Fellows.—The following communications were read:—‘Notes on the Sutherland Gold-Fields,’ by the Rev. J. M. Joass; with an Introduction by Sir R. I. Murchison.—Sir Roderick Murchison, in introducing the Rev. J. M. Joass to the meeting, called attention to the general geological structure of the counties of Sutherland and Ross, and especially to the circumstance that the summits of the mountains of that region are situated within a few miles of the western shore, forming a steep escarpment to the west and a long slope to the east, across which the disintegrated materials of the great mass of these mountains must have been conveyed (probably by floods carrying masses of ice) and deposited in the hollows of Eastern Sutherland. Of the rocks composing the mountains, Sir R. Murchison was inclined to regard the micaceous flags and schists overlying the lowest Silurian quartzites as the probable source of the gold found in Sutherland, and he expressed an opinion that no considerable body of rock charged with rich auriferous bands would be discovered in the North Highlands.—‘Observations on the “Nuggetty Reef” Mount Tarrangower Gold-Field,’ by Dr. G. H. F. Ulrich.—‘On the Caratal Gold-Field,’ by Dr. C. Le Neve Foster.—‘On the Geology of Guyana in Venezuela,’ by Mr. R. Tate.—and ‘On the Nature and Cause of the Glacial Climate,’ by Mr. J. J. Murphy.

**ARCHÆOLOGICAL INSTITUTE.**—June 4.—Mr. O. Morgan, M.P., in the chair.—The Chairman made some remarks on objects exhibited by him. They consisted of a quaint tooth-pick case, in the form of a piece of tallow candle, an ivory tobacco-stopper, containing a diamond-pointed pencil for writing on glass windows, a practice common in the last century,—and an ornament made for the celebration of the jubilee of King George the Third’s reign of fifty years, A.D. 1809, to be worn by ladies at the balls and fêtes then given. They were called bandeaus.—The Hon. W. O. Stanley gave an account of the recent finding of a massive stone implement, much weather-worn, and other remains, in Holyhead Island. Among them were two pipe-bowls, of modern construction, and apparently of French manufacture.—Mr. Spurrell exhibited a large number of diagrams of ancient chalk-pits in the county of Kent. These exist in great numbers, and many of them have vaulted chambers built in them. Many conflicting suggestions were made as to these excavations; among them, Mr. Waller read an extract from Pliny as to their use, which had been quoted by Mr. Roach Smith in his ‘Collectanea Antiqua.’—Mr. J. F. Nicholls sent a medallion of John Alasco, the friend of Erasmus, Melancthon and Luther, which had been found in the hall of the Weavers’ Guild at Bristol. This hall had lately been destroyed in making a new road to the railway station. The medallion was found nailed up on the old oaken beam which crossed and supported the chimney of the large open fireplace in the master’s house adjoining the hall. It had been built in when closed fireplaces were introduced. The date on the medallion would make the year of Alasco’s birth to have been 1501, instead of 1499, as usually reported. Some notes of the chief events in Alasco’s life were given, by Mr. Nicholls, and it was suggested that the medallion might have been struck in Bristol by his admirers there.—Prof. Donaldson brought two terracotta heads of small figures. They had been found in the island of Cyprus, and were of a very good

period of Greek art; also an Assyrian cylinder of opaque chalcedony, finely carved with figures, and perforated through its length for suspension; also a Hebrew roll of the Book of Esther, acquired in Jerusalem, and supposed to be 300 years old. It is 13 ft. 6 in. long, and 9 in. wide, rolled on the original stick or handle.—Sir T. Winnington, Bart., exhibited a deed of the Nunnery of Lymbrook, Herefordshire, granting the parsonage of Clifton-Teme to the rector, A.D. 1527. Attached to it was the seal of the house, which was hitherto unknown. It had been found recently at Standford Court.—The Earl Amherst brought a pair of steel tongs, used for handling coal to light the pipe, with tobacco-stoppers at the side and end. They were of about the reign of William and Mary.—Mr. Bohm showed two fine specimens of Fra Angelico’s painting—a framed diptych, and an initial O richly illuminated.—Mrs. Kerr sent eleven photographs from casts of fine silver articles of plate of the classic period, which had been found at Hildersheim, in Prussia.—Mr. J. Stuart, of Edinburgh, sent two photographs of an ivory statuette of the Virgin and Child, found in Iona, and a circular inscribed object of lead, or “plomb,” probably a mediæval French or Flemish cloth-mark.—Mr. J. G. Waller read some notes on a sketch from a fresco at Verona, which he exhibited, and which he thought was a portrait of Dante.

**STATISTICAL.**—June 15.—W. Newmarch, Esq., President, in the chair.—The following gentlemen were elected Fellows.—Messrs. H. D. Pockin, W. N. Hancock, LL.D., H. Beverley, T. D. Acland, M.P., F. G. P. Neison, jun., J. A. Lawson, B.A., and P. Imrie.—Mr. J. A. Welton read a paper ‘On the Statistics of the English Census.’

**ZOOLOGICAL.**—June 10.—G. Busk, Esq., in the chair.—The Secretary called the attention of the meeting to several additions to the Society’s menagerie during the month of May, amongst which was particularly noticed a specimen of a rare carnivore, the Panda (*Ailurus fulgens*), from Darjeeling, presented by Dr. H. Simpson.—Mr. W. H. Flower read a memoir on the skeleton of the Chinese White Dolphin (*Delphinus sinensis*, Osbeck), founded on a specimen of this rare species captured near Amoy by Mr. R. Swinhoe, and presented to the Museum of the Royal College of Surgeons.—A communication was read from Dr. O. Finsch on the collection of birds from North-Eastern Abyssinia and the Bogos country, formed by Mr. W. Jesse, zoologist to the Abyssinian expedition. The collection was stated to be of great interest, and to contain 735 specimens, referable to 221 specimens, whereof two appeared to be new to science.—Mr. G. Busk read a notice of a discovery at Sarawak, in Borneo, of the fossilized teeth of a species of Rhinoceros and of a Cervine Ruminant. The rhinoceros was identified with *R. sondaicus*; the ruminant could not be certainly determined, but appeared to belong to an extinct species.—Mr. C. Horne communicated some notes on the habits of the Hymenoptera of the North-Western Provinces of India, illustrated by an extensive series of drawings of these insects, their nests, and their parasites.—Messrs. P. L. Sclater and O. Salvin communicated descriptions of seven new species of American birds of the families Tanagridæ, Tyrannidæ, Dendrocolaptidæ, Cracidæ, and Scolopacidæ.—A communication was read from Dr. A. Günther, containing descriptions of some new species of fishes from the Peruvian Amazons, collected by Mr. E. Bartlett during his recent expedition.

**ENTOMOLOGICAL.**—June 7.—Mr. H. W. Bates, President, in the chair.—Mr. Stainton exhibited a new species of Tineina from the south of France, the *Paradozus Osiridellus* of M. Millière; and specimens of *Gelechia atrella*, bred from Hypericum.—Mr. Druce exhibited a collection of butterflies from Borneo, including a new Ornithoptera and other novelties.—Mr. F. Smith exhibited a Melecta which he had found on the previous day at Southend, completely covered with larvæ of Meloe; also living specimens of *Physonota gigantea*, a beetle of remarkable beauty during life, but which loses all its

colour after death; also a larva, supposed to bear Pyrophorus, which when placed in a dark room appeared luminous, the head being bright red, and each side having ten bright green spots, the intensity of the colours being such that Mr. Smith compared them to the red and green signal-lamps of a railway train.—Mr. Pascoe exhibited a remarkable beetle from Champion Bay, which seemed intermediate between Hister and Claviger.—Prof. Westwood exhibited drawings of two new species of the genus *Ectrephes* of Pascoe (*Anapestus* of King), which genus he considered as a strongly modified form of Ptinidæ; and some other remarkable Coleoptera.—The Secretary read a letter from the Secretary of the Flax Improvement Association of Belfast, relating to the injury done by a small beetle to the flax, especially when in the seed-leaf. The insect proved to be the *Thyamis parvula* of Pagkull.—The following papers were read:—‘Notes on Eastern Butterflies (continuation, Eurytelidæ and Libytheidæ),’ by Mr. A. R. Wallace.—‘Notes on Chalcididæ, and Description of a New Species of Megastigmus,’ by Mr. F. Walker.—‘Descriptions of New Species of the Genus Pison, and a Synonymic List of those previously described,’ by Mr. F. Smith.—‘Descriptions of New Genera and Species of Exotic Hymenoptera,’ by Mr. F. Smith.—‘Observations on Lucanoid Coleoptera, with Remarks on some New Species and on the Present Nomenclature, accompanied by a Revised Catalogue of the Species,’ by Major Parry,—and ‘Descriptions of remarkable Forms of Coleoptera,’ by Prof. Westwood.

**ROYAL INSTITUTION.**—May 21.—J. P. Gassiot, Esq., V.P., in the chair.—‘On the Submersion and Recovery of Submarine Cables,’ by Prof. H. C. Fleeming-Jenkin.

June 4.—The Prince of Wales, K.G., Vice-Patron, in the chair.—‘On the Simplest Organic Compounds,’ by Prof. Odling.

**MATHEMATICAL.**—June 10.—Prof. Cayley, President, in the chair.—Sir W. Thomson was admitted into the Society.—Prof. Hirst proceeded with his paper ‘On Quadric Transformation,’ commenced at the previous meeting; and Prof. Sylvester gave an explanation of some of the processes employed in his paper on ‘Reducible Cyclodes.’

**PHOTOGRAPHIC.**—June 8.—J. Glaisher, President, in the chair.—Messrs. W. Ackland and F. Wolff were elected Members.—The Secretary read a paper ‘On the Parmentizing of Photographic Prints by Treatment with Sulphuric Acid.’—Mr. J. R. Johnson gave a practical demonstration of his improved process of printing in carbon and other pigments. The gum-gallic dry-process of Mr. R. M. Gordon was described, and some negatives taken by it exhibited.—Mr. F. M. Good showed some prints from a large series of wet-plate negatives recently taken by himself in Egypt; and Mr. Henderson exhibited some fine photo-enamels.—The intention of holding a Winter Exhibition was announced, and the meeting adjourned until November.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Asiatic, 8.—‘Senbrū Pagoda at Mengün,’ Col. Yule; ‘Hill Tribes of Assam,’ Rev. C. H. Henselmeyer.  
— Architects, 8.  
Tues. Ethnological, 8.—‘The Cranium in relation to Intellect and Beauty,’ Dr. King.  
Wed. Geological, 8.—‘New Species of Gyrodus,’ Sir P. de M. G. Egerton; ‘Large Saurian Humerus from the Kimmeridge Clay,’—Gavin-like Saurian (*Dakosaurus*) from Kimmeridge Bay.—Mr. Hulke; ‘Australian Mesozoic Geology,’ &c.—‘Plant and Insect Beds, New South Wales,’—Mr. Moore; ‘Drifts of N.W. Lancashire,’ Mr. Mackintosh; ‘Geological Structure and Death-rate, S.E. England,’ Mr. Whitaker; ‘Volcanic Phenomena, Hawaii,’ Rev. C. G. Williamson; ‘Intrusive Igneous Rocks, Lake District,’ Dr. Nicholson; ‘Graphite of the Laurentian of Canada,’ Prof. Dawson; ‘Fossil Myriopods, Coal Formation of Nova Scotia,’ Mr. Scudder; ‘Geology of Country round the Gulf of Cambray,’ Mr. Rogers; ‘Geology of Abyssinia,’ Mr. Blanford; ‘New Acrodont Saurian from the Lower Chalk,’ Mr. Wood Mason; ‘Rodentia of the Somerset Caves,’ Mr. Sanford.  
— Literature, 8.—‘Recent Additions to Antiquities, British Museum,’ Mr. Vaux; ‘New Greek Inscriptions,’ Mr. Newton.  
Thurs. Zoological, 8.—‘Anarthynchus,’ Dr. Hartlaub; ‘New Molluscan Species, from Upper Burmah,’ &c., Mr. Blanford; ‘Minute Parasitic Ciriopides between Lepas and Dielapopsis,’ Dr. Macdonald.



## FINE ARTS

*A Reproduction of the Salamanca Collection of Prints from Nielli. Photographed and printed in Carbon. With Descriptions by George William Reid. (Edwards & Bult.)*

THE Keeper of the Prints has reproduced, by the aid of Mr. Ernest Edwards's process of printing photographs in carbon, with imperishable results, a large series of *nielli*, most of which, as Mr. Reid says, are "unique and hitherto undescribed." These are qualities that have greater value in the eyes of collectors than in the minds of critics; their occurrence does not always assure us that works so endowed are not otherwise worthless. It is by no means doubtful if these curious and beautiful things are valuable or not. Putting aside a few transcripts, which the imperfectness of the original impressions or imperfections of the copies have left almost illegible, the grace, spirit and variety of the *nielli* are unchallengeable. Mr. Reid's "introduction," as he modestly styles a few pages of expository remarks, says that the famous Salamanca collection of prints, which was recently sold, "comprised many impressions from *nielli* which had escaped the researches of Duchesne for his 'Essai sur les Nielles,' as well as those which Ottley undertook for his 'Inquiry into the History of Engraving.' Such being the case, the author resolved not to let slip the opportunity for making a record of these treasures in their collected state. Hence this book.

It is strange to us to turn a pen which is busily reckoning the art-feats of the day, warm with life as they are, and just minted from the producers' minds, to describe the beauty and indicate the history of works which have lain perdue during four centuries, and might for many another year to come have lacked a recorder had not Mr. Reid taken charge of them for our benefit.

Time has so far obscured the little craft of which these gems of old design are examples, or rather overlaid them with such wealth of mind and skill in the art which sprang with their growth, that not a few inartistic readers may demand, what are *nielli*? As our author is more learned in prints than any other Englishman, he can best answer this question:—

"The ancient workers in niello were silversmiths, who were also pioneers of the art of engraving in Italy and Germany during the fifteenth century. . . The metal which these craftsmen chose was usually silver, when the process was employed for small tasks, e.g., ornamenting jewel-boxes, knife-handles, medallions and chalices: such are many of those in the present illustrations. Nielli were worked in harder metals, even steel, as for weapons and coats of mail. The design was first traced on the smooth metallic surface, and next incised therein. This engraving was afterwards covered with a powder called *niello*, by the Italians, from its colour, and composed of silver, copper, lead, sulphur and borax. This *niello* being more fusible than silver, heat was applied sufficient to melt it without affecting the engraved plate: this application caused it to fuse, and fill the incised lines. Finally, the portion of the *niello* which rose above the surface of the engraved plate was scraped off, and the whole polished, so as to display the composition in all its force and delicacy, being like an ordinary engraving, except that, instead of the lights being expressed by white paper, they were apparent in bright silver. We now come to impressions from *nielli*, or rather the earliest prints; for it must be borne in mind that to the art which produced such plates we owe that of engraving, when it is used for producing impressions by means of incised metal-plates. Before paper was thought apt for receiving impressions from unfinished works, the silversmiths were in the habit of testing their designs by a curious method, which produced im-

pressions whenever such were required as patterns or duplicates, or, as was probably the most frequent case, to show if the work required alterations. This process of testing may be described thus: When the plate was ready for filling in, a mould in soft clay was taken from it, and molten sulphur poured into this cast, on withdrawing the sulphur from which a counterpart of the engraved plates was obtained, and this was rubbed with a black or grey pigment, in order to render the design distinct. Several of these casts are in existence, but, owing to their fragility, they are rarer than either prints or plates."

Maso Finiguerra improved upon this mode of copying or testing work in progress by filling the incised lines of a plate with colour mixed with oil, and pressing a piece of damp paper on its surface, so as to produce what we now call a print. Now, this mode of taking test impressions from the engraved plates, to which it is believed we owe the art of producing prints—in fact, the modern art of engraving—is identical in its nature, if not in its details, with that of making what are called "rubbings" from monumental brasses, in which paper is laid upon the plates of brass and rubbed with heel-ball, when the paper sinks into the incised lines, and the smooth, resisting surface of the metal takes the heel-ball in a solid black coat, so as to leave the design in white lines. The art of preparing *nielli* as practised by the Italians was probably derived from the East; at any rate, it is precisely the same as that which obtained in England in the thirteenth century, two hundred years before the time of Finiguerra. Our mediæval artists incised upon brass representations of deceased personages, and filled the lines of the metal with a black composition, so as to make them distinct—in fact, produced *nielli* upon a large scale. The earliest known example of such works is the brass of Sir John D'Aubernoun I., 1277, now in the church of Stoke D'Aubernoun, Surrey. If we can suppose the producers of brasses to have used such a method of copying their works as that which is attributed to Finiguerra, they would have been the earliest printers from engraved plates.

So much for the processes of making *nielli* and of taking impressions from them with beautiful results, of which this book contains a store of examples of great interest and variety. The catalogue of the impressions which illustrate Mr. Reid's work has been compiled by him with characteristic care and amplitude of description, including references to Duchesne and the dimensions of each specimen. To those who desire knowledge of this very interesting branch of ancient art, and to such as are already learned in the subject, we commend both Mr. Reid's lucid text and Mr. Edwards's reproductions.

## FINE-ART GOSSIP.

THE public will be admitted on and after Monday next, 21st instant, to see the prize works of the Schools of Art of the United Kingdom, submitted in national competition. These works will be found to contain many designs for manufactures which producers may consider it useful to consult. The works are exhibited in the galleries overlooking the Horticultural Gardens, for want of space in the South Kensington Museum.

Some fault has been found at the reception of a small number of pictures by eminent foreign artists in the Royal Academy Exhibition of this year,—the first display of an honourable liberality in this respect. Such complaints are unworthy and unwise. Let us see how they arrange these matters in Paris. At the current Exhibition 4,230 works are on view. Of these 23 are by Russian artists, 47 by Italians, 66 by Belgians, 26 by Spaniards, 18 by Austrians, 9 by Bavarians, 19 by Hollanders, 17 by Swiss, 2 by Portuguese, 1 by a Turk, 12 by

Swedes, 8 by Danes, 4 by Brazilians, 1 by a Mexican, 1 by a Greek, 1 by a Wallach, 1 by a Servian, 1 by a Haitian, 1 by a Peruvian, 1 by a Chilian. British artists have not been counted, but it is known that our countrymen are not absent. Mr. Yeames sent a picture.

There are some suspicion-invoking marks, which we have not before observed, on the left foot of the finest outdoor statue in London, the standing figure of James the Second, at the back of the Banqueting House, Whitehall. Sir John Branstons' 'Autobiography' tells us this is the work of Grinling Gibbons. We trust a repetition of the unfortunate blunder of smartening the effigy of the Countess of Richmond, in Henry the Seventh's Chapel, has not been attempted upon this figure.

A model of Mr. Woolner's statue of Lord Palmerston was last week placed near the railings and at the angle of Palace Yard, Westminster, nearest to Parliament Street. It looks quite out of place there, and is injured by the neighbourhood of the ornate lamp-posts. It would doubtless look much better within the inclosure, and as near as possible to the centre. By the way, the iron railings which have been lately erected on the opposite side of the road, westwards, to the inclosure in question, are very unsatisfactory in design.

The semaphore at the junction of Parliament and Bridge Streets, Westminster, may be useful, but is so inartistic and pretending in its character that it ought to be exchanged for one of another form. If it were not "enriched," the thing would not be bad. A wooden post, such as appears on railways for a like use, would be well enough for service, and in no respect offensive; whereas this thing is disgraceful.

A story was current a short time since, to the effect that Hogarth's house at Chiswick was to be pulled down. We are glad to say that such is not the case, and that it remains in hands which are at least as careful as those of the tenant who recently inhabited it. Something ought to be done for the preservation of this inestimable relic of the great humorist. A very small sum would doubtless secure it against destruction. Hogarth's family tomb, in Chiswick Churchyard, is in good order, thanks to the care of the painter's namesake of Aberdeen and London.

Much has been said and written about the wanton destruction of ecclesiastical remains by the Puritan party during the Civil Wars of 1641 and following years. Much mischief was undoubtedly done at this period, which, however, has been made to bear the blame of wreckings that took effect at an earlier time, and is loaded with the shame of later official ignorance. We observed the other day, in a broadside in the British Museum, 669 f. 33, dated August, 1656, that, under the Protector, provision was made for the repair of Gloucester Cathedral. Other instances may be found.

It may be worth considering by those who advocate on public grounds the exhibiting of precious drawings by ancient masters, that a lovely work in silver-point of the head of the Magdalen—one of the Payne Knight collection in the British Museum, which was displayed in the King's Library of that institution, and in no strong light—is, through that exposure, now completely ruined; the pale salmon colour, so familiar to students, of its prepared ground has become a dirty yellow, and uneven in tint; the loaded white lights on the work are out of keeping; so that hardly a shadow of its former transcendent beauty exists. This once perfect specimen was photographed in 1856; the copy now serves to show how complete has been the injury the original has sustained. None would advocate more strongly than ourselves the exhibition of such treasures when it can be done without risk. In this case the trial has been fatal. As, however, we have in the carbon process of photography a means of showing perfect and imperishable transcripts of drawings and prints, we trust no more risks will be incurred, and that such copies will be placed in public view in great numbers.

Messrs. Christie, Manson & Woods sold on the 4th inst. and four following days the undermen-



tioned drawings, the property of the late Mr. Thomas Brown, of Paternoster Row. G. Barrett, A Classical Lake Scene, 93*l.* (Lawrence); A Landscape, with a Milkmaid and Cows, 42*l.* (Agnew); A River Scene, with a Palace and an Angler, 44*l.* (Smith); A Landscape, with a ruined Temple, 39*l.* (Attenborough); An extensive Landscape, with a Peasant, Dog and Sheep, sunset, 157*l.* (Vokins); Mr. R. Brandard, Dover, 51*l.* (same); Beach at Brighton, 63*l.* (Tooth); Sir W. C. Callcott, Damascus, 52*l.* (Agnew); G. Chambers, Dover, 63*l.* (Levy); East Indian Homeward Bound, 40*l.* (same); W. Collins, A Coast Scene, 258*l.* (Addington); D. Cox, A Harvest Field, with Gleaners, 48*l.* (Vokins); A Sea Piece, with Fishing Boats in a brisk Gale, 72*l.* (Agnew); Conway, 141*l.* (same); The Pass of Llanberis, 127*l.* (same); A Pastoral Scene, Peasants returning, 49*l.* (Vokins); A Landscape, with mounted Figures, Aston Hall in the distance, 64*l.* (same); A Welsh Landscape, with a Man on grey Horse, in conversation with two Women, 107*l.* (Bartlett); A Rocky Pass, with Troops on the march, 71*l.* (Vokins); A Harvest Field, with Sportsmen and Dogs, Bolsover Castle in the distance, 105*l.* (Agnew); W. Derby, after Collins, The Pet Robin, 60*l.* (Broderip); De Wint, Farm Buildings, with Horses at a Pond, 44*l.* (Agnew); Newark Castle, with Cattle, 49*l.* (Vokins); A Landscape, with a Waggon and Horses going through a Pond, and flock of Sheep near a Harvest Field, 90*l.* (Tooth); Fountains Abbey, with Cattle and a Rainbow, 133*l.* (Draffen); A River Scene, with a Bridge and Tower, Cornfields in the distance, 43*l.* (Cooke); Harrowing, near Kenilworth Castle, 64*l.* (Vokins); C. Fielding, A Grand View in Scotland, with Peasants and Cattle, 80*l.* (Tooth); Windermere, with two Figures and Cattle, 49*l.* (Vokins); A Sea-piece, with a Brig and Fishing-Boats in a Squall, 42*l.* (same); A Coast Scene, near the Needles, Low Water, with a Fisherman, Storm coming on, 58*l.* (Bartlett); A Coast Scene, with Figures and a Horse; the Farewell, 65*l.* (Agnew); A View in Scotland, with Peasants and Cattle, 73*l.* (Baker); A Sea-piece, with Fishing-Boats, 50*l.* (Tooth); A Landscape, with two Figures and Cows, 57*l.* (Bartlett); Girtin, A Ruined Abbey, 54*l.* (Agnew); Roman Ruins and Figures, 52*l.* (Vokins); W. Hunt, A Boy with a Red-ware Pitcher, 110*l.* (same); A Boy with a Paper Lantern, at a Vegetable Stall, 44*l.* (same); Black Grapes, Strawberries, and Red Currants, 48*l.* (Lawrence); May-Blossoms in a Bottle and a Hedge-Sparrow's Nest, 71*l.* (Agnew); Roses in a Bottle and a Bird's-Nest, 63*l.* (same); Japonica and Bird's-Nest, 57*l.* (Ball); A Fisherman with a Net, 43*l.* (Vokins); The Lost Child, 65*l.* (same); Black and White Grapes and a Lemon, 63*l.* (same); A School-boy reading, 52*l.* (Ball); The Pet-Lamb, 46*l.* (Tooth); Interior, with a Lady with a Viol-di-Gamba, 137*l.* (Tooth); Plums, Blackberries, and Haws, 227*l.* (Addington); A Melon, Grapes, Apricots, Plums, and Red Currants, 122*l.* (Bartlett); The Tired Ball-Player, 71*l.* (Isaacs); S. Prout, Interior of a Cathedral in Normandy, 147*l.* (Vokins); Stanfield, The Mountains of Carrara, 72*l.* (Bartlett); Constantinople, 1832, 52*l.* (Tooth); Street in Athens, 1832, 43*l.* (Vokins); Interlaken, 50*l.* (same); Abbeville, 53*l.* (Bartlett); Cadiz, 142*l.* (same); The Pirate, illustration to Capt. Marryat's Novel, 138*l.* (Agnew); Stothard, Shakspeare Characters, 48*l.* (Vokins); Nymphs Bathing, illustration to Boccaccio's 'Decameron', 53*l.* (Agnew); The Dance, 53*l.* (same); A Marriage Procession, 42*l.* (Hogarth); The Triumph of Amphitrite, 63*l.* (Palk); Turner, Egglestone Abbey, near Barnard's Castle, 724*l.* (Colnaghi); The Drachenfels, 325*l.* (Vokins); Merrick Abbey, Swaledale, 840*l.* (Colnaghi).

Before the sale of the Koucheleff-Besdorodko Collection at the Hôtel Drouot, Paris, recently, a sum of 641,500 francs was demanded for the entire gallery. Not finding a purchaser at this price, the works were disposed of separately, and realized but 488,200 francs. Of this, the 'St. Catherine,' by Garofalo, sold for 51,250 francs; 'Le Chimiste,' by Mieris, 11,500 francs; 'Chasser sous Bois,' by A. Van de Velde, 49,500 francs; 'Oiseau jaloux du Paon,' by the same, 16,000

francs. A Poussin, Veronese, Rembrandt, and a Teniers each sold for the following prices, in the order of the names:—9,000 francs, 18,500 francs, 19,000 francs, 25,000 francs, and 17,500 francs. 'A Pasture,' by Cuypp, was withdrawn at 20,000 francs. 'The Hermit,' by Greuze, 52,500 francs.

## MUSIC AND THE DRAMA

Under the immediate Patronage of Her Royal Highness the Duchess of Cambridge and Her Royal Highness the Princess Mary of Teck, Mr. GANZ has the honour to announce that his ANNUAL GRAND MORNING CONCERT will take place at St. James's Hall, on MONDAY NEXT, June 21, to commence at Two o'clock. Conductors, Messrs. Benedict, Bevilacqua, L. Sloper, Lehmeier, and W. Ganz. Stalls—One Guinea; Reserved Seats (Numbered), 1*l.* 6*s.* 6*d.*; Balcony, 5*s.*; Area, 3*s.*; Admission, 1*s.*; to be obtained of Mr. Wilhelm Ganz, at his residence, 15, Queen Anne Street, Cavendish Square, W.; Mr. Austin, Ticket-Office, St. James's Hall, 28, Piccadilly; and all Music Publishers.

MUSICAL UNION.—Madame AUSPITZ-KOLAR.—Second and Last Time of this eminent Pianiste from Vienna, with Leopold Auer, Ries, Bernhardi, and Demunck, TUESDAY NEXT, June 22, St. James's Hall.—Quartet, with Canonetta, Mendelssohn; Sonata in D minor, Op. 31, Beethoven; Quartet in G, Haydn; Solos (various) Pianoforte.—Tickets, Half-a-Guinea each, to be had of Lamborn Cook & Co., and Olivier, Bond Street; and of Austin, at the Hall.—No Persons admitted without a Ticket.—J. ELLA, Director.

JUNE 24th.—THE LONDON GLEE AND MADRIGAL UNION, St. James's Hall (established 1859), give their FINAL CONCERT this season on THURSDAY AFTERNOON, the 24th inst., at Three. Miss J. Wells, Miss Eyles, Mr. Barker, Mr. Coates, Mr. Lawler, Director. Mr. Land Cambridge-place, Regent's Park. Solo Pianist, Mr. Sydney Smith. The Programme will include the most successful pieces of the Series—see Times of 21st and 23rd.—Tickets, 5*s.*, 3*s.*, 2*s.*, 1*s.*; at Mr. Mitchell's, 33, Old Bond Street; and Mr. Austin's, St. James's Hall.

THE OPERA.—Since Madame Adelina Patti and Mdle. Nilsson came, the performances at Covent Garden have been made up exclusively of repetitions of the operas of which these two ladies are the chief, it might almost be said the sole attractions. 'La Sonnambula,' 'Lucia,' 'Marta,' and such like hackneyed productions, have made up the cheap bill of fare provided by the operatic firm. To this dull monotony some relief has been given by the revival of 'La Gazza Ladra'—a work which, for some unaccountable reason, had been laid aside for five years. It was brought out last season under Mr. Mapleson's energetic management at Drury Lane, but the dozens of Traviatas and Martas who have appeared and disappeared within the past few years have elbowed poor Ninetta from the stage of the rival house. And yet the full, rich, spontaneous melody that sweeps through 'La Gazza Ladra' should be welcome to many who are suffering from a surfeit of Verdi. Ninetta, too, is the part in which the talent of Madame Patti is shown at its very best. She is one of the few living artists who can sing Rossini's music with the masterly facility which is essential to satisfactory expression. It is not enough to be able to jerk out certain runs, as nuts might be shaken out of a bag. The florid passages must be articulated with such ease as not to interfere with the broad delivery of the entire phrase of which they are the ornaments. How well Madame Patti understands this, she proved by her faultless singing of the famous sortita "Di piacer," while the prayer that interrupts the funeral march was rendered with a dignity and purity of style in the highest degree remarkable. In the well-known trio "Nume benefico,"—the prototype of so many subsequent concerted pieces—the effect of the unexceptionable singing of Madame Patti and Mr. Santley was marred by Signor Bottero, who is unable to firmly sustain his hard, hollow voice for a single bar. Nor has he any of the irresistible humour which, in the case of Signor Ronconi's *Pedestà*, used to reconcile us to all deficiencies of voice. Mr. Santley's *Fernando Villabella* is in every respect the finest that has been witnessed for many years. Rossini's music comes as naturally to this accomplished singer as that of any other master, old or new. Mr. Lyall and Signor Tagliafico sketched the characters of *Isaaco* and *Fabrizio* in so dextrous a fashion as completely to compensate for their poverty in vocal power; but none of the other singers were at all up to the Covent Garden mark. Mdle. Grossi, despite her rich *contralto*, makes nothing of the grateful character of *Pippo*, and Signor Corsi is a very inadequate tenor. It was impossible for the amateur to see Madame Trebelli, the best *Pippo* in our recollection, in a private box, and Mdle. Grossi on the stage, without regretting that

their positions were not reversed. The chorus-singing was very indifferent, and Signor Li Calsi's conducting quite as unsatisfactory as ever.

CONCERTS.—The plan persisted in by the Philharmonic Society of opening each concert with a symphony was relaxed on Monday, for the purpose, we presume, of giving a fairer chance to Prof. Bennett's work in a minor, written expressly for the Society five years ago, while he still held the conductor's baton. It was at first performed in an incomplete form, the Romanza, a simple movement in the form of a song without words, for violas, having been added three years later. This movement is the weakest of the four, the best being the minuet, the fascinating grace of which has rarely been exceeded. We have indeed reason for pride in a writer who can claim so exquisite an inspiration for his own, and for regret that he should have made so little use of such great gifts. The symphony was well played, under the careful guidance of Mr. Cusins, the brass instruments being unusually successful in the trio of the minuet. The second symphony was Beethoven's 'Eroica,' Mendelssohn's 'Calm Sea' opening the programme, and Herr Wagner's 'Tannhäuser' March closing it. Madame Norman-Neruda betrays an unhealthy fancy for music unworthy of her powers. Rode's seventh concerto, in a minor, is made up of show-passages, which have no meaning and no interest. The lady played superbly; but no playing, however grand, could make such commonplace attractive. Madame Monbelli's singing, facile though it is, scarcely does justice to the charming quality of her voice. Signor Verger has a fine baritone, and he uses it with well-trained skill.

At Wednesday's New Philharmonic Concert, the last of the season, Dr. Wylde brought forward a symphony of Mozart in A major, which he states has never before been played in London. It is written for strings, two oboes, and two horns, and was probably composed to order for some orchestra of very limited proportions. Exceedingly simple and unpretentious, it is full of delicacy and grace. Herr Max Bruch's Concerto, introduced last year by Herr Straus, does not gain on rehearsing, though it received all justice at the hands of Herr Auer. Mr. Halle has rarely played more finely than in Beethoven's E flat Concerto, the 'Emperor,' as it is grandly and justly called. Nor has Dr. Wylde's fine orchestra been heard to better advantage than in the Italian Symphony: the minuet and finale are trying movements, but both were delicately played. The singers were Madame Monbelli and Mdle. Ricci.

At the repetition of 'Jephtha,' given on Tuesday for Mr. Barnby's benefit, Mr. Sims Reeves was prevented, by acute inflammation in the eyes, duly certificated, from appearing, and the difficult tenor part was studied at short notice by Mr. Vernon Rigby, who got through his task very well. Miss Banks was, as on the former occasion, happily fitted in the part of *Iphis*, and Miss Julia Elton was a decided improvement upon Mdle. Drasil. Some of the choruses, such, for instance, as the stupendous 'When his loud voice in thunder spoke,' came out splendidly.

A performance of the 'Stabat Mater' and a selection of miscellaneous music closed, on Wednesday, the National Choral Society's proceedings for this season. Nothing out of the beaten track has been attempted, and the spasmodic oscillations between the ordinary pitch and one half a tone lower have brought discredit on a good cause.

Madame Auspitz-Kolar, a well-trained pianiste from Vienna, appeared at last Tuesday's Musical Union. She played Mendelssohn's *Presto Scherzando* in F sharp minor, and took part in Schumann's Quintet in E flat, exhibiting good musical feeling no less than mechanical skill. Herr Auer was the violinist.

English Opera has chanced to be successful at the Crystal Palace. 'La Sonnambula' has been followed by 'The Bohemian Girl' and 'The Bride of Lammermoor,' Miss Blanche Cole gradually winning her way into the good graces of her audience. At the Saturday Concerts several new-comers have obtained a hearing, among others a Madame Ruggiero-Antonioli, who has a voice of remarkable



compass and power. The extra-operative activity displayed this season is almost without precedent.

One of the most important of the benefit concerts of the past week was that given by Mr. F. H. Cowen, a clever young pianiste, who brought forward a MS. Quartet in C minor, of his own composition, for pianoforte and strings—a thoughtful and careful piece of work, not without originality. There is much promise in this youth.—The concert given by Madame Norman-Neruda and M. Vieuxtemps was framed on the model of a Saturday Popular Concert, and contained no novelty.—Miss Katherine Poyntz, who has a fine sympathetic voice, was assisted at her concert by, among others, Signor Regondi, who played two movements from his concerto for the concertina, so wonderfully as to dignify an insignificant instrument.—Mrs. Clinton Fynes at her concert proved that she could do justice to more than one style of classical music, while Mr. Kuhe, who pressed a whole troop of operatic singers into his service, could himself bring forward no worthier solo at his own entertainment than a commonplace medley of airs from 'Dinorah.'—The old-fashioned benefit-concerts, demands made by music-teachers on the charity of their friends, are happily on the decrease, but the monster *matinées* which are taking their place, wherein the operatic favourites of the hour labour through their most-worn songs, have still less *raison d'être*.

#### MUSICAL AND DRAMATIC GOSSIP.

THE first performance of 'Hamlet' at Covent Garden is announced for to-night. Mdle. Nilsson is, of course, to be the *Ophelia*, and Mr. Santley is to sustain the part of *Hamlet*, so grandly played by M. Faure. Madame Adelina Patti is advertised to appear on Friday as *Dinorah*, a character on which she put her distinctive mark some years ago, but which she has never since repeated in England.

Mendelssohn's 'Son and Stranger' ('Die Heimkehr') is to be represented on Wednesday, at St. George's Hall, as a sort of supplementary entertainment to the New Philharmonic Concerts. It must be full seven years since this pretty operetta was last given in London.

'La Grande-Duchesse' is to be replaced at the St. James's, on Monday week, by 'Barbe-Bleue,' another operatic extravaganza by M. Offenbach. An adaptation was given some two years ago at the Olympic, if we recollect rightly; but 'Blue-Beard' has not yet been heard in England in all its integrity—if such a word may be used for such a thing.

The annual choral festival of the metropolitan schools, supported by five thousand voices, is to be held on the 26th in the gardens of the Horticultural Society.

Mr. H. J. Byron's drama, 'Blow for Blow,' was revived on Wednesday evening at the Globe Theatre.

Among the week's novelties at the minor theatres are 'Wait and Hope; or, the Stain upon the Hand,' a new drama, by Mr. L. Nanton, at the New East London Theatre, and 'Gratitude; or, the Battle for Gold,' a play, by Mr. W. H. Pitt, at the Britannia. Mr. Toole has been performing at the Surrey in Mr. Byron's drama, 'Dearer than Life.'

Yielding to the requisition of a number of literary men, Mr. Crawford Wilson, author of 'Jonathan Oldaker,' 'Elsie,' and other works, has given a dramatic and poetic reading at the Hanover Square Rooms. It was a great success.—Mr. H. J. Montague and Mr. D. D. Home have also read in the same rooms.

Mr. Dominick Murray has this week sailed for New York.

The *Revue et Gazette Musicale* asserts that Herr Ferdinand Hiller has been invited to write some work expressly for the next Birmingham Festival. Herr Hiller, it is further stated, has consented to remain in Cologne.

Mdle. Müller, a pupil of the Conservatoire, has been engaged at the Gaité, and will appear under the pseudonym of Rose Mignon.

'Juan Strenner,' a one-act drama in verse, by M. Delourde, an author previously unknown, has

been produced at the Comédie Française. The fact that M. Delourde is the nephew of M. Émile Augier has probably obtained for him the signal honour of seeing his first dramatic composition played upon the boards of the national theatre. 'Juan Strenner' is not, however, a good piece, and seems rather a fragment of a drama than a complete work. Two of its characters are Peter Paul Rubens and the elder Teniers. Strenner, the hero of the play, and Teniers are both pupils of Rubens, and the respect and admiration of both for their master are extreme. When, accordingly, Strenner discovers an adulterous intrigue between his mother and Rubens, his heart is racked between a desire to revenge the wrong done his family and his inability to lift his hand against one whom he has many public and private reasons to respect. He extricates himself from the difficulty in which he is placed by committing suicide. The play obtained very moderate success. Apart from its rather unpleasant story, it is a crude and not over-satisfactory work. The propriety may be doubted of libelling the dead by ascribing to them fictitious intrigues. If a dramatist may represent Rubens as intriguing with the mother of one of his pupils, he may depict Milton, during his residence in Italy, forming a *liaison* with an Italian princess, and may, in fact, cast reproach upon all the most blameless characters in history.

The Ambigu Comique has produced a grand historical drama, in six acts, by M. Léon Beauvallet, entitled 'Les Quatre Henri.' It is a curious jumble of historical and romantic characters and incidents. Its first act is especially bold, introducing together in one scene several of the most familiar personages of French history, almost all of whom were in after-times to receive death at each other's hands. The scene is the cabin of Marsianne, a sorceress, who lives alone with a beautiful young girl, of obscure parentage, named Psyche. To this place, driven by stress of weather, come the various personages of the drama—Henri de Valois, otherwise Henri III., King of France; Henri de Lorraine, Duke of Guise; Henri de Navarre, and, lastly, a soldier of fortune, Henri de Boisdauphin. To the more exalted of these characters, the sorceress foretells a violent death, to be inflicted by men whose hands they will clasp. So little impression is made by the prediction that the Duke of Guise says to Henri III., who takes his hand, "Sire, ce sera donc vous mon assassin"; and when a monk and a beggar solicit shelter, giving their respective names as Jacques Clément and François Ravallac, they are warmly welcomed. Subsequent acts depict the deaths of Guise, murdered at the instigation of the King; of the King himself, slain by Clément; and, lastly, of Henri IV., stabbed by Ravallac. Before the death of the Bearnaise, he and Henri de Boisdauphin are both in eager pursuit of Psyche, the maiden met in the cabin of the sorceress. The monarch, however, discovers that she is his own daughter, the offspring of one of his early intrigues, and bestows her accordingly, with his blessing, upon his former rival. The drama obtained a moderate success.

'La Petite Pologne'—a drama by MM. Lambert Thiboust and Ernest Blum, produced at the Gaité about ten years ago—has been revived at the same house. It is a gloomy drama of convict life. M. Pérey resumes in it a rôle of a felon, in which he formerly obtained celebrity.

At the Variétés, a gay little vaudeville, entitled 'La Botte d'Asperges,' by MM. Henry Thiéry and Bedeau, has bid successfully for public favour even while the outside of the theatre has been a scene of nightly tumult. It is very amusing, and a trifle wicked. At the same house, the 'Vieillesse de Brididi' of MM. Choler and Rocheford has been revived.

M. Sardou has dedicated to Mr. Motley the American translation of 'Patrie,' in a letter in which he owns the obligation he has been under to the 'History of the Netherlands.' The first representation of 'Patrie' in New York was successful, although the extreme length of the performance, which lasted until one o'clock, tried the patience of the spectators.

The general plan of the 'Requiem Mass' in memory of Rossini has been sketched out, and the

various movements distributed among the most notable composers in Italy. The key and the tempo of each movement have been prescribed, and as the whole Mass is not to take more than half an hour in performance, each of the thirteen composers will have only about seven minutes at his disposal. To take only two or three of the best-known names, we may mention in illustration of the plan on which the work is to be executed that the 'Recordare,' assigned to Signor Ricci, must be a quartet in F *andantino*; that Signor Petrella is to write the 'Agnus Dei' in the same key for a *contralto* solo; and that the thirteenth and last movement, 'Libera me,' is reserved for Signor Verdi, whose instructions are expressed in these words: "C minor, moderato, with chorus and soprano solo, *allegro* and final fugue." The compositions are to be ready on the 15th of September at the latest. The idea of the Mass, which originated with Signor Verdi, doubtless sprang from a desire to represent "Italian unity" in music, and is entitled to all respect. Nevertheless, we cannot think that any masterpiece will ever be produced by a national co-operative musical association.

Giovanni Peruzzini, author of various *libretti*—among others 'La Contessa d'Amalfi' and 'Ione'—has just died at Venice. He was at one time editor of the Milanese journal, *L'Italia Musicale*.

Herr Niels Gade, of whom Mendelssohn thought so highly and from whom he expected so much, has just brought out, at Copenhagen, a work for solo voices, chorus and orchestra, entitled 'Kalannus,' the subject of which is taken from the history of the conquests of Alexander in India.

From Egypt we learn that M. Pisani, a Constantinople composer, and M. Parmeggiani, have done well in opera at Alexandria; and that the Viceroy takes charge of the Zizinia Theatre for the winter.

The death is announced, at the age of forty, of Madame Singer, a daughter of Lablache the great.

M. Valère, an actor who obtained some success at the Odéon, has died at Pau at an advanced age.

It is almost unnecessary to explain that the opera referred to in our last week's Gossip as "Die Selben Raben" should have been printed *Die sieben Raben*—'The Seven Ravens.'

#### MISCELLANEA

Albrecht Dürer's 'Death of the Virgin.'—Can any of your readers inform me what has become of the important picture known as 'The Death of the Virgin,' which Albrecht Dürer painted in 1518 for Georg von Zlatko, Bishop of Vienna? The features of the Virgin in this painting are those of Mary of Burgundy, wife of the Emperor Maximilian, and the Emperor himself, with several of his Court, including the bishop for whom the picture was painted, are introduced into it. The bishop stands in the centre holding an open prayer-book in his hand, in which Dürer's monogram and the date 1518 are inscribed. It is described by Heller as "a rich composition of sixteen principal figures," painted on wood, 3 ft. by 2 ft. 4 in size. It was in the celebrated gallery of the Count of Fries, at Vienna, as recently as the year 1822; and German writers on the subject believe that at the sale of the Count's collection it passed over into England. "It unfortunately went across the Channel" are Dr. von Eye's words respecting it. I have, however, sought in vain in this country for any clue to its present whereabouts, and although I have applied to some of the first authorities in England, France and Germany, none of them have been able to give me the least information on the subject. As the picture is said to be one of Albrecht Dürer's greatest works, I venture to hope you will assist me in my quest.

MARY M. HEATON.

Nature-Study.—In the critical notice of 'Nature-Study' which appears in the *Athenæum* of the 12th inst., the reviewer has entirely overlooked the remark made in the Preface, page xxii, that "the work itself aspires to little more than the dignity of being a grammar on the subject." Consequently, to select an elementary chapter, one on *Words*, as sufficiently indicating the character of the entire "grammar," seems hardly consistent with the most



ordinary course of fair-dealing. The subjects of the chapters which follow comprise—Proverbs, Descriptive Poetry, Human Nature, Meditative Poetry, Imagination and Fancy, Negative Views of Nature, &c. Now, whether I classify poetry right or wrong, or deduce a correct system of study from the specimens offered in evidence, is reasonable matter for criticism; and if objected to, then my own evidence should be turned in proof against my statements. It is scarcely to be expected that a first and hasty perusal of a work of such original design and independent thought suffice to inculcate the reader with a full and clear comprehension of a subject that has resulted from years of reading and reflection.

HENRY DIROKS.

*Teetotal*.—How can such persistent difficulties prevail as to the etymological pretensions of the "household word" *teetotal*? They may be referred to a period long anterior to the uprise of temperance societies or their schisms. From my boyhood I have known this epithet as familiarly used, and as readily understood, referred to extreme abstinence, as "tip top" bestowed upon an elaborate feast. These and similar iterative forms of speech seem to have established themselves in many languages—to fix the attention, and in some instances, perhaps, to impart interest to vernacular modes of expression. The sign of a cross was usually prefixed to the alphabet in the old Horn-book, which thence came to be (douteously?) called "Criss Cross Row" by children. With respect to "—total," this modification may have been promoted by the habitual introduction of the Latin "*in toto*," even by the mere English speaker, into earnest discourse. However this be, *teetotal* is not only perfectly familiar to myself from my earliest years, but I find it sanctioned by the adoption into the Italian of the analogous reduplication "*tu—*," forming "*tututto*," an adnoun of exactly equivalent import in that language. The word "*teetotal*" is also to be found, as a recognized English word, in the German-English Dictionary of Mueller, as well as in the Fremdwörterbuch of Heyse.—As to the affinity of כל (kol), "all, every" (Hebrew), with the English word Alcohol,—while the Semitic כרל (of three radicals) is only introduced once in the Hebrew Bible, referring to the pigment with which Eastern ladies stained their eyes,—Alcohol (of the same stock) is always used with the Arabic article *Al* (never with the Hebrew *eth*), to denote ardent spirits, in modern languages.

B. ABBOTT, M.D.

*The Name of Liverpool*.—Your Correspondent, A. Hall (page 647) is not probably aware that *Llynlleifiad* is quite a modern Welsh name for Liverpool. It was first used in a Welsh magazine called *Seren Gomer*, the first number of which appeared in 1814. It is a sort of translation of the English name, formed apparently under the impression that the English designation had no Welsh element in its composition. The town being a place of no great importance until the latter half of the last century, the name, as far as I know, does not occur in any old, or comparatively old, Welsh document, either printed or written; indeed, I have not met with it in any shape until about a hundred years ago. The first Welsh book printed at Liverpool appeared in the year 1782, and in the imprint of that work the name is spelt "*Lerpwl*," precisely the English "*Lerpoo*," the name by which the place is, I believe, still called by the country people in the vicinity. My impression is, that if the name is really Welsh, as it is generally supposed to be, the original form was *Lierpwall* = the place of (on or in) the pool, of which "*Lerpoo*," "*Lyrpwl*," or "*Lyrpoole*," is a slight modification, necessitated by the fact that the sound of the Welsh *ll* is entirely unknown in English. From this "*Lerpoo*" the Welsh in turn formed "*Lerpwl*," which is the name in colloquial use all over the principality at the present day, *Llynlleifiad* being reserved for the written language, and in that it is far from being generally adopted by the best writers. *Llyrppwl* (not "*Lyrpwl*"), as suggested by R. S. Charnock (page 678), is a possible form, but not a very probable one.

D. S. EVANS.

TO CORRESPONDENTS. — R. S. C. — T. S. — M. R. —  
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No. 2174.

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Rogers, the poet, said to his guests one day, "If there is any one here who wishes to say anything, he had better say it at once, for Crabb Robinson is coming." In similar spirit we may remark that if any of the reading public have a book in hand they had better finish it off or lay it by at once, for Crabb Robinson is come. The volumes which treat of him are, like himself when he was among us,—irresistible, to be attended to whether you will or no; and worth the attention, because brimful of anecdote, incident, learning, quaint talk, profound thought, sublime philosophy, childlike fun, bold speculation, and religious feeling, lovely in its conception and practice.

To the younger public we suspect the name of Crabb Robinson will not sound familiar. It was not so with their fathers. Even they who had not the honour of being known to him had the happiness of often hearing many of his best stories repeated to them by original hearers. The flashes of his wit may not have illumined their atmosphere, but they could enjoy the coruscations from a distance. His healthy influences had boundless extension; and as for the practical religion to which we have referred, a man could hardly take his walks abroad in any direction without striking the trail of Crabb Robinson's benevolence.

Nearly a hundred years have elapsed since he was born (in 1775), a son of the handsomest young pair that ever set up home in Bury St. Edmunds. The father was a well-to-do tanner; the mother, one of those lovable mothers whose name you never hear mentioned without its exciting some comment of respect or affection. The reader will learn to love her for her good sense, though she was not a clever woman. The pulses of the heart beat swifter at the beautifully-expressed fondness of Robinson for his mother; how he loved her as a child; how reverently he regarded her memory, when he was an old man!

These parents were dissenters. The good people almost made their boy an infidel by "too much of it." Crabb's ever active spirit could not bear the oppression of weary hours at meeting throughout the Sunday; and Henry's 'Commentary' to listen to till supper-time, at home. It was a great relief to Crabb, while his sire was reading, to slip off his chair, and turn the apple-pie in the Dutch oven before the fire, where it awaited the hour for the evening repast. Crabb Robinson's independence of spirit and ready expression of opinion were shown at a very early age. Though he was whipped for it, by the tenderest of mothers, he could be indecorous at those dreary meeting services; and he had so little reverence for a too dolefully religious aunt, that when she approached the house her audacious nephew, not out of his frocks, would announce the fact by proclaiming, "Behold, the groaner cometh!" At five years of age his mind was already busy, and with no less a subject than recognition in a future state! The little fellow broke in upon a serious discussion on this subject among the elders by pronouncing in favour of recognition. His grandmother had recently died, and Master Crabb Robinson remarked, "I shall know my grandmother in Heaven by the green ribbon round her cap."

Young gentlemen of the present day, whose

school-time is only a trifle longer than their holidays, may "thank their stars" that they were not as Crabb Robinson and his contemporaries often were, kept at school three years together, without once going home. Neither are they bound to a calling without having a voice in the matter. Young Robinson, taken off the school form was clapped on to a stool in an attorney's office, and he was no more consulted about it than the stool. This was at Colchester, where he had Mr. Francis for a master. The quirks of the trade jarred on his finer sense; but he turned everything to happy and useful purpose. Hearing Erskine for the first time was the opening of a new life. The young clerk did not give himself up to rapture. He analyzed as rapidly as he enjoyed; and he at once found out Erskine's method, namely, his sticking to one point, and yet employing such varied phraseology as to seem as if he were illustrating a score of points in succession. At Colchester, too, he saw and heard Wesley, in the last days of that noble missionary. "He stood in a wide pulpit, and on each side of him stood a minister, and the two held him up, having their hands under his armpits. His feeble voice was barely audible," but it was tremulously attuned to love. "He addressed the people on liberality of sentiment, and spoke much against refusing to join with any congregation on account of difference of opinion. He said, 'If they do but fear God, work righteousness, and keep his commandments, we have nothing to object to.'" The excellent gift of charity, however, was not much appreciated at that time. Young Robinson could honour Priestley for his heart and his intellect, Godwin for his free utterance of his free thought, and Holcroft for the chivalry of his politics, but he feared the penalty. The "Church and King" people looked upon these and other men like them as atheists and republicans. To be the second was almost as bad as to be the first, and Robinson, because he applied practice to Wesley's theory, came to be thought both. Robert Hall warned a household of his faith to expel the young infidel from its bosom; but Robinson wrote a letter, so frank and manly, that Hall, frank and manly too, confessed his error, though he justified his action.

When Robinson came up to London to continue the study of his profession,—that is, or was, to learn little or nothing about it,—he had no difficulty in getting into the best intellectual society of the day. "My lodgings," he says, "were of a simple kind, in Drury Lane, and my expenses were not more than about a guinea a week." We fancy that fine and fast young gentlemen of the present day, for whom no income is sufficient, would think this "decidedly vulgar." But the young attorney's clerk had an intellect which rendered him welcome to intellectual men. Their names glorify and the stories of them brighten these pages. They crowd pleasantly about the reader, and they are capably hit off by the diarist. All the noble, aspiring, or eccentric spirits of the time are there: among them, Southey, a republican, of having been which he afterwards said he was no more ashamed than of having been a child. There was also Thirlwall, with all the advanced politicians and reformers. Thirlwall, who would have reformed religion as well as the State, subsequently told Robinson that "he believed he should establish his name among the epic poets of England; and it is a curious thing, considering his own views, that he thought the establishment of Christianity and the British Constitution very appropriate subjects for his poem."

The acquisition of a little money, and leisure

coming with it, enabled Robinson to reside during five years in Germany. The history of the time, the sketches of character, and the personal narrative, are rendered with great ability. From lofty philosophy and sublime nature the autobiographer can stoop to the pleasantest trifles when they illustrate national manners and individual wit. Thus, he copies with glee an inscription on a house in Saxony which is to this effect—"This house is in the hand of God. In the year 1795 was the wall raised; and if God will turn my heart to it, and my father-in-law will advance the needful, I will cover it with tiles." While the Diary reflects German life, letters from London, written by Crabb's brother, reflect English life. It was a sad life till the peace of 1801 came. In people's purses there was nothing but paper. Heaven knows what was in their stomachs, for the millers were encouraged to mix any grain that would help to fill them. Even this stuff fetched a high price; but after the peace, writes Thomas Robinson to his brother, "in the course of about eight or ten weeks wheat has fallen in our market from 92s. to 13s. the comb, and it is expected to sink lower." Matters were not on so expensive a scale even in the war time in Germany as here. Robinson dined every day at one hotel for 5s. a week; and he does not complain of the quality of the dinners, but neither does he describe it. He appears to have known or to have met nearly all the great German spirits of that time; and his feelings on two occasions are well expressed when he says that he talked with Wieland and gazed at Goethe. In the latter case, he was struck not only with the intellect but with the "oppressive" beauty of the great poet at Weimar. Not that even all the Weimar folk themselves gave their first homage to the poets and scholars who were its true nobility. After the death of Schiller and other sons of song, Mr. Robinson unguardedly remarked that the glory of Weimar was gradually departing. One of the Gentlemen of the Chamber was offended. "All the poets might die," he said angrily, "but the Court of Weimar would still remain!" Among others at that Court were Gall and Spurzheim, who were making people mad about "craniology," as it was called. The new "ology," however, attracted the Englishman, and Mr. Robinson introduced it into this country by means of a work published by him in 1807. This was some time after the author's return to England. The same packet brought him and the news that helped to kill Pitt—of the battle won by Napoleon at Austerlitz.

Coming as Mr. Robinson did from ducal courts and aristocratic universities, and companionship with the legion of men who were kings and kaisers in the realms of intellect, one might expect that England would have seemed a little dull to him, especially as he was now a man without especial vocation, looking for employment, playing a little with literature, but not professionally, and longing to achieve some work of usefulness. England, however, was not dull. He found a certain garret in London as brilliant as the Court of Weimar, with all its intellectual glories and its dazzling Gentlemen of the Chamber. "I was introduced," he says, "to the Lambs by Mrs. Clarkson. . . . They were then living in a garret in Inner Temple Lane. In that humble apartment I spent many happy hours, and saw a greater number of excellent persons than I had ever seen collected together in one room." This is a sentiment at which the Weimar Gentlemen of the Chamber would have been ready to faint. As one reads it, the old garret where Charles



and Mary tabernacled seems to light up into a surprising brilliancy, and imagination peoples it again with all those choice and incomparable spirits who made the garret ring with laughter, turned it into a temple of wit, a school of philosophy, a home for the weary—a sanctuary where every man was welcome who *was* a man, that is, had not only a head, but a good deal in it, and under whose ribs there was a heart which not only beat, but beat tunefully in the great musical score of life. The smallest of the host's own scintillations might have given a reputation to inferior men. They were so spontaneous! For example: Lamb was once asked why the compartments in the Long Room of the East India House, with six clerks (Lamb being one) in each, were called *com-pounds*. "What is the meaning of the word?" Lamb drily answered, "A collection of simples!"

Before Robinson went to the Bar, he was employed in various ways, at home and abroad, on the *Times*. Of his colleagues there,—among whom unexpectedly turns up Combe, the author of 'Dr. Syntax,'—there are interesting details. But it is when Mr. Robinson is sketching the outer world that he is most interesting. Society at that time, sixty years since, was anything but dull, and good things uttered by wits rattled about men's ears like hail. Some of them very much resembled the sayings of the Wise Men of Greece in their platitude. Even Coleridge could trip himself up over one of his own similitudes,—as, for instance, when he said that "Hume comprehended as much of Shakspeare as an apothecary's phial would placed under the Falls of Niagara!" Allen, "Lady Holland's atheist," as good-natured friends called that scholar, made a worse trip in the *Edinburgh*, by abusing some Greek which turned out to be Pindar's! We learn too, here, why Wordsworth was so mercilessly treated in that Review, "simply," (said Jeffrey, who privately admired what he publicly denounced,) "because the errors of men of genius ought to be exposed!" Coleridge was there, and playful enough when he said that there were "*verongers* of subjects as well as *writers* of them!" Of all the goodly company of men in these volumes, perhaps Coleridge is the most interesting. His account of his wonderful, pitiful boy,—poor, sad Hartley,—is enough to stir the fount of tears. Smiles come again when Lamb, who loved the man with reverent affection, pleasantly commented on the philosopher's ways. Thus, lecturing on 'Romeo and Juliet,' and Shakspeare's female characters, one of a course of Shakspearean lectures, Coleridge advocated school flogging, and ridiculed Mr. Lancaster's objections to such discipline. "It's a pity," whispered Lamb to Robinson, "he did not leave this till he got to 'Henry VI.' for then he might say he couldn't help taking part against the *Lancastrians*!" Coleridge continued to ramble on from topic to topic, and thereupon Lamb again whispered, "This is not much amiss. He promised a lecture on the Nurse in 'Romeo and Juliet,' and in its place he has given us one in the *manner* of the Nurse." There is much to be learnt of Coleridge in these volumes; hardly less of Lamb—of Lamb in his serious, earnest moods—that is, of Lamb at his best and highest. With Lamb and Coleridge are, of course, all their surroundings; moving crowds, serried ranks, and now and then an amusing simpleton supervening. Among the latter may be reckoned Sir John Soane, whom Robinson heard lecture at the Royal Academy on Architecture. The conclusion was diverting. "As the grammarian has his positive, comparative and superlative, and as we say, 'My King, my Country, and my God,' so ought

the lover of Fine Arts to say, 'Painting, Sculpture, Architecture.'"

In 1813, at the age of eight-and-thirty, Mr. Robinson was called to the Bar, from which he retired at the age of fifty-three. The going to it late, and withdrawing early, he considered "the two wisest acts" of his life. One of his first exploits was in procuring the acquittal of a client who had poisoned his wife. "My spirits were raised," he says, and so was the estimation of attorneys, by this unenviable triumph over justice. His cleverness, however, was always profitable to his clients. He was not like Henry Cooper, some of whose best hits told as much against as for those he had to defend. One day Cooper was entertaining the whole Court, when Rolfe (then almost the junior, but who reached the woolsack, and lately died under the title of Lord Cranworth) whispered to Robinson, "How clever that is! How I thank God I am not so clever!" In comparing the French with English methods of trial, Robinson was disposed to think that more innocent men were found guilty in England than in France, where, however, it always seems the object of the Judge to procure a conviction. Our author also approved of the French custom of strictly questioning the prisoner, and often forcing him to convict himself.

The studies of the French Bar are few: it is otherwise with the English. One of the most picturesque gives us sketches of Lord Ellenborough and Henry Brougham. The latter had been defending a man who was convicted of "a libel against Jesus Christ," and the man offered an affidavit in mitigation. The Judge remarked that there was nothing by which an infidel could swear; and as Brougham rose at this, Lord Ellenborough said, "Mr. Brougham, if you are acquainted with this person's faith, you had better suggest some other sanction; you had better confer with him." Brougham, with manly spirit, replied, "It is very unpleasant to be thus mixed up with my client, of whom I know nothing but that I am his retained advocate. As a lawyer and a gentleman, I protest against any such insinuations." The Chief Justice was cowed, and faintly averred that he meant none. If there be less dignity there is more amusement in the sketch of Justice Willes, who had a bad habit of interrupting counsel. He once did this almost as soon as Mr. Blank commenced his case. "Your Lordship," said the barrister, is a greater man than your father. The Chief Baron used to contradict me after I had done, but your Lordship understands me before I begin." There is nothing singular in these illustrations of the Bar, but there is something uncommon in one illustration of the Bench. Baron Wood was distinguished for his "popular feelings." He hated the Game Laws; and Radicals loved him because he was "always against Church and King." Other men besides a solitary Judge shared in the first half, at least, of the latter feeling. Sir Montague Burgoyne was sued in 1817 by the Rev. Dr. Free, rector of Sutton, for the sum of 20*l.* a month during all the months he was absent from church! This was on an old statute, and the Judge thought that it was of no effect since the Toleration Act; but Sir Montague had a horror of escaping as a dissenter; and he was ultimately acquitted on the merits, as he proved that during most of the time the church had been closed. The zealous rector himself was subsequently deprived of his living for immorality. Ellenborough was, as every one knows, the opposite of Wood. The deference paid to him by the Bar renders the incident of Brougham noticed above especially remarkable. When Hone was defending himself on a charge of blasphemy, he attacked the Bar, de-

claring that there was not a man who dared to contradict Lord Ellenborough for fear of losing the ear of the Court. "A most indecent, because a most true assertion," is the significant comment made by Mr. Robinson on this declaration. At this period, he was making 400*l.* a year as a barrister, and was therewith (and literature for a crutch) content. Holding six Crown briefs at one assizes seems to have been considered good and substantial success. The author is not at all jealous at recording the fact of his friend, Charles Austin, making 40,000 guineas by pleading before Parliament in one session. When Robinson made 134 guineas during one circuit, he thought himself in a very promising way indeed. He records a curious fact of Judge Buller, told him by Judge Graham, with whom Robinson was then dining. "Graham said to-day that though Buller was a great lawyer, he was ignorant on every subject but law. He actually believed in the obsolete theory that our earth is the centre of the universe." Buller was of very old-fashioned Conservative principles, and was for moving nothing out of the groove in which it had been once set, or supposed to be set. On the other hand, we find Robinson unbelieving as to facts which are now established, but which forty years ago were only promises. At Covent Garden Theatre, he witnessed "a panoramic view of the projected improvement of the Thames, by the erection of a terrace on arches along the northern shore,—a pleasing anticipation of a splendid dream which not even in this projecting age can become a reality." The reality is now an established fact.

When the author withdrew from the Bar, that act which he described as one of great wisdom, was followed by one which he qualifies as an act of great folly,—his becoming a Fellow of the Society of Antiquaries, a society which Walpole himself did not hold cheaper than Crabb Robinson. It is probably rather owing to the increasing age of the latter than to the fact of his taking on him the burden of F.S.A. that from this period the entries in the *Diary* and the *Reminiscences* become somewhat more garrulous than previously; just as, if we remember rightly, Robinson himself, but in still later years, became somewhat "prosy" in his table-talk and on his side of controversies. Indeed, he was always a little given to lengthiness. At the bar he opened one of his cases by saying "This case will be short."—"Do you speak in your professional or your personal character?" asked a brother lawyer, who is here pilloried as "that insolent fellow R—." Still, amid disquisitions on religion, poetry, politics, the drama, and on individuals, if the air be sometimes heavy, it is frequently moved by lively breezes and lightened by cheerful sunbursts. These often come suddenly upon the reader. We laugh at hearing Mr. Ferguson, an M.P., remark, "I never voted but once according to my own opinion, and that was the worst vote I ever gave." We smile at Flaxman quite agreeing with the King's messenger, who said, "Sir, Rome is all humbug. Rome is more like Wapping than any place I know." We rejoice at Dr. Parr being foiled by a lady whose opinion of his sermon he had been rash and vain enough to ask. "My opinion," she said, "is expressed in the first five words of the sermon itself, 'Enough, and more than enough.'" Again, walking through Rome with Goethe, we recognize the well-known spirit of the man in his outspokenness. "There is not a relic of primitive Christianity here; and if Jesus Christ was to return to see what his deputy was about, He would run a fair chance of being crucified again." And when we get back to Lamb's pleasant circle, and the cha-



racter of Queen Caroline is being canvassed, we are struck by a phrase of Mary Lamb, "They talk about the Queen's innocence. I shouldn't think the better of her if she was what is called innocent." Robinson saw the true woman's wit in this. Mary Lamb "thought more of the mind and character than of a mere act, objectively considered." The truth is here as great as the wit is fine in Dr. Donaldson's remark on Robinson's difficulty to understand the meaning of "a sound divine." "It is a divine," said the Doctor, "who is *Vox et præterea nihil*!" And the truth and wit of the above are both equalled by Talleyrand's remark to Madame de Staël on her 'Delphine,' in which she is said to have introduced him in the character of an old woman. The authoress had the courage to ask him what he thought of 'Delphine.' "'Delphine,' said Talleyrand; 'that is the work, is it not, in which you and I are exhibited in the disguise of females?'" This is *Talleyrandesque* in its utmost perfection.

Although the third volume brings the reader in closer connexion with persons still living, there is a goodly company of the departed, in whom and in whose doings a greater interest is generally taken. Mr. Robinson thus writes of Southey in 1841:—

"Instead of telling you of him (Southey) in this sad condition, I will copy a pleasant *jeu d'esprit* by him when pressed to write something in an album. There were on one side of the paper several names; the precise individuals I do not know. One was Dan O'Connell. Southey wrote on the other side, to this effect. I cannot answer for the precise words:—

Birds of a feather  
Flock together,  
*Vide the opposite page:*  
But do not think gather  
That I'm of like feather

With all the brave birds in this cage, &c.

—Surely good humour and gentle satire, which can offend no one, were never more gracefully brought together. This reminds me of another story. It is worth putting down. A lady once said to me, 'Southey made a poem for me, and you shall hear it. I was, I believe, about three years old, and used to say, 'I are.' He took me on his knee, fondled me, and would not let me go till I had learned and repeated these lines:—

A cow's daughter is called a calf,  
And a sheep's child, a lamb.  
Little children must not say *I are*,  
But should always say *I am*."

Now a dunce or a common man would not throw off, even for children, such graceful levities. I repeated this poem to Southey. He laughed and said, "When my children were infants, I used to make such things daily. There have been hundreds such forgotten."

A glance at "the Duke" is highly characteristic. The year is 1844:—

"December 26th.—(Rydal.) Slept in the room in which, after my fall, I was nursed last year by that excellent servant, James. Last night heard Wordsworth read prayers from Thornton's collection with remarkable beauty and effect. He told me that the Duke of Wellington, being on a visit, was informed by his host that he had family prayers in the morning. Would he attend? 'With great pleasure,' said the Duke. The gentleman read out of this book. 'What! you use fancy prayers?' The Duke never came down again. He expected the Church prayers, which Wordsworth uses in the morning."

How Robinson could apply a Socratic process to children is described by the editor:—

"I went one morning into the house of a friend. The ladies were busy preparing a packet for one of the children at school. Betsy, a little girl between five and six years old, was playing about the room. Robinson came in, when this dialogue followed:—Well, Betsy, would not you like to send a letter to Tommy?—B. Yes, I should.—R. Why don't you?—B. I can't write.—R. Shall I write for you?—B. Oh yes! I wish you would.—R. Well,

get me some pen, ink, and paper.—The child brought them.—R. Now, it must be your letter. I give you the use of my hand; but you must tell me what to say.—B. I don't know.—R. You don't know! though you love your brother so much. Shall I find something for you?—B. Oh yes! pray do.—R. Well, then, let's see: *Dear Tommy—Last night the house was burnt down from top to bottom.*—B. No! don't say that.—R. Why not?—B. 'Cause it isn't true.—R. What! you have learned you must not write what's not true. I am glad you have learned so much. Stick to it as long as you live. Never write what is not true. But you must think of something that is true. Come, tell me something.—B. I don't know.—R. Let's see—*The kitten has been playing with its tail this quarter of an hour.*—B. No, don't write that.—R. Why should not I write that? It's true; I have seen that myself.—B. 'Cause that's silly; Tommy don't want to know anything about the kitten and its tail.—R. Good again! Why, my dear, I see you know a great deal about letter-writing. It is not enough that a thing is true; it must be worth writing about. Do tell me something to say.—B. I don't know.—R. Shall I write this—*You'll be glad to hear that Sammy is quite recovered from the small-pox and come down stairs!*—B. Oh yes! do write that.—R. And why should I write that?—B. 'Cause Tommy loves Sammy dearly, and will be so glad to hear he's got well again.—R. Why, Betsy, my dear, you know how to write a letter very well, if you will give yourself a little trouble. Now, what next?"

But far excelling all other matters in interest in the third volume are the letters of Lady Byron, especially when they treat of her Lord. They make that noble woman seem still more noble, and they bring her husband closer than before to kindly human sympathies. Here is a sample:—

"Not merely from casual expressions, but from the whole tenor of Lord Byron's feelings, I could not but conclude he was a believer in the inspiration of the Bible, and had the gloomiest Calvinistic tenets. To that unhappy view of the relation of the creature to the Creator I have always ascribed the misery of his life. . . . It is enough for me to remember that he who thinks his transgressions beyond forgiveness (and such was his own deepest feeling) has righteousness beyond that of the self-satisfied sinner, or, perhaps, of the half-awakened. It was impossible for me to doubt that, could he have been at once assured of pardon, his living faith in a moral duty and love of virtue ('I love the virtues which I cannot claim') would have conquered every temptation. Judge, then, how I must hate the Creed which made him see God as an Avenger, not a Father. My own impressions were just the reverse, but could have little weight; and it was in vain to seek to turn his thoughts for long to that *idæ fixe*, with which he connected his physical peculiarity as a stamp. Instead of being made happier by any apparent good, he felt convinced that every blessing would be 'turned into a curse' to him. Who, possessed by such ideas, could lead a life of love and service to God or man? They must, in a measure, realize themselves. 'The worst of it is, I do believe,' he said. I, like all connected with him, was broken against the rock of Predestination. I may be pardoned for referring to his frequent expression of the sentiment that I was only sent to show him the happiness he was forbidden to enjoy. You will now better understand why 'The Deformed Transformed' is too painful to me for discussion. Since writing the above I have read Dr. Granville's letter on the Emperor of Russia, some passages of which seem applicable to the prepossession I have described. I will not mix up less serious matters with these, which forty years have not made less than present still to me."

Crabb Robinson died in February, 1867. Prof. De Morgan, in an admirable supplementary chapter, thus photographs the fine old man:—

"By the time he died the tablet of his memory had more than sixty years of literary recollections painted upon it; and painted with singular clear-

ness. He had a comical habit of self-depreciation, which, though jocose in expression, took its rise in a real feeling that his life had been thrown away. It had, in fact, been of a miscellaneous character, and, save only in his legal career, had nothing to which a common and understood name could be attached. Accordingly, it was, 'I speak to you with the respect with which a person like myself ought to speak to a great —.' Here insert scholar, mathematician, physician, &c., as the case might be. Or, perhaps, 'I am nothing, and never was anything, not even a lawyer.' Sometimes, 'Do not run away with the idea that I know that or anything else.' But the climax was reached when, after giving an account of something which involved a chain of anecdotes running back with singular connection and clearness through two generations, he came at last to a loss about some name. It would then be, 'You see that my memory is quite gone; though that is an absurd way of talking, for I never had any.'"

We must now leave these copious memorials to the public. They have been carefully edited by Dr. Sadler.

*Our New Way Round the World.* By Charles Carleton Coffin. (Low & Co.)

A single volume, which runs over Egypt, India, the Archipelago, China, Japan and California, and which, unlike most scamper-books, is not unreadable. In true New York style, Mr. Coffin touches off the Hyde Park riots, the coronation at Pesth, the evacuation of Rome, Salamis, Scylla and Charybdis, Heliopolis, "John Bull's farm" (by which is meant British India), pepper culture, "the Flowery Land," the Fung-Shuey, chop-sticks, Mr. Burlingame, and Brigham Young. Europe is "done" in two pages and a half, and Greece re-surveyed in four pages, of which three are spent on board ship at the Piræus.

We have it not in our hearts to quarrel with Mr. Coffin about his style, which is too comical to be called "bad," and we must grant that some of his phrases, if novel, are expressive; for instance, "cooling off" for "cooling down," India, China and Japan form the subjects of the body of Mr. Coffin's work, and a good deal of superficial information is imparted to the reader in a fairly amusing manner, but without a serious purpose of any kind.

We have become so used to the English view of China that Mr. Coffin's narrative of his stay there has in it a certain amount of novelty. The impressions of Americans about China are derived from their missionaries in that country; ours come chiefly from our merchants; and the result is such a striking divergence of opinion that the country to which the various accounts relate seems almost itself to have undergone a sudden change.

China is a country of far deeper interest than that afforded by an exterior which lends itself to comic treatment. An empire which up to this century contained half the people in the world, the authentic history of which as a single power dates back 5,000 years, and which, beginning its life as a paternal despotism, has undergone political and social changes without revolution, until it now presents itself to us in the form of the most democratic monarchy upon earth,—that is a picture of some interest. A people who have possessed for nearly 4,000 years an unchanged written language,—and one of whose philosophers, more than 500 years before the birth of Christ, laid down that Golden Rule which the vulgar believe to be peculiar to Christianity,—are worth consideration from other than the comic side. What is strangest, however, about China is the high vitality of the empire; for while when Confucius was President of the Board of Trade, two and a half thousand years ago, the practice of universal



promotion by merit had already been attained, —but the merit by which promotion went was of a singular kind, inasmuch as it consisted almost entirely in adherence to certain forms, —the empire has gradually broken through these ceremonial rules, until the establishment of the new College of International Law at Peking has now finally destroyed them. With a country which combines with hoary age that government by an aristocracy of merit which the Western nations are vainly seeking to procure, it is in the power of a few merchants, of a consul, or a gunboat officer, at any moment to bring us into war. Under our present policy this danger is diminished; but France—whose missionaries have for centuries laid claim to extraordinary privileges in China, and who, having no trade upon the coast, has, unlike ourselves, nothing to lose by war—may, without any fault on our part, in an instant destroy the fabric which the Chinese are now rapidly building upon the ancient foundations of their empire.

Mr. Coffin has brought out better than most of the English writers upon China the reasons why, moving rapidly as they do, the Mandarins still firmly oppose our representatives upon three points. Nothing will induce them to allow the working of coal-mines, or the construction of railroads in the interior; nothing will make them at this moment permit the use of steam-ships on the inland waters. The reason for this last determination is on the surface; it consists merely in the fear of a revolution, which might be caused by throwing out of work at one moment the several hundred thousand families which depend for their livelihood upon the navigation of the river junks. The objection to the making of railroads and the opening of mines is of another kind; it rests upon the enormous reverence of the Chinese for their ancient dead. The empire is so old that the whole country is one vast cemetery. As Mr. Coffin says, "railroads are remorseless; they cut through the cities of the living and of the dead alike. A railroad running ten miles in China would disturb the whole spirit realm. Unlucky strokes from spades might sever skulls from vertebrae in some ancestral burial-ground; and then there would be headless ghosts wandering through the land of darkness, and sickness, pestilence, calamity and untold horrors would settle upon China." It is so; and though Mr. Coffin does not mention it, the objection to the opening of coal-mines is a similar one. Some of the best coal in the empire lies in the hills hard by Peking, upon which stand the sepulchres of the emperors of the most ancient dynasties. Change is rapid in these days; but it will be long, we imagine, before these coal-mines can be worked without causing a rising against the foreigners from one end of China to the other.

## NEW POETRY.

*Coila's Whispers.* By the Knight of Morar. With Illustrations by George Cruikshank and Gustave Doré. (Blackwood & Sons.)

'Coila's Whispers' are a series of short, mainly verses on love, war, society and death, written, it is said, by a soldier who has read much and seen much. The Knight of Morar may not be a poet of the premier rank, but his lines are often bright and musical, and they have a ring of actual life, which puts them high above such sickly efforts of the brain as we find in ordinary books of verse. Light and sad by turns—frisky, funereal, ghostly—he "whispers" through a great variety of subjects; now addressing a family of ghosts, now telling a tale of the light infantry, and anon philandering in London streets, pick-

ing up matter for his muse in every-day affairs. His tastes are catholic; but if he shows a weakness in any one direction, it is in favour of the ghastly. Nothing could be more horrible than his 'Family Party,' with its illustrations of bones and skulls. The same horrible sentiment appears in his 'Κυπρί Ελεῖσον.' Often, however, the poet is at once manly and tender. Take this little verse, as the expression of a soldier's thought on the eve of battle:—

## GETTYSBURG.

By the sighing of our maidens,  
By the tears of those at home,  
We have vowed to die or conquer,  
And the day of Death has come:  
  
We had looked for Love's rewarding,  
We had heard the murmured vow,  
We had hoped to win the Laurel,  
But the Cypress binds our brow:  
  
Who shall tell the tale of slaughter?  
Who shall bear our dying words?  
A hundred foemen wait us,  
A hundred hungry swords.  
  
Oh! summer breezes bear them  
To the home we love so well!  
Oh! fading Sun, shine softly,  
When to-morrow's tale you tell!

Sometimes the Knight of Morar is recollecting when he thinks he is originating. With

Shadows of Evening, wait awhile!

he begins a poem on Byron; and there are audible echoes of Campbell and Tennyson in this volume. Courage is also shown in dealing with themes which other men are thought to have made their own, and also with the lighter trifles of the dinner-table, the morning ride and the midnight waltz. The writer has a capital sense of fun; and, on the whole, his 'Whispers' prove that he has poetic instincts, although they do not prove him to be a poet.

*Our Legends and Lives: a Gift for all Seasons.*

By Eleanor Louisa Hervey. (Trübner & Co.)

A delicate feminine gleaner, long ago celebrated by Leigh Hunt, has collected in 'Our Legends and Lives, a Gift for all Seasons,' as charming a sheaf of grain from fields which she had herself sown as we have seen for many a day.

Mrs. Hervey, better known to poetic readers, perhaps, as Miss Montagu,—that Eleanor Louisa whom the singer of 'Rimini' described as having the prettiest name "betwixt Naples and Pisa,"—is the poetess of domestic life and of household emotion, not in the lower sense of these words, but in the higher—not as Elizabeth Cook is a poetess of domestic life, but as Elizabeth Browning was and Jean Ingelow is. Yet Mrs. Hervey has a place apart of her own. If she can be said to claim a place beside, and not below, these gifted women,—and we certainly think she may,—it must be on the independent and original ground of her *humanness* of thought. She is not only a woman always, but a woman in some relation to the common family—a daughter, a wife, a mother, a friend; and the sense of this relation gives to her verse a tenderness and charm which are altogether her own.

She is not, however, wanting in fancy and in constructive power, as the lyrical and dramatic pieces now collected prove. Few themes have tempted poets more than the rising and singing of the lark; and in dealing with such a theme, a modern bard is therefore in collision with some of his highest masters in his art. If he makes anything out of it, the fact becomes a triumph. This is what Mrs. Hervey makes of the theme:—

## SONG OF THE RISING LARK.

I was woke in the grass  
By the delicate pass  
Of a gossamer thread.  
With a start, with a spring,  
Up I fled! up I fled!

Lake, forest, and valley before me were spread

Dingle and meadow-ring,  
Shingle and lea,  
Glimmer and shimmer and ripple of sea.  
Higher, higher,  
My wing's desire!  
Higher, higher, higher, higher.  
Small as spines on the thistle  
The white spires bristle,  
No wider, no taller,  
Smaller and smaller.  
Higher, higher,  
My wing's desire!

Up the fire-mountain, by fountain and fountain  
Of fire!

On the topmost cone  
A white eagle's feather is waving alone.  
Higher, higher,  
My wing's desire!

Let me swim, let me swoon  
In the rush of the whirlwind that swirls 'neath the moon.

Higher, higher, higher, higher!—  
Oh! the drive of the rack.

Still! Still! Still! Still!  
The rush and the thrill

Beat me back;  
In the strife

Breathlessly, deathlessly  
Fighting for life.

Take back the rush again;  
Give me the hush again!

Let me soar, soar, soar  
Through the golden door.

Higher, higher,  
My wing's desire!

Higher, higher, higher, higher!—  
The delight, the delight!

Sweet, sweet, sweet, sweet!  
After the rush

What a calm, what a hush!  
After the roar,

So to soar, so to soar  
Through the golden door!

No higher, no higher,  
My wing's desire!

I should faint in the fire.  
Light upon light,

Heat upon heat,  
Bright upon bright,

Sweet upon sweet;  
Silence on silence floating out stealthily,

Hushfully, feelingly,  
After the whirlwind not a pulse-beat!

All asleep, asleep,  
Asleep in the still,

Folded deep;  
Asleep in the still of the broken will

Touched by the universe tenderly, healingly.  
All around

Not a sound,  
Left or right

Not a sight,  
Only the stars sailing fleet after fleet

Still as night.  
Lapsed in supineness,

O! the divineness,  
After the whirlwind not a pulse-beat!

Light upon light,  
Heat upon heat,

Bright upon bright,  
Sweet upon sweet;

Wings in the wilderness, worlds at the feet,  
Sweet!

Sweet!  
Sweet!

The tone of Mrs. Hervey's verse is rather staid and sad; but many readers will like it all the more for having this touch of melancholy. Many of the pieces have already appeared in collections; and we thank Mrs. Hervey for having put them within our reach in a collection of her own.

*Polychronicon Ranulphi Higden Monachi Cestrensis. Together with the English Translations of John Trevisa, and of an Unknown Writer of the Fifteenth Century.* Edited by Churchill Babington. Vol. II. (Longmans & Co.)

IN this volume of the *Polychronicon* the reader begins to get out of merely compiled work, and to meet with Higden on ground of his own. In the chapter in which he enumerates the seven tribes which successively occupied the land, it is remarkable that Higden passes over the Romans altogether. Of language, he writes that the Scots and Welsh maintained their dialects nearly pure, save a Pictish element in the former. The Flemings had adopted the English language, and spoke it well. He speaks of the English dialects as being originally three in number—Southern, Midland (Mercian) and Northern; but Danish and Norman made



conquering inroads among them. A Midlander, being between North and South, could tolerably well understand both dialects; but a North-Englander and a South-Englander were barbarians to each other. The difference of dialect is still very great, as any one knows who has happened to hear a Yorkshire tyke lying by the ell in order to sell a horse in a Wiltshire fair. Higden attributes the corruption of the language to its being neglected in our schools, where French was a language the speaking of which turned Jack into a gentleman. Towards the close of the fourteenth century, however, English was taught in all our grammar-schools; a fact which Higden would have been delighted to record, if he had only lived long enough. Even gentlemen's sons were not taught French so generally as in the olden time,—that is to say, Anglo-Norman French, which was the only French spoken in England, till the French capital became of importance, and the French of Paris came into fashion. Our language was both weakened and corrupted by the gentility of the country-folk, who would *francigenate* or frenchify their words. Traces of this still exist; a Kentish harvest-man will not ask a stranger entering the field for “a drop o' summut to drink;” no, he will look up and cry “Largesse!” as boldly and with as good an accent as his forefathers of the Norman days. In other respects we resemble our ancestors. Each English class of Higden's days aped the manners of the class above it, and desired to appear higher in the social scale than it had any right to be. We hope, however, we have got rid of some of the vices which the chronicler enumerates as pertaining to the English of his day; we are, we believe, at least as industrious, as fond of foreign travel, as plucky in war, and as amenable to discipline as they were. The South-Englanders were what would now be called the more *genteel* people, probably from more intercourse with the Continent. They were, therewith, very superstitious. They dipped into futurity by consulting the boiled shoulder-bone of a ram, on which the spirits wrote the oracles that the diviners might read, if they could. On very few of the matters related by Higden can we be said to be essentially superior to the folk of long ago. Educated people affect to come into companionship with spirits by media as absurd as blade-bones of mutton; and it is only the other day that a learned counsel said, “In downright plain English I denounce this matter as a *nefarious transaction*.” And judges make lapses like barristers. Was there not one who said he could not bring himself to believe that the woman at the bar could have deliberately starved her newly-born child? “Why, gentlemen,” he remarked, “the very beasts of the field and the birds of the air suckle their young!”

*Historical Reminiscences of the City of London, and of its Livery Companies.* By Thomas Arundell. (Bentley.)

SEVERAL works on City history and City matters generally have been laid under contribution to fill the pages of this book; foremost among them, the *Survey of John Stow*, Herbert's ‘*Twelve Great Livery Companies*,’ and the English translation of the ‘*Liber Albus*.’ The result is a volume of from four to five hundred pages, in which we have a perplexing admixture of light, pleasant reading, ponderous wit (the Chapter on Armorial Bearings, for example), fulsome compliments, addressed to sundry city dignitaries and City men (pp. 3, 85, 164, 281), and blunders of every shape and hue, some of them borrowed from other writers, and still more of the author's own contribution. The

latter part of the book is devoted more especially to what we may call the private history of the City companies; and here Mr. Arundell has made himself comparatively safe by transcribing largely from the pages of Heath, Jupp, Nichols, and other writers on the subject; the result being that these pages have merit. The volume, however, we feel bound to say, is needlessly swollen by the repeated introduction of useless matter; much of the twenty-first chapter, for example.

The earlier part of the work deals with the ancient history of the City of London, and the general history of this country, to some extent. Stow (with a few exceptional inaccuracies) and the ‘*Liber Albus*,’ above mentioned, may be reckoned as trustworthy guides; and Mr. Arundell might have fared not amiss had he been content to be guided by them. We never find that he has examined documents for himself, or has elicited one new fact on his own account; he evidently trusts to his own memory at times, or his own impressions, about the past history of the City, the history of our social progress, and the general history of England; and when he does so he is not unfrequently more or less in the wrong. Our readers will be able to form some estimate of the value of the book as a work of authority when we tell them that its author takes for undoubted fact the story of Gilbert àBecket and the fair Saracen; asserts positively that a temple of Belin, “the British Apollo, formerly stood near London Bridge, and hence the name of Billingsgate;” quotes the story that Sir Richard Whittington “threw into the fire bonds for which the king was indebted to the citizens to the amount of 60,000*l.*,” as if he believed it to be true; is of opinion that “there can be little doubt that from the Pagan Romans the Druids borrowed much of their ceremonial;” considers Thomas Dudley Fosbroke “a high authority in matters antiquarian;” an assumption which neither his *Encyclopædia* nor his *British Monachism* will at all warrant; and looks upon Herbert, the writer on the *Twelve Livery Companies*, as “painstaking and erudite,” the fact being that erudition of any kind was about the last thing that poor Herbert could lay claim to.

We have stated above that the mistakes in this volume are numerous, and have implied that they are without excuse. In jotting down some of the more striking of these errors we find them strewn about its pages almost “as plenty as blackberries,” and therefore we have not to go far afield.

The first Mayor of London, Fitz Alwyn, we observe, is called Fitz-Allen in p. 5, Fitz-Allwyn in p. 7, and Fitz-Allyn in p. 374.

In p. 6 we are told that “the present Clerkenwell Sessions House was “built by him (Sir Baptist Hicks, in the time of James the First) for the meetings of the justices for Middlesex, and to this day it is called Hicks' Hall.” On the contrary, the Sessions House here spoken of, built in 1612, stood at the end of St. John's Lane, St. John's Street, and was taken down in the last century; the present Sessions House was built in 1778, on a wholly different site.

The quarrel between the Goldsmiths and Tailors, alluded to in p. 9, did not take place as there stated, in 1226, but in November, 1267. The ‘*Liber de Antiquis Legibus*’ is our authority for saying so. “Granville,” in p. 13, is a misprint, we presume, for “Glanville,” the legist and justiciar of the time of Henry the Second.

In p. 25 we read that in 1377 Henry the Third made a further grant to the Mercers; a date 105 years after his death.

In the passage (p. 32) “Benalt, a monk,

invented glass in England as early as A.D. 664,” we presume that the introduction by Benedict Biscop, Abbot of Wearmouth, of French artificers, skilled in the art of making glass, about A.D. 676, is alluded to. Be this, however, as it may, on the next page we have a rather plentiful crop of misinformation. “Coals,” we are told, were not known or used in London until 1357; and yet Seacole Lane, near Newgate, was called by that name (Secollane) more than a century before that date; the fact being, no doubt, that sea coal was landed at the foot of the lane, from barges or small vessels on the river Fleet. Gardening we are also informed was “unknown here prior to 1509, all our vegetables before that time being imported from the Netherlands;” whereas there was a market held before the Church of St. Austin, near St. Paul's, for the sale of the produce of the gardens in and near London, so long before that date as 1345. “Nor were pins invented till 1543” comes next; it being the fact that there was a craft or company of Pynners, or Pinmakers, in London in 1356.

At p. 35 we find a fact stated as having occurred in 1379; “and soon after (*temp.* Edward the Third) we read of” another fact. It is our impression that Edward the Third had been already dead two years at the former date. In the same page the author quotes Herbert's ‘*Twelve Livery Companies*,’ but incorrectly as to all his references.

“Each of the first Anglo-Norman kings, till Richard the First, styled himself King of the English; afterwards, till the time of King John, he styled himself Basileus” (p. 45). Here we have three blunders in a couple of lines. Each of the first Anglo-Norman kings till Richard the First did not style himself as above stated. After the time of William the Conqueror, if Mr. Arundell will be at the pains of consulting Rymer's *Fœdera*, he will find “King of England” the general form, “King of the English” appearing but rarely. There were no Anglo-Norman, or any other kings, as above implied, between the reigns of Richard the First and John; and no Anglo-Norman kings habitually styled themselves “Basileus.” On the contrary, it was with our Anglo-Saxon kings, Eadgar in particular; that this appellation, an adaptation from the usages of the Greek emperors, was a favourite title.

“In England, in regard that there is some mystery in every trade, therefore a trade is called a *mystery* (Madox ‘*Firma Bengi*’). . . . No mystery is implied beyond the secrets of trade” (p. 46). It is time that this erroneous notion should be discarded. “Mystery,” meaning a trade, has nothing to do with mystery, but is derived from “ministerium,” or “mistera,” “a ministering unto;” words which (jointly with *officium*) were in the Middle Ages the low Latin names for a craft or trade. Hence the old French “mester,” or “mestier,” with the same meaning. We also read in the same page: “For several centuries not only was the Court of Aldermen composed exclusively of the masters of the Guilds, but the Common Council were all, in like manner, the representatives of the same bodies, each company sending a given number, according to their influence and wealth.” This is altogether erroneous. Before the year 1347 it is extremely doubtful how the Court of Common Council was constituted. In that year a Court was formed by the city wards sending representatives in certain proportions “to treat of business touching the City.” This arrangement was temporarily changed in 1376, and the Common Council was for a time chosen from the misteries, or trades; but in 1384 the election of the members of Common Council was restored to the wards.



"White-tawyers" are stated, in p. 51, to be "dressers of coney (rabbit) skins." On the contrary, "megucers," or white-tawyers, were preparers of fine white leather, which they tawed, or made soft, with alum.

We find it stated in p. 57, "It is true we may now, and at all times, find Aldermen who are but knights; but in every instance the knighthood was anterior to the becoming an Alderman." This is entirely a misconception; and, indeed, our author himself implies as much in p. 418, where he says: "The King, Edward the Fourth, hurried off to the City in pursuit of the rebels, staying no longer than while he knighted the twelve following Aldermen for their gallant behaviour on the field." Nearly a century, too, before this (A.D. 1381) Richard the Second had conferred knighthood upon William Walworth, Mayor, and John Phelipot and Nicholas Brembre, Aldermen, for the prowess displayed by them in quelling the insurrection under Wat Tyler.

In p. 60 we meet with the words: "When the title of 'Lord' was first added to that of Mayor, cannot now be distinctly traced. All charters and history are silent upon the point. Possibly, it is merely a complimentary addition from immemorial usage." We cannot in fairness set this down as one of Mr. Arundell's mistakes or oversights, but avail ourselves of the opportunity of remarking that the great probability seems to be that this title was assumed by the Mayor in 1327, when, by charter of Edward the Third, he was made, *ex officio*, one of the Justiciars for Gaol Delivery at Newgate.

For "Hugh Clapton" read Hugh Clopton, in p. 70, and "Robert Chicheley" for Robert Chickley, in p. 72. Had Mr. Arundell been as well versed in City lore as, from his pretensions to instruct others, he ought to be, he would have known that this Mayor of London was brother to Henry Chicheley, the munificent Archbishop of Canterbury and founder of All Souls College, Oxford.

For "tasker" we should probably read taker, in p. 73—an officer of the household who was at liberty to seize ale at the breweries *ad libitum* for the royal use.

Hamo de Chiggewelle was not, as stated in p. 75, Mayor from 1319 to 1327; on the contrary, other persons held the Mayoralty in 1320, 1323, part of 1325, and 1326. In the same page, too, we have the Mayoralty of Andrew Aubrey, who held that office in 1339 and 1351, assigned to "*temp.* Richard the Second," who came to the throne twenty-six years after the latter date.

Sir Richard Whittington—whose name is never found spelt "Whittington" in the City records, as Mr. Arundell invariably writes it—did not entertain Henry the Fifth at a banquet in 1431, as stated in p. 80; seeing that the short-lived conqueror of France had then been nine years in his grave.

"How Thomas Knolles, Mayor, first builded Guildhall, 1400" (p. 81), &c. This is an error, borrowed from John Stow, but corrected in other books, which Mr. Arundell might have easily consulted. It was in the second mayoralty of Thomas Knolles, A.D. 1410-11, that the building of the present Guildhall was commenced. Guildhall Chapel, too, was not "founded" as stated in p. 83, "by Peter (not Fanlove, but) Fanelore, Adam Francis, and Henry Frowick, about the year 1299"; but was endowed by them with a chantry in 1356. This, however, is a mistake, borrowed probably from p. 13 of Aungier's 'French Chronicle of London,' published by the Camden Society in 1844.

The Sheriffs of London were not imprisoned in 1254, as stated in p. 99, "for non-payment of

Queen's Gold," but for the escape of John de Frome, accused of felony, and a prisoner in Newgate; neither was Queen's Gold a "tax levied on them," the sheriffs, as there stated; it being simply a tax of ten per cent. upon the amount due from every person who made a voluntary offering or fine to the King, in consideration of any privilege, grant, licence, or pardon. The citizens claimed exemption from this impost, but unsuccessfully.

Among the merchant strangers established in London were "Geneweuse and Florentines," explained in p. 278 as meaning "Genoese and Venetians"!

Job Gedney was not Mayor of London in 1417, as stated in p. 286, but in 1427. We might have looked upon this as a mere misprint, were it not that the figures "1417" are repeated some lines below, with the additional blunder of making that date to be the 6th of Henry the Sixth.

In p. 400, Mr. Arundell takes up the cudgels against John Stow, and is decidedly in the wrong. He ridicules the idea that in 1381 the City Seal bore the sword of St. Paul (as stated by Stow), on the ground of the "improbability that their grant of arms would make any reference to the great Apostle." It is, however, distinctly stated in Letter-Book H (preserved at the Guildhall), fol. 44, date 1376, that on the Common Seal of the City at that date was represented the figure of St. Paul, whose sword alone now survives in the City arms.

In p. 412, Job, the Second Marquis of Montferrat, is styled "Marquis of Montserrat"; not an uncommon blunder certainly, but one that a writer with any pretensions to scholarship should avoid. His opponent's name, too, was "Galeazzo," not "Galleazzo."

It is stated in p. 413 that the Londoners fought, *temp.* Richard the Second, against the Dukes of York and Gloucester, "at Oxford," where Sir N. Brambre was taken prisoner after the battle: whereas the fact is that the battle here alluded to was fought by De Vere, Duke of Ireland, against the Duke of Gloucester and the Earl of Derby, at Radcote Bridge, nearly twenty miles from Oxford. Brambre, too, was not "beheaded," as stated in the same page, but was, by judicial sentence, drawn to Tyburn, and hanged.

Such is a selection, and only a selection, from the numerous errors which have attracted our notice while running over the pages of this volume.

#### NEW NOVELS.

*The Minister's Wife.* By Mrs. Oliphant. 3 vols. (Hurst & Blackett.)

WHEN we say that the chief male actor of this powerful and painful story, at the instigation of jealousy, murders an amiable Scotch minister; that having thus disposed of the husband of the woman he loves, he marries his victim's widow; and that on his wretched little wife's discovery of his wickedness he endeavours to terrify her into acquiescence in his crime by drawing a pistol from his pocket and threatening to blow out her brains, it is needless to add that the book is not devoid of melo-dramatic extravagance. Yet Mrs. Oliphant has produced a work abounding in delicate analysis and nice observation of man's religious and emotional nature, and surcharged with the elements of romantic excitement,—a work, moreover, on which, in spite of its irremediable defects, it is a relief for the critic to fall in a season that, beyond all other seasons of our remembrance, is remarkable for its dearth of good novels.

The scenes of the drama are chiefly laid in Lockhead, a picturesque Highland village at

the head of Loch Diarmid, and lying in the centre of a district which at the opening of the story is undergoing the deep and tumultuous agitations of a religious revival; and the writer is not more successful in describing the natural characteristics of the surrounding country than in delineating the aspects and manners of the rural worthies who people her stage,—the squire's sister who rules her absent brother's estate with kindly egotism, the gentle minister who pays with his life for a few weeks of matrimonial felicity, the schoolmaster and artisans, the village prophetess and the demented girl's credulous followers, the peasant women and children of the little community in which knowledge is less abundant than intellectual activity. With all these personages the reader is led by excellent art to feel himself personally acquainted; and from early points in the story he watches with keen curiosity and gloomy anticipations of the woe which they will work, the selfish English lad who regards with sceptical derision the spiritual phenomena which his sagacity can refer to no higher cause than charlatanry, and John Diarmid, the rash, sin-stained, remorseful squireen, who seeks calm for his terrified conscience in the frenzy of revivalism. Of this village, so minutely and forcibly painted, the central point of interest is the glebe cottage, whose natural but peculiarly constituted household, comprising in an unusual manner persons of different social degrees, consists of two orphan sisters of gentle lineage, their plebeian step-mother who is dependent on their bounty for protection, and stands to them in the position of a servant rather than an equal, and her two bairns whom the well-descended sisters regard with affection qualified by shame. Of these twin sisters, Margaret and Isabel Diarmid, one is a bright, wayward, impulsive beauty, whilst the other, not inferior to her sister in personal loveliness, is remarkable for a sweetness of temper and devoutness of disposition which have come to her from grievous sorrow that robbed her of the joy and hopefulness of youth, when she was still on the threshold of girlhood, and planted in her constitution the seeds of the disease which on her first appearance in the drama is wearing her body to the grave, whilst it prepares her soul for heaven. The tale of this innocent creature's wrong, and silent suffering, and final departure from a lamentable life is told nobly; and he must be a dull peruser who does not recognize artistic power of a rare kind in the pages which exhibit her on her death-bed, striking to the ground with gentle words of generous misconstruction and forgiveness the vicious man, who in the days when he broke her heart had designed to bring her to a worse shame than death, and who in her last hour of failing strength has forced himself into her sacred chamber, in order that he may speak words which in his heated imagination he believes that the Lord has commissioned him to utter to her. "I never thought you meant me harm," says the dying girl to the man who had meant to work her the worst of all harm,—"*once more*," as the writer expresses it, "smiting with the awful rod of her innocence the man at her feet." "But when I heard what you had been, and what you had done, the light died out of the world. I am not blaming you. It was God that gave me my death, and not man; but from that hour I had no heart to live. Why should a woman strive to live, and fight against all the unseen powers, when this world's so sore defiled, and not a spot that she can set her foot upon,—no one that she can trust? For me, I had no heart to struggle." Never in fiction has woman been made to tell more simply and pathetically the anguish and desolation of a broken heart.



When Margaret has escaped from her troubles, the story concerns itself chiefly with the fortunes of the surviving sister Isabel, who, neglected by Horace Stapylton, the young Englishman, to whom she engaged herself in spite of the evil rumours against him, consents to become the wife of her patient, loyal, middle-aged suitor, Mr. Lothian, the minister of Lockhead. How the girl mourns for her sister and herself at the same time, until she has been lured by the clever management of judicious friends to conquer her regret for Horace Stapylton's neglect and unworthiness, and how she brings a cheerful heart as well as a lovely face into the manse, of which she becomes the mistress, Mrs. Oliphant shows in her happiest style; and there is much of the writer's best humour in the description of Isabel's wedding-trip, her sojourn in London, where she sees the sights and goes to the Opera with a Marquis's daughter, and her simple pride in the worldly knowledge and "towniness" of her sober minister, who knows the Duke of Wellington and Sir Robert Peel by sight. But, as soon as the bride has returned to Scotland, the narrative becomes very painful, and it grows more gloomy and repulsive with every turn of a page, until it closes in a way that makes the reader no compensation for the suffering he has undergone. The minister's murder is revolting; and when, within a year and a half of his death, Isabel, mother though she is of a lovely little child, marries his destroyer, the indignation which the villagers of Lockhead express at her conduct is not warmer than the resentment which the reader feels for her weakness. Then follow the miseries of her brief residence with her second husband, —the coarse jealousy which he manifests of her babe, on whom she lavishes affection which he thinks ought to be expended on him; the brutal harshness with which he tries to persuade her to accompany him to America, leaving her child in Scotland behind her; the shameless violence which he exhibits when she accuses him of murdering her first husband. Flying from the wretch, who is the only unnatural character in the book, Isabel returns to Lockhead, where the companionship of her child is the one consolation of her subsequent days.

The last chapter of the third volume intimates that Horace Stapylton did badly in America, whither he fled from justice, after Isabel's refusal to continue with him, and that after making repeated demands on her purse he perished, leaving her, whilst still young and beautiful, with freedom, but no inclination to venture on a third marriage. That a story so distressing to all, whom its strength constrains to take a strong interest in its heroine, will not achieve wide popularity or enduring favour with any class of readers, it is safe to predict; but though it fails to accomplish the first end of romantic fiction, critics will generally admit that 'The Minister's Wife' is, in many important respects, Mrs. Oliphant's most powerful and poetic work.

*The O. V. H.; or, How Mr. Blake became an M.F.H.* By Wat Bradwood. 3 vols. (Chapman & Co.)

WRITTEN, perhaps, with a view to popularity at the Universities, where there will probably be a little laughter over what Mr. Bradwood designates his hero's "inertium,"—anyhow, abounding with references to life and equestrianism at Oxford, which, without declaring that the author has matriculated on the banks of the Isis, demonstrates his academic associations and sympathies,—"the O. V. H." is a light, brisk, rattling tale about horses and their riders, that will be perused with satisfaction by some

of the many idlers who take a strong interest in the pastimes of the field, and care for no literature that does not smack of stable and kennel. Of its numerous riders with hounds the principal is a manly, muscular, indolent squire, from whose characteristics we infer that Mr. Wat Bradwood's ideal of masculine excellence in the higher ranks of English society is a stalwart, fairly taught, and unassuming gentleman of good stomach and estate, who, possessing more wits than he cares to use, and more energy than he likes to expend on profitable labour, indulges moderately a strong natural bias to laziness and gastronomic luxury, whilst he takes the small annoyances of existence with phlegmatic indifference, and allows nothing to ruffle his temper so long as his cook does his duty and all goes well with his stud. Such a man is Jemmy Blake, who preserves his equanimity under the pains of slighted love, and can think charitably of every human creature except a showy woman, who prefers flirtation to eating at a well-furnished supper-table. That so good a fellow deserves a congenial wife every one will allow; and, more fortunate than some of his fox-hunting acquaintances, Jemmy Blake eventually receives his deserts, so far as matrimony is concerned, in the complaisance of a charming and sensible young lady, who can hold her own across country, but forbears to garnish her speech with the slang of the hunting-field and race-course; and who, after due time for reflection and jealousy to soften her heart towards her almost middle-aged cousin, does not see why she should decline to be the wife of an agreeable and prosperous member of parliament, merely because he is some twelve years her senior.

"Oh Jemmy, how could you! I can't—you can't, you don't mean it, do you? I always thought you were my uncle, or like something of the sort," is the disheartening response that Georgie Warren makes to the delicate proposal with which her cousin startles her into blushes and almost to tears, as they are riding together in Rotten Row; where to Jemmy replies with a simplicity and considerateness worthy of Mr. Toots, "Never mind, I didn't mean to tease you, child. Cross the road, and let us ride in the shade." A less kindly being would have resented the curttness of the refusal, and the astonishment which Georgie manifested at her sober cousin's declaration; an ordinary mortal would have been stung by the rebuff and moped over it for a twelvemonth; but Jemmy Blake, in perfect consistency with his habitual good temper and self-control, determines to bear the mishap cheerfully, and console himself to the best of his ability with his command of enjoyments that do not depend on a woman's whim or a girl's folly. To provide himself with interests calculated to occupy his abundant leisure and conquer his slight tendency to dejection, he falls in with the humour of his cousin Ruby Blake, and, having accepted the mastership of the Old Vale Hounds, takes possession of a convenient house, whither he soon draws the best families of the neighbourhood, and where he proves himself so generous and acceptable a feature of county-society that the district resounds with his praises before he had settled in it many months. The subscribers to the O. V. H. are delighted with their new chief, and before the close of his first season of office send him to parliament to represent the Conservative opinions of their county. The narrative of the hunt's success and its master's doings, of course, turns chiefly on the buying, selling, and riding of horses; but occasionally condescending to humbler matters, the historian takes notice of balls, croquet parties, dinners, and drawing-room flirtations, at which Georgie

Warren outshines all her feminine competitors until seeing the respect in which her mature cousin is held by society, now that he has shaken off his constitutional sloth and achieved the honourable positions of M.F.H. and M.P., she reconsiders her hasty rejection of his suit, repents of her precipitancy in begging leave to think of him only as an uncle or something of that sort, and learns to be spitefully jealous of every woman who seems likely or desirous to become his wife. For a few weeks poor Georgie suffers far more from her cousin's apparent blindness to her change of sentiment, and her fear that he will succumb to the artifices of the loquacious, designing, and altogether abominable Clara Vane, than steady-going Jemmy Blake endured for a single day from her uncomplimentary dismissal of his overtures. But all ends well; and when Jemmy and Georgie have closed their pretty quarrel, with a few tears on one side and a good deal of kissing on the other, they make preparations for the celebration of their marriage, and the curtain falls upon them whilst the M.F.H. and the sharer of his dignities are looking at a magnificent *épergne*, "presented, with grateful remembrances of good sport and good management, and combined wishes for health and happiness to Mr. and Mrs. James Blake, by the undersigned members of the O.V.H."

Though Mr. Wat Bradwood describes horses better than he portrays their riders, his men and women are things of flesh and blood, and act upon each other and the readers of their story very much, if not quite, like human creatures. He has much to learn and achieve before he will be spoken of as a dangerous competitor for Mr. Lever and Mr. Whyte Melville; but he has produced a rather clever and decidedly pleasant story, which has so much good stuff in its pages that we wish some careful editor had relieved it of its ungainly sentences and verbal blunders.

*The Buckhurst Volunteers: a Novel.* By J. M. Capes, M.A. 3 vols. (Tinsley Brothers.)

WE told Mr. Capes six months ago that we should be glad to meet him again; and here he is for the second time in the capacity of a novelist, still more genial and agreeable, perhaps, than before. His two books, however, are as different in character from one another as possible; and in one respect the one before us ranks lower in the large social world of Fiction. 'The Mosaic-Worker's Daughter' was a work of higher pretensions than the ordinary everyday novel, by virtue of being a quasi-historical one, the interest and value of which depended on the truthfulness of its pictures of contemporary foreign life and manners. 'The Buckhurst Volunteers' is merely a novel *pur et simple*, and one that required for its concoction nothing more than the proper amount of inventive genius and tact, without any solid substratum of special information at all. On the present occasion, therefore, Mr. Capes enlists himself, (to borrow a University metaphor,) among the candidates for the "Poll," instead of, as before, among the candidates for "Honours"; and the only question for us, his examiners, to determine is, in what class to place him. We have no hesitation in placing him very creditably—not in the first class, we need hardly say, among the permanent English classics; nor even in the second, among those who, though not destined to live in future memory like Dickens and Thackeray, set the Thames on fire for a moment or two; but as a deserving member of the third—among novelists really worth reading and encouraging, and decidedly above the average of their huge fraternity.

We have no fear of causing disappointment



to anybody who may read this story by speaking thus favourably of it; but a much more puzzling task presents itself when we try to explain in what the merits of 'The Buckhurst Volunteers' consist. Anything stirring in the shape of plot will be sought for in vain. The story is about as slender as it could well be, and is, in fact, rather a set of literary *tableaux vivants* than a connected chain of narrative. The solitary little element of sensationalism that there is—the stealing of two grown men by a gipsy band—is robbed of all its orthodox excitement by the writer's strange haste in taking his readers behind the scenes directly the mystery turns up; besides which, one feels a difficulty in even "making pretence" at believing, in spite of the author's apparently sincere belief for his own part, that there are Henley Forests in England where brigandage still thrives as irrepressibly as in the worst parts of Italy. We doubt, however, whether the author meant this part of his tale to be sensational, in the strict sense of the word, and whether he did not rather wish to add his mite to the records of "things not generally known." On the whole, then, we may fairly say the book is not sensational. Neither is it very real. Mabel Greys may be discoverable in real life, and so may Pelhertons and Llewellyn Joneses, and volunteer corps like those of Buckhurst; but probably not one person in a thousand has ever met with either of them. There is nothing, of course, incredible in the idea of a deceased vicar's daughter starting a shop in her late father's parish, and retaining her rank and intimacy in county society; yet the originality of the situation borders too closely on fiction to be a recognizable picture of common life. And though the world unquestionably contains a large assortment and variety of silly people, both clerical and lay, a merciful Providence kindly arranges that we do not, as in these volumes, hear and see all the silly things that they all do from day to day and hour to hour. It is not, then, because Mr. Capes portrays every-day life with minute faithfulness that he succeeds so well.

What, then, is the explanation? We think it is twofold: first, that the writer's characters are all drawn with great force and distinctness; and, secondly, that his style is both lively and graceful. It is always a mistake to overstock a novel with dummies, and there is hardly one to be found here. The still greater mistake of sketching bold portraits in outline is avoided with equal prudence. From the three bold volunteers who brave the dual lion in his den up to his Grace himself, and through all the intermediate stages of George Harcourt, Mabel Grey, Maurice, and the rest of the rather large crowd of *dramatis personæ*, there is a definiteness of delineation which does credit both to the author's abilities and to his industry. He does not, indeed, tempt one either to laugh or to cry, but, better still, puts and keeps one in a good humour.

*English Reprints.*—Sir Thomas More's *Utopia*. Originally printed in Latin, 1516. Translated into English by Ralph Robinson. Carefully edited by Edward Arber. (Murray & Son.)  
George Puttenham.—*The Arte of English Poesie*. (Same Publishers.)

We are glad to find these excellent pieces of old English prose—one, the finest political fiction in our language; the other, the most extensive and best-sustained effort in poetic analysis produced during Elizabeth's reign—included in Mr. Arber's reprints. We could indeed wish for one change in Mr. Arber's plan. Books issued in paper look like waste, and

having no lettering on the back cannot well be put upon a library shelf. We should like, therefore, to see these reprints issued in the form of books. Beyond this point it would be hard to find any true cause of complaint. The type is good, the tinted paper suitable, the text accurate, and the editorial work perfect.

Among the works attributed to Sir Thomas More, the authorship of which is more or less in doubt, the 'Utopia' has provoked scarcely any debate. Yet the early history of the book is curious, if not suspicious. It was not written in English, and was not published in England. More was certainly not the sole author; Erasmus had a finger in it, so had Giles, so had Bude. More had been dead twenty-six years when the first English edition appeared. Still, there is no doubt about More being the principal author of this philosophical romance.

The version which Mr. Arber has reprinted is that of Ralph Robinson, who describes himself on his first original title-page as "citizen and goldsmith, of London," and on a second as "sometime Fellow of Corpus Christi College in Oxford." For a work written in the reign of Edward the Sixth, the language is good and pure, with little of either stiffness in style or pedantry in form. Of the wit and value of the 'Utopia' it is too late in the day to speak. If any reader of ours is still unacquainted with this delightful romance, we advise him at once to send a shilling for Mr. Arber's reprint.

The student of Puttenham's 'Arte of English Poesie' (supposing Puttenham to be the actual author) will be able to correct for himself an error which is now generally diffused; namely, that the age of Elizabeth was not only favourable in a high degree to poets, but was considered by the poets themselves as eminently poetic. Looking back to that age we indeed see that it *was* poetic,—in speech, in costume, in adventure, and in character; but this was not the view taken by the critics who were then alive. Puttenham (if the author of the 'Arte of English Poesie' were George Puttenham) bewails his own time as an iron age—one in which poets were despised by the great. After referring, among other examples, to the case of Geoffrey Chaucer, to whom Richard the Second is supposed to have given the Manor of New Holme, in Oxfordshire; to that of Gower and Henry the Fourth; to that of Harding and Edward the Fourth; to that of Sternhold and Henry the Eighth; and to that of Gray, author of the famous song 'The Hunt is up,' and Protector Somerset,—as splendid illustrations of the favours which poets enjoyed in "the good old times,"—he comes to what he calls his own miserable age. Speaking of the poets, he says, "But in these days, although some learned princes may take delight in them, yet universally it is not so. For as well poets as poesie are despised, and the name become, of honourable infamous, subject to scorn and derision, and rather a reproach than a praise to him that useth it; for commonly whose is studious in the art or shows himself excellent in it, they call him in disdain a *fantastical*; and a light-headed or fantastical man (by conversion) they call a poet. And this proceeds through the barbarous ignorance of the time, and pride of many gentlemen, and others, whose gross heads not being brought up or acquainted with any excellent art, nor able to contrive or in manner conceive any matter of subtlety in any business or science, they do deride and scorn it in all others as superfluous knowledges and vain sciences, and whatsoever device be of rare invention they term it *fantastical*, construing it to the worst side."

Mr. Arber puts before his reader all the evidence which he has collected in favour of the

authorship of George Puttenham. This evidence is far from being complete, and Mr. Arber refrains from pronouncing on the point. The case is still open for debate, and we await the forthcoming biography of George Puttenham in the hope that some new light will be shed upon this question.

*The Oxus and the Indus*. By Major Evans Bell. (Trübner & Co.)

Major Bell is so excellent an authority on Indian subjects that what he says with reference to our empire in the East must be listened to with respect. But the question he has here dealt with is beyond the extreme verge of his own experience and knowledge, and in consequence he fails to convince. His idea is that we should build up a united Afghanistan to oppose Russian progress and to make our frontier safe; and he would cede Pesháwar and every particle of territory inhabited by an Afghan in order to strengthen Shir Ali Khán. To this phantom of Afghan unity, only once realized in this century, under the most able of all Afghan princes, Dost Muhammad, and that not till the hour of his death—to this *ignis fatuus* Major Bell would sacrifice the honour and dignity of his country and the interests of civilization. For how would such a concession be regarded by the millions of our fellow-subjects in India, by the Russians and Persians—nay, by the Afghans themselves—but as an ignominious acknowledgment of our inability to keep the frontier, which Ranjít Singh so long maintained, and as a mean-spirited and selfish surrender of the interests of our Afghan dependents into the hands of a man, who, having already been dethroned more than once, is just as likely as not to be again a fugitive in the course of six months? So much is Major Bell's judgment distorted by this policy that he actually charges the Indian Government with a breach of faith because Shir Ali Khán was not at once recognized as successor of Dost Muhammad. According to him, "the British Government had, by the Treaty of 1855, explicitly acknowledged the right of the reigning Amír to nominate his own successor." But all our Government was pledged to by the Treaty was "not to interfere in the territories" of the Amír. Ghulam Haidar, elder brother of Shir Ali, signed that treaty as representative of Dost Muhammad, just as Lord Cowley signed the Treaty of Paris as representative of our Queen; but did that bind us to recognize him as Amír on the death of his father, and on his death to recognize his brother Shir Ali? Dost Muhammad very unjustly passed by his two elder sons, Afzal and Azim, under pretence that their mother was not of such high rank as the mother of Shir Ali, just as Fath Ali Sháh passed by Muhammad Ali Mirza in favour of Abbás Mirza. The natural result followed—civil war. Were we to interpose and recognize a man whom his two elder brothers and thousands of Afghans refused to recognize and have repeatedly expelled from Kábul? If this be error, we prefer to err with Sir J. Lawrence than to be right with Major Bell. But Major Bell forgets that, in one celebrated case, we had positively refused to acknowledge the right of a Muhammadan Prince to select his successor among his sons. Saadat Ali, of Oudh, had appointed Shamsu'd daulah, his second son, his Naib and Kaim Makán; but we forcibly interfered to place Ghaziu'd din, the eldest son, though he was an imbecile, upon the throne. With what face, then, could we interfere in a foreign country to assert a principle the very contrary of which we had enforced in India? We altogether demur to such reasoning, and



equally so to the cession of Pesháwar. Major Bell admits that many an Afghan sword, under our rule, has been "converted into a ploughshare." Are we to underrate this good work, and hand back the country to anarchy and bloodshed?—make it over to a man who, on his recent visit to Lord Mayo, Major Bell tells us, "was obliged to negotiate with the Khairabaris to secure an unmolested route through their Pass by a combination of threats and presents"? The only result of such a course would be that the whole territory would relapse into barbarism, and that Shir Ali would find both threats and presents unavailing to secure his life if he attempted a second visit to India.

*History of Jesus of Nazareth*—[*Geschichte Jesu von Nazara*, von Dr. Theodor Keim]. Vol. I. (Nutt.)

THE life of Jesus of Nazareth is a theme not likely to be exhausted. Fraught with eternal interest, it must always receive the attention to which its supreme importance entitles it. The simple-minded reader of the New Testament ponders over the history of that mysterious person with a reverence conducive to devotion. The scholar examines it with a caution controlled by the sacredness of the subject. The critic, employing the usual instruments of historical investigation, enters into the theme with an earnest desire to learn all that can be known of one whose like has never appeared among men. To all classes Jesus presents an attraction and a mystery which throw an irresistible chain over the mind, fixing it down upon the mighty problem which ages will not suffice to solve.

The work of Keim, of which only the first volume has appeared, is the most important in every respect since that of Strauss. The author had already distinguished himself by several small publications on the person and history of Christ, one of which, 'Der Geschichtliche Christus,' reached a third edition in 1866. Since he entered on his academic career at Zurich in 1861, he seems to have devoted himself mainly to the one subject, and the fruits of his study will be found embodied in the present work. His plan is a comprehensive one, embracing all particulars and details. No part of the theme, however small, is left untouched.

The present volume, containing 646 octavo pages, reaches no further than the public appearance of Christ in Galilee, at the beginning of his ministry. It contains a survey of the sources, Pre-Christian, Jewish, Heathen and Christian; a picture of the Holy Land in its political and religious aspects at the time of Jesus's appearance; an examination of his birth-place, youth and baptism, with the ministry of John the Baptist. Among the sources, the four Gospels naturally claim the chief place.

The author's standpoint is an independent one. He is not a disciple of Strauss, nor is he one of the Tübingen school. His critical power is great; and the reader feels the hand of a master grasping the entire subject with a firmness that excites respect. What he sees he sees clearly, and expresses vigorously in good German. The position he occupies may be thought retrogressive compared with Strauss's. It is certainly more conservative; for he tries to unfold an historical Christ, living, acting and speaking in certain definite ways. With Keim, the Gospels are less legendary or mythical than with his German predecessor. He sets himself to deduce from them an historical portrait, a living human person, entertaining certain sentiments and doing certain actions before the face of his countrymen. The positive element

is a prominent one in our author's critical survey, as it is in Baur's. At the same time, Keim stands on rationalistic ground, and sets aside the Gospel statements freely where he thinks them erroneous.

The least successful part of his book seems to be the treatment of the Gospels. The first he considers to have existed in its present state at the close of the first century. The essential part of it was written between 60 and 70 A.D., which was added to or written over by a later hand. Matthew was not the author, nor did it proceed from any eye-witness of the events. The relation between the Gospel of the Hebrews and the oldest part of the present Greek one is very imperfectly, not to say erroneously, described; while the total renunciation of a Matthew-authorship and a Hebrew original is opposed to the unanimous voice of early external evidence. The Gospel of Mark is supposed to have appeared about A.D. 100. The editor was not John Mark. He made use of the Gospels of Matthew and Luke, as also that of John. Keim refuses to follow the favourite hypothesis of modern critics, that the second Gospel was the *Ur-evangelium*, the earliest of all, but he cannot admit that it draws from the fourth. The Gospel of Luke he dates about the year 90, attributing its authorship to the evangelist whose name it bears. The fourth, which, according to Keim, was not written by John the Apostle, he places under Trajan, between 100 and 117 A.D. The tradition respecting John's abode at Ephesus in the latter part of his life is rejected, by the help of the presbyter John, who belonged to the same place. In this view few will agree with the critic. The tradition is too well attested to be shaken. On the whole, it must be said that, with all the talent displayed in this part of the volume, the author has not been successful.

What the critic advances in the shape of external evidence from Barnabas, Hermas, and Basilides in favour of the date assigned to the Gospel is ingenious, not convincing. It may seem plausible to assign the origin of the work to the beginning of the second century, when the long abode of John at Ephesus and his death there are swept away; but they are too firmly embedded in history to be easily displaced; and if the apostle lived and died at an advanced age in Ephesus, how could an unauthentic Gospel be written in 100–117, and attributed forthwith to his authorship?

In differing from Baur on the one hand and conservative critics like Weizsäcker on the other, Keim takes up an untenable position. The desire to be independent has influenced his mind, perhaps unconsciously, to fix upon dates for the Gospels that will not stand.

The volume must be read with discrimination. Critical, not popular, the production of an earnest, vigorous thinker, it is not for the superficial reader or the traditional bigot. Though disagreeing with many parts of it, we cannot but admire the fine tact and honest spirit of inquiry which characterize the writer. The lover of truth need not shrink from the application of any proper test to the records of religion, if it be reverent, cautious, congenial. From such processes Christianity has nothing to fear; it has everything to fear from profane men who condemn what they will not take the trouble to understand, vituperate rather than reason, give opprobrious epithets to true-minded inquirers, and violate charity for the sake of doing God service. It has everything to fear from the stolid ignorance of professed friends, who shut their eyes to progress and cry danger. We welcome every conscientious critic who tries to construct from the Gospels and other sources a consistent portrait of Christ,

the divine Person whose character shines out brighter and fairer the more it is sifted.

*A Hero of Our Time*. By M. Lermontoff. Translated by Prof. C. E. Turner. (St. Petersburg.)

TO the few Western readers who are acquainted with him at all, Lermontoff is known chiefly as a poet; but his masterpiece is unquestionably the work before us, which, although (if we are not mistaken) hitherto neglected by English translators, is more worthy of reproduction than many a book which has filtered through half the languages of Western Europe. In spite of the not unnatural indignation with which Russian readers have pursued it, its merits (whether as a powerful delineation of character, as a life-like picture of native society in one of its most curious phases, or as a bitter and well-deserved satire upon the unprincipled frivolity of fashionable life) are of a very high order. The scene of the tale, or rather series of tales, which compose the work is laid entirely in the Caucasus; and Lermontoff's familiarity with that grand region (typified, perhaps, by the Circassian poniard which appears in all his portraits) gives an indescribable vividness to his striking picture of the luxuries and trivialities of city life springing up in the heart of an enemy's country. Routs and concerts, Parisian modes and champagne suppers, the gossip of the ball-room, the finesse of the card-table, the thousand elegant minutiae of fashionable existence, side by side with devastating forays, bloody skirmishes, and all the frightful concomitants of internecine warfare,—such are the features of this strange panorama, which seems to belong less to any region of Europe than to some isolated frontier-post of Northern India, or some outlying station in the Australian bush, liable at any moment to be assailed by blacks or "stuck up" by bush-rangers.

The structure of the tale is remarkable as one of the few specimens existing in Russian literature of the detached and epistolary style of narrative made so popular by Richardson in the last century, and used by Mr. Wilkie Collins in our own. The entire story (with the exception of a brief episode) is told by means of extracts from the hero's diary, which falls into the hands of an acquaintance who is making a tour in the Caucasus. This artifice, though trivial in itself, adds incalculably to the power and pathos of the story. The cool, analytical tone in which the principal actor describes the scenes of deadly peril and unbridled sensuality through which he has passed; his calm, cynical composure while laying bare the most appalling features of his own vice and falsity, relieved at times by a skillfully-painted gleam of better feeling, have a kind of weird allurements in their very atrocity. We are not surprised at the peculiar bitterness awakened by the title of 'A Hero of Our Time'—an intolerable sarcasm when applied to such a character as Petchorin, the strangest mixture of grandeur and baseness, of fiendish mockery and noble sentiment; of grovelling vice and heroic daring, ever conceived by a romancer. Great powers of mind and body, showy accomplishments, nerves of iron, a restless yearning after novelty, a ruthless strength of purpose,—such are the component parts of this extraordinary creation, which seems to carry us back at once to the fiction of a century and a half ago. Petchorin is, in fact, a Russian Lovelace, with all the polished cynicism, all the imposing personal gifts, and strange alternations of a little good with much evil, and, even more than all, the remorseless determination of Richardson's incomparable hero. In the earlier part of the story he appears merely as a brilliant, dashing, heartless man of



the world; but there are scenes in which he rises into real tragic grandeur. Take, for example, his soliloquy the night before engaging in a mortal duel, with every chance against him:—

"And what then? To die is but to die; the world loses little, and I myself am sufficiently weary of it. I am like a man yawning in a ball-room, who does not go home to rest simply because his carriage is not at hand. But here is the carriage ready—farewell! I retrace in memory all my Past, and involuntarily ask myself, 'Wherefore have I lived? To what end was I born?' And truly, some great end there must have been—truly some high destiny was in store for me, inasmuch as I feel in my soul a fund of incalculable strength. But I did not unriddle that destiny! I was lured away by the enticements of hollow and fruitless passions; from their furnace I came forth hard and cold as steel, but have expended for ever the warmth of noble impulses, the fairest flower of my life. And thenceforth how often have I played the part of an axe in the hands of destroying Fate! Like an instrument of doom, I have fallen upon the heads of innocent and devoted victims, often without hatred, always without pity. To no living creature has my love ever brought happiness, for I sacrificed nothing for those who were beloved by me; I loved for myself, for my own individual gratification; I sought only to satisfy the strange craving of my heart, gorging with avidity their tenderness, their passion, their joys and sufferings—ever ravenously insatiable. So does one gnawed by famine sink into the slumber of exhaustion, and suddenly beholds around him dainty viands and frothing wines; he devours with rapture the airy gifts of fancy, and his sufferings abate; but on a sudden he awakes—the grateful illusion has vanished, and naught is left save redoubled hunger and redoubled despair. And, perchance, to-morrow I die! and there will remain upon the earth not one creature that has fully understood me. Some will think me worse, others better, than I really am. One will say, 'He was a good fellow'; another will cry, 'He was a scoundrel'! And both judgments will be equally false. After this, is existence worth having? And yet we live on, from mere curiosity, ever yearning after something new; still hoping, and still disappointed—a ludicrous, yet a painful thought!"

The minor characters of the tale, though dwarfed and overshadowed, like the sons of Laocoon, by the terrible grandeur of the central figure, are sketched with remarkable power, and would suffice of themselves to establish Lermontoff's reputation as a great novelist. The two heroines, in particular, are admirably contrasted; the frail, tender, impulsive Vera, loving "not wisely, but too well," and sacrificed less to the transient affection than to the ravenous vanity of her detestable lover; and, on the other side, the clever, heartless, coquettish Princess Ligooski, surveying the strifes and sufferings of her admirers as some stately Claudia or Servilia may have watched the final death-grapple of two well-paired gladiators. Over her whole career, from first to last, hangs the noxious, unwholesome atmosphere of habitual treachery; and we feel almost disposed to rejoice when, with a kind of rude poetical justice, she is finally ensnared and jilted by a lover even more clever and more heartless than herself. Nor are the other figures less remarkable. Azamat, the Circassian boy, "who when you made fun of him, quivered all over, his eyes were injected with blood, and out came his dagger in a moment," is the beau-ideal of a young savage. Maxim Maximitch, the old Russian officer, with his hearty, unthinking *bonhomie*, his endless campaigning stories, and admission of his own perpetual shortcomings, would make a fitting companion for Lieut. Lismahago or Sir Dugald Dalgetty. A better foil to Petchorin could not have been imagined than the vacillating and empty-headed Grush-

nitski, the very picture of a gay, selfish, feather-brained coxcomb, half atoning for the frothy uselessness of his life by the tragic grandeur of his sudden and appalling death. Sir Walter Scott himself might have been justly proud of the conception of Kasbitch, the Tcherkesse marauder,—fierce, untiring and untamable as a Syrian wolf—ever full of the praises of his matchless horse, ever chanting derisively the famous mountain song which breathes the very essence of the bold, ungallant, oriental creed of the Circassian warrior:—

He betrays not—thy good steed!  
Flood nor fire with him we fear;  
Like the desert blast, his speed  
Makes the farthest distance near;  
Gold may buy thee spouses twain,  
But a steed is priceless gain!  
Wed not, wed thee not, good youth,  
Well my counsel heed!  
Here is gold for thee, good youth,  
Buy thyself a steed!

With regard to the translation, we need only say that it reproduces fairly enough (as far, at least, as any English version can be expected to do so) the clear, simple, forcible language of the original; and that after the bald and tasteless mistranslations of which M. Turgeneff and other noted Russian authors have recently been the victims, such a work as this ought to be received by the Western public with especial gratitude. We are glad to learn that Prof. Turner is at present preparing for the press translations of several of M. Turgeneff's earlier writings, and two or three of the minor pieces of Gogol—in every way a praiseworthy undertaking, as tending to familiarize the English reader with a series of works whose exquisite simplicity and fidelity to nature must ever command the admiration of competent judges.

#### OUR LIBRARY TABLE.

*A Book about Words.* By G. F. Graham. (Longmans & Co.)

Mr. Graham is diligent and exhaustive as a student, but we cannot always accept him as an instructor. The chapters in which he gives the Saxon, Latin and French derivations of words are marked by care and research, and will prove useful to teachers as well as to learners. When he comments on the use of words, the correctness of some phrases, the origin of others, we find him too often pedantic. There is a signal want of point and appropriateness in his theory that the German form of "How do you do?" throws light on the national character, and points "to that tendency to deep thought which is known to be so strikingly distinctive of the German tone of mind.—We may conclude," adds Mr. Graham, "that the German is so habituated to deep thought that he cannot even tell you the state of his health without searching till he finds it out." Whatever we may think of the joke, we must regret that Mr. Graham has not more frequently followed the example of the Germans. He is apt to dogmatize, without having made any deep study. Thus he pronounces an *ex cathedra* judgment that "haunt, jaunt, taunt, jaundice," &c. should not be pronounced with the diphthong *raund*, like *raw* or *saw*, but like *aunt*. He tells us to disagree *from* people, not *with* them; to be averse *from*, not *to*; and he observes, with a candour which shows the extent of his knowledge, that "averse from is already adopted by many good writers." But for that one word, we might suppose that Mr. Graham knew that *from* was generally used down to the time of Clarendon; that Pope has "averse from Venus"; and that Dr. Johnson censured the form "averse to" as very frequent but improper. Swift, however, talks of people being "averse to all innovation"; and in the *Spectator* we hear of "an aversion to" a person. Campbell, in his 'Philosophy of Rhetoric,' says that "*from* is the Latin idiom, but *to* is more agreeable to the analogy of our language." Webster puts it more strongly, "The word includes the idea of *from*, but the literal meaning being lost, the affection of the mind signified by the word is exerted towards

the object of dislike, and like its kindred terms, hatred, dislike, contrary, repugnant, &c., should be followed by *to*. Indeed, it is absurd to speak of an affection of the mind exerted *from* an object." If Mr. Graham prefers the Latin form, why does he tell us that in another instance, "scarcely had he uttered these words *than*"—a correct Latin sentence—is bad English?

*Moral Uses of Dark Things.* By Horace Bushnell, D.D. (Strahan & Co.)

A book of essays on the good which grows out of evil, exemplified in such subjects as Want and Waste, Bad Government, Pain and Danger, Pestilence and Insanity. Dr. Bushnell's language is confused, and his thoughts are often far-fetched. Careful revision and weeding would do much to make his book useful: as it is, there are many passages in it which strike an answering chord in our hearts, and teach us to look on troubles with genuine resignation.

*Edelweiss: a Story.* By Berthold Auerbach. Translated by Ellen Frothingham. (Low & Co.)

STRANGE to say, this story has not been translated before, though it has been published almost eight years, and is one of Auerbach's best. In the *Athenæum* of May 17, 1862, the original was reviewed, and the critic prophesied with confidence that the story would soon be "done into English." We can find no trace of an earlier fulfilment of that prophecy. But with Miss Frothingham's translation in our hands we may say, better late than never. Not that we are always satisfied with the workmanship: the book reads a little roughly in some places, and the style is wanting in that homeliness and simplicity which characterize Auerbach's village stories. Miss Frothingham, however, seems faithful, and she is generally spirited. Her translation gives a very fair idea of the original, and may be read with pleasure. Perhaps we had a right to expect more of her after her version of Lessing's 'Nathan.'

*Constance Aylmer: a Story of the Seventeenth Century.* By H. F. P. (Hodder & Stoughton.)

THE scene of this story is laid in the American colonies at the time when the Dutch were yet in possession, and when the village houses of New Amsterdam occupied the site of the present city of New York. The chief events related here are the incursion of an Indian tribe into New Amsterdam, the coalition of a ruined young English peer with the Indians, the share he took in robbing the wealthier settlers, and his attempt to carry off the heroine of the story. Throughout the book much care is shown in the reproduction of the dress, manners and ways of the period. Generally speaking, this imparts a somewhat too elaborate and a rather heavy tone to the story; but it rises into more popular interest with the narration of the main incidents, and the attempted abduction is told with much spirit.

*Australian Views of England.* By Henry Parkes, late Colonial Secretary of New South Wales. (Macmillan & Co.)

BRIGHT political sketches with no thought in them, but much news which has now grown stale. The American rebellion and the sympathies of the English aristocrats and "shopocrats," as Mr. Parkes calls them, with the Southerners play too large a part in these letters, written in 1861 and 1862, to allow them to become very popular now, when all classes alike wish the doings of England in those days to be forgotten. Much, too, of Mr. Parkes's account of the then just beginning second Reform movement, and of the leaden conservatism of eight years ago, reads like ancient history. The book is written in an innocent style enough, if we except one marvellous sentence, in which Mr. Parkes says that "The whirl of cheap publications, the prolific offspring of Mr. Milner Gibson's Act, is perfectly stunning."

We have on our table *Sermons preached in Manchester*, by Alexander Maclaren (Macmillan),—*The Harmony of the Bible with Experimental Physical Science: a course of Four Lectures*, by the Rev. Arthur Rigg, M.A. (Bell and Daldy),—*The Apocalypse, or Revelation of St. John the Divine*, explained, illustrated, and practically considered, with Historical and other Notes, showing the approaching Fall of Papal Rome, the Resto-



ration of the Jews and Second Advent of Christ, by the Rev. W. Stone, M.A. (Mackintosh).—*The Monthly Packet of Evening Readings for Members of the English Church*, New Series, Vol. VII. (Mozley). New Editions of *Thoughts on Men and Things*: a Series of Essays, by Angelina Gushington (Rivingtons).—*Kahrina, her Life and Mine, in a Poem*, by J. G. Holland (Low). Also the following Pamphlets: *The Reformation of the Church of England, A.D. 1514—1547*: a Review, reprinted by permission from 'The Times' of February 27 and March 21, 1869 (Rivingtons).—*The Disestablishment and Disendowment of the United Church considered*, by James Thomas O'Brien, D.D., Part II., *Reasons For and Against*, (Rivingtons).—*The Twofold Debt of the Clergy*: a Sermon preached at the General Ordination in Wells Cathedral, on Trinity Sunday, May 23, 1869, by R. W. Church, M.A. (Parker).—*The Functions of our Cathedrals*: a Letter in Answer to an Inquiry addressed to Deans of Cathedral Churches, by the Lord Archbishop of Canterbury and the Lord Archbishop of York; by Edward Meyrick Goulburn, D.C.L. (Parker).—*Denominational Education*: a Pastoral Letter to the Clergy and Laity of the Diocese of Westminster (Burns).—and *Ellerton Theological Prize Essay: Slavery as affected by Christianity*, by Edward S. Talbot, M.A. (Rivingtons).

LIST OF NEW BOOKS.

Babington's (C. C.) *The British Rubi*, 12mo. 5/ cl.  
Box's (T.) *Treatise on Mill-Gearing, Wheels, &c.* 8vo. 5/ cl.  
Bradwood's (Wat) *The O. V. H.*, 3 vols. cr. 8vo. 31/6 cl.  
Brett's (E.) *Notes on Yacut*, 1st Series, 12mo. 5/ cl.  
Brown's (C. P.) *Smoket-Proofing*, 8vo. 3/6 cl.  
Brown's (R. T. W.) *Early Called*, Memoir of Rev. W. Deans, 3/ Burgh's (N. P.) *Modern Screw Propulsion*, 4to. 42/ hf.-bd.  
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Stirling's (C. E.) *Twice Refused*, 3 vols. cr. 8vo. 31/ cl.  
Stonebeach, by S. O. A., cr. 8vo. 6/ Strangford (Viscount), *Selection from Writings of*, 2 vols. 21/ cl.  
Terence, with English Notes, by Rev. J. Davies, 12mo. 6/ cl.  
Unwin's (C.) *Wrought Iron Bridges and Roofs*, 12mo. 6/ cl.

ORIGIN OF SPECIES.

Carlereon, North Wales, June 19, 1869.  
I am much obliged to your Correspondent of June 5 for having pointed out a great error in my 'Origin of Species,' on the possible rate of increase of the elephant. I inquired from the late Dr. Falconer with respect to the age of breeding, &c., and understated the data obtained from him, with the intention, vain as it has proved, of not exaggerating the result. Finding that the calculation was difficult, I applied to a good arithmetician; but he did not know any formula by which a result could easily be obtained; and he now informs me that I then applied to some Cambridge mathematician. Who this was I cannot remember, and therefore cannot find out how the error arose. From the many familiar instances of rapid geometrical increase, I confess that, if the answer had been thirty or sixty million elephants, I should not have felt much surprise; but I ought not to have relied so implicitly on my mathematical friend. I have misled your Correspondent by using language which implies that the elephant produces a pair of young at each birth; but the calculation by this assumption is rendered easier and the result but little different. A friend has extended your Correspondent's calculation to a further period of years. Commencing with a pair of elephants, at the age of thirty, and assuming that they would in each generation survive ten years after the last period of breeding—namely, when ninety years old—there would be, after a period of 750 to 760 years (instead of after 500 years, as I stated in 'The Origin of Species'), considerably more than fifteen million elephants alive, namely, 18,803,080.

At the next succeeding period of 780 to 790 years there would be alive no less than 34,584,256 elephants.

CHARLES DARWIN.

CORRECTIONS IN CHAUCER.

June 19, 1869.

1. "Come, kiss me" for *compane*, in 'The Miller's Tale,' l. 3709, does not suit the context. Absolon, finding his application refused, resorts to kissing as an alternative. In l. 3716 he says, "than kisse me." Clearly Chaucer would not put this request in Absolon's mouth, if Alison had just said, in plain words, "it wol not be, come, kiss me." The sense of the passage is fully met by *compain*—gossip, a form of the French *compère*; but it does not rhyme with "blame." Rhyme and reason may, however, both be preserved by inserting a *y*. Thus, "come, pay me!" The word *pay* is frequently used by Chaucer in the sense of pleasing.

2. The word *squaimous*, in the same tale (l. 3337) has often been queried. It is the Latin word *squamæus*. In cant phrase, Absolon was decidedly scaly on that point.

3. "Palmyra" for *Belmarie*, l. 57, is not clear. Froissart, according to Tyrwhitt, mentions a *Belle-marine* in Africa. Did the Crusaders ever penetrate to Palmyra? A. HALL.

THE ROYAL SOCIETY ELECTION.

June 22, 1869.

"F.R.S." in last week's *Athenæum* has raised an important question,—one that should be of paramount interest to all who write the honourable initials after their name. But has he saddled the right horse? In examining whether he has or not, a view of the question is opened which as it appears to me, and to those who think with me, deserves serious consideration.

It is easy to assert that the Council of the Society fail in their duty; but do we—we whose names are signalized by "F.R.S." wherever science shows her face—do we, I ask, do our duty? Is it not notorious that we shirk our share of responsibility? that having elected a Council to work for us in November, we take no further trouble until November comes again, and in the interval we throw upon them the responsibility for everything that takes place within the Society? Why complain that the Council select unworthy candidates for election, when we ourselves take no pains to keep unworthy candidates from coming before them? How many—or how few—are there among us who have the courage to refuse to sign a certificate? "I want to get Littlewit into the Society," says some unfortunate member of our fraternity, "will you sign his certificate?" We would rather not sign. We know that Littlewit is not worthy to enter our ancient corporation, but we don't like to say no; and so we sign, and then endeavour to stifle self-reproach by "trusting that the Council will keep him out." But the Council is composed of twenty-one individuals, and among them Littlewit may have a friend or two, who can, perhaps, persuade one or two more, and so turn the scale in his favour at the ballot. A case in point occurred in the last "selection" and "election," and I can easily imagine that the majority of the Council felt as much surprise at that result as we did who are outsiders.

Now, is it not clear that this could not happen if we, the Fellows of the Society, were as jealous as we ought to be of the Society's reputation? Is it honourable to us individually or collectively that a list containing from forty-five to sixty names of men ambitious of the "F.R.S." should be circulated among us year after year, when we know that perhaps half of those names ought never to have appeared, and would not have appeared had we done our duty? How much trouble would be saved to all concerned if that hopeless half of the names could only be got rid of!

Having thus endeavoured to show how the mischief may be avoided, I should like to say a few words on the means of mitigating or obviating it when imminent. "What can the Fellows do?" asks "F.R.S." and immediately he replies that we can do nothing, because to do the right thing would "seem invidious." If it is better that the reputation of the world-renowned Society should suffer than that something should be done which "seems

invidious," then there is an end of the argument; but my answer to What can the Fellows do? is, they can do everything. We are a democracy, with power, every St. Andrew's day, to overturn our government, and elect whomsoever we please. And at the meeting for election of Fellows in June it would be easy for us to rectify any mistake in the Council's selection, by striking out Littlewit and putting in the name of a better man. Whether invidious or not, is beside the question; for in so doing we are but exercising an unquestionable right. We, the Fellows, have the right and the power to elect twenty, thirty, or the whole list of candidates, should our occasions or our pleasure lead us so to do. But the limitation of the number annually chosen to fifteen has worked so well for the Society, that we shall hardly be persuaded to abandon so valuable a safeguard. Whether it shall continue to be a safeguard, in the most literal sense of the term, depends on ourselves. S. R. F.

THE SHEPHERD-KINGS.

Bekesbourne, June 19, 1869.

THE distinction between the Mitzraim of sacred history and the Egypt of profane history for which I contend, and which the discoveries of Mariette Bey, now brought to public notice by Prof. Owen, go so far to prove, is not made by me to depend on the mere use or disuse of the horse or dromedary ("camel") in the one country or the other at any particular period, as I understand my friend, Mr. Hyde Clarke, to imply, but is a fact established, as far as it can be established on negative evidence, by the entire absence of all signs of the existence of those animals in the latter country till a comparatively late period, whereas they are proved by the early history of the Israelites to have been well known in Mitzraim, which country I identify with that of the Hyksos or Shepherd-Kings of Manetho.

To this identification, the objection has, however, been raised that in Genesis xli. 34, it is said, "Every shepherd is an abomination unto the Mitzrites," which objection would be conclusive, were it not that the word "abomination," used in this and other passages in the Pentateuch, is a mis-translation of the Hebrew word תועבה (*to'ebah*), as may be thus satisfactorily shown.

The word in question is derived from the root ערב (*ta'ab*), of which Gesenius says in his Lexicon (edit. Robinson, 1855), "the primary idea seems to be to thrust forth or away, to drive away, and hence to reject, to abhor, to abominate"; comparing it, however, with תאב (*taab*), to which he gives the double meaning of "to desire, to long after," and "to abominate, to abhor."

Now, I conceive that the two roots are, in fact, identical,—the guttural *y* in the one being softened into *n* in the other,—and that their primary meaning is not to thrust forth or away in a bad sense alone, but indefinitely, to put away or aside, to set apart, to separate, either in a good or in a bad sense, and hence to dedicate or consecrate,—and this, too, either for a good or for a bad purpose, as is so remarkably the case with the root קדש.

The Greek ἀναθεμα, the Latin sacer, the French sacré, and even the English sacred and devoted, have all this double meaning and application. These last two words are thus used together in a bad sense by Milton:—

But to destruction sacred and devote.

Paradise Lost, iii. 208.

Consequently, the primary meaning of the Hebrew noun-substantive *to'ebah* is "a person or thing set apart"; belonging to a distinct class, and thus appropriated or dedicated to some special purpose, religious or otherwise, either in a good or in a bad sense. The *taboo* of the South Sea islanders offers an exact parallel. It is *taboo* for the two sexes to eat together, just as it was *to'ebah* for the Mitzrites to eat with strangers (Genesis xliii. 32); and in like manner many persons, animals and things are *taboo*, as shepherds and goatherds and their flocks were *to'ebah*.

When, therefore, Joseph told his brethren to say to Pharaoh, "Thy servants' trade hath been about cattle," he did so, not because every shepherd was "an abomination" unto the Mitzrites, which would have been an absurdity, but because shepherds



formed among those people a respected *separate* class,—were “taboo,”—were “high caste,” as the Brahmans are in India.

So, too, at the later period of the Exodus, when Pharaoh ordered the Israelites to sacrifice “in the land” (Exod. viii. 26), “Moses said, It is not meet so to do; for we shall sacrifice the *to'ebah* of the Mitzrites to Jehovah our God: lo, shall we sacrifice the *to'ebah* of the Mitzrites before their eyes, and will they not stone us?” The meaning of which is, that the animal the Israelitish leader proposed sacrificing,—namely, “a lamb.....a male of the first year.....taken out from the sheep or from the goats” (Exod. xii. 3-5),—was an object of special care and regard among the Mitzrites, under the charge of a separate class of men; sheep and goats being *taboo*, like their keepers.

That at that early period these “sacred” animals were actually adored or worshipped by the Mitzrites may, however, be doubted. There is nothing in the Scripture history to warrant such an assumption, or even the belief that the Mitzrites were worshippers of animals or idolaters like the ancient Egyptians; and therefore all that we are justified in concluding—and it is sufficient for the present purpose—is, that, among the Mitzrites, Hyksos, or “Shepherd Kings,” shepherds and their flocks were, as is most natural, objects of regard and reverence, and not “an abomination,” as the word *to'ebah* has been so erroneously supposed to mean.

Though the Jews of later ages appear to have generally understood the expression in question in a bad sense, in which they have been followed by all Christian translators in deference to the Septuagint Greek version, it is manifest, nevertheless, from the Targum of Onkelos, that such was not the unanimous acceptance of the term even down to so late a period as the commencement of the Christian era. For the two texts above cited are thus rendered by that most learned Rabbi, as is shown in Mr. Etheridge's English translation, ‘The Targums of Onkelos and Jonathan,’ &c.:—“Because the Mizraee keep at a distance all shepherds of flocks,” which is almost precisely the primary meaning I attach to the root *ta'ab*; and “Because the animals which the Mizraee worship we shall take to sacrifice,” which is the secondary meaning, in a good sense, for which I likewise contend.

It is proper to explain that this highly-important error in the Greek and other versions first presented itself to me on October 8th, 1833, as appears from an entry in my note-book under that date. In my work ‘Origines Biblicæ,’ published in the following year, I merely alluded to the subject in a note in page 241, intending to discuss it in a second volume. But the reception my work met with was such that I had no inducement to continue it. Nevertheless, two years afterwards, when answering an adverse critique in the *Heidelberger Jahrbücher* from the pen of the late Dr. Paulus, of Jena (‘Vertheidigung,’ &c., pp. 45-47), I entered into the subject at some length.

At that time, and indeed until quite recently, I did not know my interpretation of the word *to'ebah* to be almost identical with that of Onkelos, or I should gladly have cited this venerable authority in support of my argument for the radical distinction between the Mitzrites, Hyksos, or shepherds, among whom the Israelites were in bondage, and the Egyptians of profane history.

CHARLES BEKE.

#### THE INDIA MUSEUM.

It is generally assumed that the classical Pantheon of India exceeds in magnitude that of ancient Greece and Rome. If by Pantheon we understand the religious personifications of natural or divine powers as conceived by the poets, there is no doubt that the Hindu mind has produced more divine beings than the poetry of any other nation of antiquity. But if we connect with the idea of a

Pantheon those creations only which become objects of actual faith and worship, and consequently of artistic representation, the dimensions of the Pantheon of classical India are, in reality, inferior to those of the Pantheon of our classical antiquity. The oldest belief of the Hindus, as based on the Vedas, belongs to bygone times, which are far removed from the domain of history. Artistic representations of the gods of that period there have probably never been—certain it is, at least, that there are none on record now; and that all the sculptures, carvings, and images symbolizing the objects of Hindu worship refer to that period of the national life which is pictured in the two great epic poems, the Mahābhārata and Rāmāyana, and in those mediæval works which are the basis of actual Hinduism, the Purānas and Tantras. Sculptures and idols of this category are confined especially to two legendary centres—to the mythical history of Vishnu with his consort Lakshmi, and to that of Siva with his wife Durgā. For, as to Brahma, the first god of the Hindu triad, he proved less attractive to imagination than his two competitors, and he gradually, therefore, withdrew from the honours of a regular worship. As a sexless being, Brahma survives in philosophy as the highest principle, but then impersonal and past conception. The male Brahma, however, the god of the great poems and Purānas, is no longer the object of sacrificial adoration; and naturally the same fate also befell his female power or consort, Sarasvatī, the goddess of speech and eloquence.

The minor gods of the classical Hindu Pantheon never enjoyed an extensive worship in India: The Sun, one of the most prominent Vedic deities, has but a few votaries now; and Ganesa, the god of wisdom, the most popular of the inferior deities, has retained his imaginary existence merely because he is connected with the legendary history of his father Siva, and because literary men in the commencement of their works invoke him as the remover of all difficulties. Of all these deities, and a few more, the India Museum possesses the largest and finest collection of images in existence.

There is Brahma, in a few choice specimens, as well as Sarasvatī, both with their sacred bird, the Hansa. Of Siva the number of representations is of course much more considerable. In several of them he appears as the god of meditation and penance, in others he conquers demons and performs feats described in the Purānas. In some, the Ganges is seen flowing down from his head. He is seated in profound contemplation, or he rides on his sacred bull. He is alone, or in the company of his consort Durgā and his son Ganesa. Durgā, again, either resting or riding on her vehicle, the lion, has a large share of images devoted to her individual history, especially to her conquest of the demon Mahisha.

But the largest amount of idols belongs to Vishnu, the god with whom the idea of incarnation is especially associated in Hindu mythology. He appears, therefore, in his pure type as the preserver of the universe, alone or with his wife Lakshmi, and standing or riding on his man-bird vehicle, Garuda. Or he is represented in his various Avatāras, as fish, tortoise, boar, man-lion, dwarf, Rāma with the axe, Rāmachandra (the hero of the Rāmāyana), Krishna (the hero of the Mahābhārata), or in his future incarnation as Kalki, the destroyer of the world. The most popular of these Avatāras being that of Rāmachandra and of Krishna, the greatest variety of images belongs to the history of these two conceptions of Vishnu. Lakshmi, the goddess of beauty and prosperity, is likewise represented in a large number of separate idols; but as her history did not stimulate imagination, these idols are wanting in variety of detail.

Next to these the well-known figures of Ganesa, with the head of an elephant and a remarkable corpulence, occupy the largest place. But on account of their great scarcity in India, we will name the representation of Indra, the god of the firmament, and his wife; of Sūrya, the god of the sun, and his charioteer Aruna, the Dawn; of Chandra, the moon; of Kārtikeya, the god of war, and of Varuna, the god of the ocean, together with their respective vehicles, the elephant, the horse, the peacock, and Makara, the marine monster.

To convey anything like an adequate idea of all these strange conceptions of the deity, is of course impossible without entering into a detailed account of Hindu religion and mythology. Nor can we here dwell on the artistic interest suggested by these various idols, fashioned as they are out of the most different materials—silver, bronze, brass, zinc, marble, soap-stone, wood, &c. We would, however, draw attention to two peculiarities which they possess, and which might escape the notice of the casual visitors of the Museum.

The idols in question belong to various parts of India. Some come from Nepal, others from Bengal, others from Bombay, and others—and these by far the greatest portion—from Madras. It is, therefore, a matter of considerable interest to pursue, in the different types of the figures and in the character of the representations themselves, the difference of the countries whence they proceed, and the difference of the ideals which they were intended to realize. They also belong to different periods. Unfortunately, however, on this point the records of the India Museum are incomplete, and surmise regarding the respective ages of the idols must, in many instances, now take the room of what otherwise would have been matter of certainty. And this is the more to be regretted, as such a certainty might have helped also to clear up another point of interest connected with these images. For while in the majority of them it is possible to recognize the authentic sources of Hinduism, on the ground of which they are formed, there are a good many which would not be so clearly traceable to them. These, on the contrary, would seem to belong either to the individual conception of the artists, or, what is more likely, to a more modern phase of Hindu religion, unsupported by written records. Thus, among the representations of Vishnu and Lakshmi there are combinations which are, and from the nature of the legends on which they rest must be, foreign to the older traditions. We find, for instance, a Lakshmi as a fish and boar incarnation, a man-lion with Lakshmi on his lap, representing a man-lion in the attitude of the striding dwarf, a boar and dwarf incarnation combined; a figure representing almost all the incarnations of Vishnu with the different emblems characterizing each; or we find a Ganesa with the attributes of Siva, or Siva and Durgā on horseback, or Siva as the god of death, or Durgā with the attributes of Lakshmi, and so forth.

Our remarks have been hitherto confined to the Brahmanical portion of this remarkable collection. We reserve a few more for its Buddhistic section.

#### MR. DEUTSCH'S LECTURES ON SEMITIC CULTURE AT THE ROYAL INSTITUTION.

Mr. Deutsch surveyed, in its outlines, the intellectual work achieved by the nations conventionally called Shemites, and the influence exercised by them upon the life and thought of the ancient and modern world. The term, vaguely applied as it is to Assyrians, Chaldeans, Babylonians, Syrians, Ethiopians, Phœnicians, Hebrews, Arabs, and other kindred races, was, he said, an acknowledged misnomer, embracing certain descendants of Ham, and excluding others, descendants of Shem, as enumerated in the genealogical table in Genesis. Yet all these, and particularly the three last mentioned, exhibit some most striking common features. Apart from their languages, identical as to fundamental elements and structure, there are found among them all certain traits of character, partly traceable to the very nature of the Semitic homesteads; such as pliability combined with iron fixedness of purpose, yearning for dreamy ease, together with the capacity for hardest work, and the love of abstract thought. It is to the Shemites that is due that monotheistic conception of the Deity which prevails among ourselves. Yet so far from this conception arising from an “instinct,” as has been asserted, it is the product of a series of reflexions, which, clad in legendary garb, still form one of the favourite topics of Semitic folk-lore. Nor did this monotheism prevent the Shemites, the Jews at certain periods not excepted, from being “idolaters,” from representing this Supreme Power in two—a male and a female—aspects, as



Baal, El, Elyon, Elohim and Astarte-Tanis, and of offering divine homage to both the visible and invisible tokens and manifestations of this All-Power. Pantheism, however, as a division of powers, is absolutely foreign to the Semitic creeds.

Semitic arts and sciences, though of the strongest possible influence upon Europe, always remained inferior—or proportionately less developed—to those of the West, which they had to a certain extent begotten; while their literature in some instances stands absolutely foremost, and rules supreme to this day. Mr. Deutsch here passingly alluded, among other instances, to certain popular Saga-cycles of Europe, some of which lie embryonically hidden in the Chaldean Targums.

Turning to the principal nations, mentioned individually, Mr. Deutsch first drew a sketch of Babylonian culture, such as it is revealed, however fragmentarily, by the semi-fabulous Berosus, the priest of Bel, and surviving ruins like the "Tower of Babel" and their cuneiform records, and pointed out how strong had been its influence upon those Shemites who lived in the full light of history. Touching upon the creed and the concomitant tenets and rites of the Babylonians, he showed how their worship of the Hosts of Heaven, so much inveighed against by the Prophets, first led to astrology and next to astronomy—utilized by the seafaring Phœnicians. These, Mr. Deutsch further held, from these same Babylonians also adopted not only the weights and measures, which they transmitted through Greece to Europe, but even the Alphabet which we use to this day, and which had been developed, or rather simplified, out of these so-called cuneiforms—an originally hieroglyphical or monogrammic kind of writing, which, by degrees, begot the most complicated systems, and still offers not inconsiderable difficulties. After giving an account of Babylonian bronzes, gems, vessels and other articles of artistic industry which survive, and indicating their special characteristics, Mr. Deutsch spoke in detail of the Phœnicians, their religion, cosmogony and mythology in general, inasmuch as they offer the most direct link between the East and West, and showed the many points of contact in tenet and religious worship generally, between Phœnicia and her colonies on the one, and the classical lands on the other side. He explained the nature of the many-named Baal and the "Baal-faced" Tanis, the Moloch-worship (Minotaurus), the Kabiri (Corybantes), &c. The Phœnician form of government, with its king-high-priest, its senate and commons, resembled very closely modern constitutionalism: thus allowing the fullest development of industry and artistic manufactures—manufactures such as we meet with under their original Phœniko-Hebrew names in the Homeric poems. The government of the colonies and their relation to the mother country at different periods of the Commonwealth were then considered; and partly to their growing independence and partly to the waning of the old prowess at home, brought about by the stupendous increase of luxury, the gradual decay of Phœnicia was traced. The many-sided development of Phœnician literature, its science and its *belles-lettres*, its theology and its philosophy, whereof but very few and suspicious fragments survive, was sketched, and the only real and genuine utterances that do exist in lapidary inscriptions were specially enumerated. Notably, the two levitical or priestly tariffs, indicating the sum and the portions of the sacrifice belonging to the ministering functionaries, the one of which is in Marseilles, the other in the British Museum; further, the celebrated Ashmunazar tomb in the Louvre, part of the inscription of which was given, and the trilingual (Phœniko-Greek-Latin) inscription of the altar found in Sardinia, together with the many votive and sepulchral tablets, were explained as to date and purport; while the deciphering of these writings was shown to rest on as firm a basis as that of any Greek or Roman or English lapidary document.

The second Lecture was devoted to the Hebrews, Israelites, or Jews,—terms the indiscriminate use of which Mr. Deutsch strongly deprecated, inasmuch as these terms formed distinct landmarks in the history of the people under consideration. From the dark beginnings of the Mesopotamian times

down to the Egyptian bondage the word Hebrew points to that idyllic period, the records of which are more or less those of a family only. With the awakening of self-consciousness and nationality they assume the victory-boding and mysterious name of Israel; and from the time of Babylon and the Great Dispersion they are Jews (Yehudim). It is among them that the Divine Oneness first grew into a dogma, absolute, uncompromising. And speaking of the period between the immigration from Mesopotamia and the emigration to Egypt, Mr. Deutsch took occasion to point out how almost systematically this people has ever been brought in contact with other nations at the very time of the highest development of the latter: that Egypt, to which they went as rude shepherds and huntsmen was the Egypt at the most brilliant stage, perhaps, of its culture, as proved by the literature, the arts and the sciences of the time. Nor are the points of contact between the Egyptian and the Mosaic ritual few. The Mosaic constitution, political and religious, was explained, as well as the literature begotten at different stages, reflecting the people's mental state from the time of Joshua to that of the establishment of monarchy and the contemporaneous elevation of priestly power and the spread of education. In arts and sciences, if certain rude beginnings may so be called, they were dependent upon peoples around, chiefly the Phœnicians, to whom they also owe a larger extension of their commerce. The fall of the monarchies and the captivity, chiefly that of Babylon, came next under consideration. The extraordinary and radical change which, within the space of a few generations, came over the exiles under the influence of the civilization and religion of Persia, and the striking parallels to be found between certain Zoroastrian and Jewish (as well as Christian) notions, were pointed out in their respective records. The work of reorganization wrought by the "Men of the Great Synagogue," the collection of the Canon and the institution of the Targums, followed. How these popular Aramaic translations were anxious to avoid all and everything that could mislead and puzzle even the least-prepared member of the community; how all anthropomorphisms and things transcendently or mysteriously worded in the Bible, or apt to give offence, were either omitted or paraphrased; the position of the Meturgeman, and the growth of Targumic literature, its reputed authors, and its influence upon all later versions,—were illustrated by numerous examples. The work of the Masorah, or diplomatic preservation of the Sacred Text, the germs of which were also laid in those days, was chiefly intended as a check to too free a handling of the Scriptural contents. The Talmud, its origin and growth, its legal and homiletical part, its manner of teaching and preaching, its national and its foreign elements, and the influence these things have exercised, not merely upon Judaism, but upon Christianity and Mohammedanism, as well as the worship in the Synagogue, with the voluntary prayers current at the time—prayers which begot a most luxurious growth of liturgies in subsequent periods,—were next gone into. The rise of Mohammedanism, and the relation between Muslims and Jews, gave birth to one of the most brilliant epochs in Hebrew literature under the Moorish rule, to which is due also the renewal of Greek science, under the joint auspices of Jews and Arabs. The period which commenced with Maimonides, whose great work became the text-book of the mediæval universities, and which ended with Moses Mendelssohn, was one less of original production than of scholastic reproduction and exegesis, overshadowed to a great extent by mystic tendencies. But during this period the art of printing was invented; and while bigotry without called it the Black Art and the work of the Devil, the Jews hailed it with rapture, and called it "a holy labour"; and by it they spread their literature abroad. That epoch, however, which commenced with Mendelssohn, is not closed yet. The Jews have since his day commenced to take a prominent place in the public and scientific life of Europe, in art, in literature, in finance, in politics. A sketch of contemporary Palestine, chiefly Jerusalem, and a description of the excavations now in progress there, and of the recently-dis-

covered palæographical remains of Palestine, which were enumerated, and explained by the aid of casts, concluded the second Lecture.

Mr. Deutsch's third Lecture was devoted to the Arabic Shemites, who, while the Phœnicians had come to Europe as traders, and the Jews as fugitives or captives, had entered it as conquerors. The difficulties with which the investigator has to contend with regard to pre-Islamic history are of more than usual dimensions, since with the commencement of Mohammedanism all that had been was declared unworthy of record; and thus the "time of ignorance," as that whole previous period was called, became, indeed, a true designation. Enough, however, remains to prove the time shortly before Mohammed to have been one of the most brilliant in Arabic literature, emphatically as regards poetry, though the tale of the Moallakat, as poems "suspended" (in the Kaabah), must be rejected.

The double aspect of the Deity noticed before as a feature of early Semitic creeds is found among the heathen Arabs as Nur Allah and Allat, and a tree and stone worship, together with a veneration of certain personified divine attributes, made up the early Arab religion, which Mohammed came to overthrow, putting Judaism, more or less Arabized, in its stead. The influence of Christianity upon this new religion, "the Religion of Abraham," as Mohammed called it, is as scanty as that of heathenism. Indeed, the basis of dogmatic Christianity, viz. the Sonship of Christ, Mohammed inveighed against early and late. The Talmud, with which the Arabic Jews were well acquainted, though they left no literature on the subject, pervades the Koran from one end to the other, and not merely in its legal, but also and emphatically in its legendary portion. Many of its terms thus form no small puzzle to commentators and exegetes unacquainted with Jewish sources, while some most minute rabbinical ceremonies have bodily been transferred to it. The manner, the doctrine, and the influence of the Koran were sketched, and contrasted with those of the Sunnah or oral traditions. Among the numerous sects which sprang up within Mohammedanism, the Mutazilites, the Sincere Brethren, the Ismailis, were singled out, and their bold speculations ending in the absolute discarding of all Revelation and Supernaturalism, were dwelt upon, together with some of the secret fundamental rules of their respective organizations and their missionary canons, as things of no small influence upon mediæval and modern rationalism, and offering the best proof against the common assumption of Islam being identical with mental and religious petrification. Among the many points which Mr. Deutsch further urged as being often repeated without being warranted by facts, he mentioned the Fatalism which was supposed to be a doctrine of the Koran, while this book teaches the very contrary doctrine. Nor did the word Islam originally betoken that absolute and blind submission which it afterwards came to mean, but rather the being at peace and living in accordance with God's words and commands, leading the life of a righteous man; indeed, the sense in which the derivatives of the Semitic Salam occur in early Aramaic-Arabic literature, quickened by the contact with Greek science and the enormous mental activity of the Jews, began to develop anew in Spain, and became, though save in poetry, scarcely very original, kaleidoscopic, encyclopedic; and schools and academies spread all over the land, to which studious youths flocked from all parts of the world, chiefly from Europe itself. It is thus that the Arabs, together with the Jews, stand, as it were, at the cradle of modern science. The present state of Mohammedanism and the causes of that long pause in the mental development of the Arabs, as well as the aims of Semitic studies in Europe, to which Mr. Deutsch prognosticated a great future, formed the conclusion.

#### OUR WEEKLY GOSSIP.

A discovery of "lost letters" has just been made, which is of singular interest:—nothing less curious than the suppressed correspondence of Charles the First with his friends on the eve of the battle of Naseby. The House of Commons



printed at the time a collection of royal letters, under the name of 'The King's Cabinet opened.' These letters were thirty-nine in number; but it has been always known that, for reasons of state, a good many of the King's letters were kept back. These suppressed letters are the papers recently found. They are in private hands; but we hope to hear in due time that copies of them, at least, will be obtained for public use.

The Historical Commissioners have got so far into their good work as to have appointed four travelling deputies—one each for England, Ireland, Scotland and Wales—who will have to visit country houses, and report on the literary treasures which may be found in them.

Sir Digby Wyatt has drawn out the plans for a new library, map-room and museum in connexion with the India Office.

It is understood that Mr. John Morley has taken the editorial chair of the *Morning Star*.

On Monday next a conference of the Working Men's Club and Institute Union will be held at the Society of Arts, on the various questions connected with the work of the Union.

The Council of the Society of Arts have undertaken a novel reform: it is nothing less than the introduction of decent manners towards distinguished persons who visit public places. On the occasion of the forthcoming *soirée* at the South Kensington Museum next Thursday, the Council appeal to the members to prevent the "mobbing" of distinguished persons who may be pleased to attend, and to allow them the privilege of walking about quietly like private individuals.

The President of the Royal Institute of British Architects has issued cards for an evening reception on Thursday, July 1st.

Under the presidency of the Prince of Wales, a committee of scientific men has been formed to raise a monument to Faraday.

An effort is being made to obtain, by public subscription, a memorial to the late Rear-Admiral Sir James C. Ross, the eminent navigator. Rear-Admiral E. Ommanney acts as Secretary to the Committee.

In the Preface to a second edition of his work on 'Sound,' Prof. Tyndall speaks with pride of the diffusion of his book, which has been reprinted in America, and reproduced in very good style in Germany and France. Books on pure science rarely find so keen a public ready to receive them. The new edition has been revised in style, and contains a summary of the recent researches of M. Regnault.

Mr. Richard Morris, the well-known editor of Early-English Texts, whose edition of Spenser is nearly ready, has been appointed Lecturer on English Literature to the Evening Classes in King's College.

The last paper of the session at the Statistical Society was, 'On the Classification of the Census.' This led to a defence, by Dr. Farr, of his own classification, and an announcement, by the President, in answer to several appeals, that a Committee of the Society will be appointed for the next Census, as on previous occasions. This Committee may be the means of greatly strengthening the departmental officers in the execution of their plans. The Census of 1871 is expected to be the first Census of the empire, including India. There was a general expression that it is not desirable to increase the number of questions asked of the inhabitants, nor too much to tax the enumerator. The only additional question at present proposed is an optional demand of the religious persuasion of the population, as in Ireland. Additional information, —as, for instance, Dr. Farr's proposition for an industrial Census of occupation and wages,—it is proposed shall be obtained on a separate enumeration day, or by the co-operation of special departments. With regard to the whole Census, further results are expected to be obtained by bestowing greater labour on working up the returns, and by publishing the greatest possible amount of detail, so that statisticians and inquirers may be able to carry out any specific investigation.

The Latin Professorship instituted at Cambridge,

in commemoration of Dr. Kennedy's services as Head Master of Shrewsbury School, has been fitly conferred on one of his former pupils, the Rev. H. A. J. Munro, whose edition of Lucretius placed him in the foremost rank among European scholars. Oxford and Cambridge are now both highly favoured in their Latin Professors.

The empire is so strong that it seems to be afraid of everything. Last Saturday our columns were repelled, in what has long been a weekly invasion of France. We have not been told the reason for this declaration of war, but we presume it was made because we have been laughing a little at a very silly book which an English clergyman had dedicated to the glory of Napoleon the Third.

In the course of researches into the chemical constitution of the opium bases, Dr. Matthiessen, having treated morphia with hydrochloric acid, obtained a product which he calls apomorphia. The process and its results were described in a paper read last week at the Royal Society, when certain facts were mentioned which will interest medical practitioners. It appears that the physiological effects of apomorphia are very different from those of morphia: a very small dose provokes speedy vomiting, with much depression of spirits, which, however, soon passes away, and leaves no ill consequences. Dr. Matthiessen states that he and his assistant, Mr. Wright, while working with the substance, experienced more than once its disagreeable effects. From experiments which are still in progress it is found that one-tenth of a grain of apomorphia injected under the skin, or one-fourth of a grain swallowed, will occasion vomiting in from four to ten minutes; and as a non-irritant emetic and powerful anti-stimulant it may come into use in medicine. In view of this result it has been named apomorphia instead of morphinine, "to avoid any possible mistakes in writing prescriptions."

Mr. Small, of the University Library, Edinburgh, is to re-edit Gawain Douglas's works for Mr. Paterson, the publisher.

Two fresh pieces have turned up by William Grey, the "one Gray" whom Puttenham notices as in favour with Henry the Eighth and then the Protector Somerset, for writing 'The hunt is up' and other ballads; the "William Gray" who wrote the celebrated ballad against Cromwell (in Percy's 'Reliques'), which gave rise to the series in the collection of the Society of Antiquaries. The Sloane MS., 1206, contains the first piece found, a New Year's Gift, or set of verses, containing good counsel, from Grey to the Duke of Somerset, evidently in 1551, when the Duke was free from bondage and in honour again. But on referring to the Cambridge University MS., Dd. 9, 31, 'Sayings of his servant Grey to Somerset,' not only did a better copy of the New Year's Gift of 1551 appear, but also one of a shorter New Year's Gift of 1550, at the Duke's "first being Prysoner in the Towre of London." After this evidence of Grey's connexion with Somerset, no one can hesitate to identify him with the writer of 'The hunt is up.' Both these Gifts will be printed in Mr. Furnivall's Second Part of Ballads from MSS. Vol. I., for the Ballad Society.

For the Chaucer Society, Mr. F. Norgate will edit a short Latin tract on how to use the Chilindre. This kind of pocket sun-dial, the rough watch of the Middle Ages, has been curiously misunderstood. As we noticed last year, one MS. and editor explained it by "stomach"; the catalogue of the Sloane MSS. treated it as a man and an author, and boldly entered "Chilander" as the writer of the treatise, which Mr. Norgate found, on looking at it, was a short account of how the Chilindre was to be used. Mr. E. Brock has already edited for the Chaucer Society a Latin tract of the thirteenth century showing how the Chilindre should be made, and this will be well completed by Mr. Norgate's find of the MS. on how to use the instrument. We shall then know how the "gentil monk" of Chaucer's 'Shipman's Tale' found out, after squeezing and kissing the merchant's pretty wife, that by his Chilindre it was prime of day, and he wanted his dinner.

There is reason to believe that our "great people" have lost a sphere of occupation, for which perhaps they can only compensate by a greater addition to field sports. We refer to the presidency of scientific societies. Having lost the patronage of literature, our nobles will now be liberated from the patronage of science. There has been a growing feeling during this century among our scientific men that they are most honoured by the leadership of their own class. The Royal Society had long since shown the example, and the succession of the Duke of Sussex and the Marquis of Northampton to Davy was but a temporary concession to toadyism. There are still places where peers and judges and bishops have a right to membership beyond those who have a constitutional title; but we fear this even will come to an end, and that a man must be a Stanhope, a Lytton, or a Houghton, if he is to illustrate his peerage by the honours which the world of learning can bestow. In this present year there is hardly a society left under patronage. Leaving the peers then to seek new pursuits, it is worth while to regard the contrast so far as men of science themselves are concerned. Formerly the height of advancement was to a coadjutor secretaryship with the boon companion of the noble or illustrious president, or to a nominal vice-presidency. Now the honour of the presidency of a great and distinguished society awarded by a man's own fellows is a true distinction, and the bust or portrait that would not have preserved from oblivion Lord Nobody knows who, bears a name of note, and conveys to future generations the lineaments of one whose reputation has not died and whose labours still bring profit. The public are great gainers by this revolution.

It is believed by many writers that no word is more frequently omitted by authors, and its absence overlooked by printers, than the important syllable "No." A curious and early illustration of this idea presents itself in an old tract, of which there is a copy in the British Museum Library, "Sir C. Lucas his last Speech," E. 4<sup>to</sup>, which appears to have been published by authority of the Long Parliament, and contains the reply, by "C. R.," one of Fairfax's officers at the taking of Colchester, to the last speech of Sir C. Lucas when about to be shot by the conqueror's order. The knight complains of his sentence, as contrary to the conditions of surrender, which, as he alleged, promised or implied that quarter should be given without reserve. On the other hand, the officer is reported to have said these conditions were, "that you should be rendered to us with (no) certaine assurance of quarter, so as the Lord General may be free to put any of you to the sword." The invaluable little word "no" was, strangely enough, left out of the report of this speech; the context clearly shows what was meant.

The word "shallow" was wanted in English before it appeared there. Ælfric's term for it was "undeepe." In the sentence, "Some shallow-thinking man will ask how God can be everywhere at once and nowhere divided," the good monk and mass-priest renders the first three words "sum undeopthancol man"—'Homilies,' i. 286.

Why, asked a schoolboy the other day, are not "squeeze" and "squozen" right, as well as "froze" and "frozen"? Squeeze ought to be conjugated like freeze. His master could only say it was not. Though the Anglo-Saxon *froesan* made its perfect *freas* and past participle *froren*, *cwysan* made its perfect *cwysde* and p. part. *gecwysed*.

The "solid men of Boston" (New England) have improved a quarter of their city in a noteworthy manner. Some fifty years ago, a dam was erected across one of the shallow bays in the neighbourhood, with a view to utilize a tidal-water power; but it failed as a commercial speculation, owing to the multiplication of steam-mills fed with coal from Nova Scotia and Pennsylvania, and four or five square miles of marsh and basin lay neglected. Gradually the outskirts of the city extended down to the tidal limits; and a badly-drained, unhealthy district was formed. It is this district which has been improved, or is undergoing improvement. Broad lines of street were planned; the best of



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the existing houses were reserved, were raised and shifted into new positions, after the American manner, the tenants not being required to leave them during the operation. But they had to get in and out of their front doors by ladders, until the ground was raised to the required level. In the lowest parts, the thickness of the new ground varied from twelve to about eighteen feet in depth. The result of the improvement on a part of the district was so satisfactory that it was resolved to fill in and utilize as land the whole area of marsh and basin above mentioned; and this work is now going on. Railway trains, running all night, bring in earth and gravel for the filling; and, during the day, labourers are employed in distributing the accumulation, throwing it under the stilted houses, and levelling up everywhere; and ere long Boston will be able to boast of having rivalled Chicago in a process of upheaval.

His Excellency the Pasha of Cyprus, at the head of his forces, has gained a glorious victory—at least, so he publishes—over the great enemies of the isle, the locusts. These are no phantoms, like those Don Quixote combated, but enemies which for many years have destroyed the prosperity of the island. If the Cypriotes listened to Manchester and planted cotton, the locusts came from the mountains and ate it while green. In vain Pasha after Pasha took the field against them. Now, it is affirmed, there are no locusts in the island. The people are no longer afraid of being ruined in an instant, and they loudly celebrate their benefactor. The Pasha carried on a campaign with 2,000 men for thirty days, heading them himself, keeping his saddle for twelve hours at a time, and camping out at night. The insects were caught in a kind of cloth or net; and he devoted to their destruction the available balance in his Treasury. He paid a shilling for two and a half pounds of winged locusts, and at this rate got together about four tons, which were duly weighed under the direction of himself and the Council of State, and then consigned to burial in the earth. On the return of Said Pasha to the city of Nikosia, he was received by the heads of the communities, muftis, bishops, rabbis and clergy, and by the corporations, and escorted into the city. So the honours awarded to Hercules for slaying monsters are well given to a zealous governor for extirpating vermin.

We have all heard of the Sunderbunds—the low marshy tracts at the mouth of the Ganges. Last year they were made the subject of a paper read before the Asiatic Society of Bengal, by Mr. Rainey, of Jessore. From this it appears that Sunderban, or Beautiful Forest, as the author prefers to call it, was formerly a populous territory, and more advanced in civilization than the countries to the north of it. Remains of temples, mosques and other architectural buildings, Hindû and Musulman, may be taken as evidence on this point; and so powerful were the rulers, that during a long period they defeated all the armies sent against them by the Great Mogul. The depopulation is attributed to the incursions of "Mug" pirates and of Portuguese buccanners, but chiefly to the effect of cyclones. Sea waves forty feet high, raised by these storms, have swept across the level district, and drowned the inhabitants by hundreds of thousands. These are known facts—more may, perhaps, be made out by research and discussion; and Mr. Rainey states that his motive for bringing the paper forward was the hope of eliciting further information on what appears to be an interesting geographical and ethnological subject.

His Holiness the Patriarch of Constantinople, having rejected with scorn the proposal from his brother Holiness of Rome to join in an ecumenical council in the latter city, proposed to hold an ecumenical council of his own in Constantinople, in relation to the Bulgarian Church. The national churches of Greece, Roumania and Servia were inclined to side with the proposals of their apostolic head, but the Patriarch and Holy Synod of Russia have declined to join in rejecting the claims of the Bulgarians. Meanwhile the Bulgarians are advancing towards a national priesthood and national ritual, which it was scarcely to be expected Russia would openly oppose.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.—THE SIXTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admission, 1s.; Catalogue, 6d.

WILLIAM CALLOW, Secretary.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 53, Pall Mall.

JAMES FAHEY, Secretary.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1s.

GERMAN GALLERY, 168, New Bond Street.—A SERIES of large PICTURES, the Seven Churches of Asia (wonderfully illustrating the fulfilment of the Revelation of St. John), and other Eastern subjects, painted by A. Svoboda during his Travels in Asia.—Admission, 1s.

EXCAVATIONS at JERUSALEM.—AN EXHIBITION of Ancient Pottery, Glass, and other relics found in the shafts of Lieut. Warren, with Models of Jerusalem, Photographs, &c., is NOW OPEN at the Dudley Gallery, Egyptian Hall, Piccadilly.—Admission, 1s.

SINAI, EGYPT, THE ALPS, including a large new Picture of MONT BLANC.—AN EXHIBITION of WORKS by ELIAH WALTON. Pall Mall Gallery, 48, Pall Mall (Mr. Wm. Thompson's), from Ten till Six.—Admission (with Catalogue), 1s.

MR. SYDNEY ABBOTT.—ROYAL GALLERY of ILLUSTRATION.—MR. SYDNEY ABBOTT will give READINGS on SATURDAY, June 26th, from Shakespeare, Sheridan, Dickens and Mrs. Browning.—Tickets, 5s., 2s., 1s., of Messrs. Chappell, 50, New Bond Street; Mr. Martin, 9, Lisson Grove; and at the Gallery.

PROF. CAV. GUALBERTO DE MARZO will give a Series of THREE ITALIAN LECTURES from DANTE, at the Hanover Square Rooms, on FRIDAY, the 2nd, Tuesday, the 6th, and Friday, the 9th of July, at Three o'clock.—Subscription and Single Tickets at the Office, Hanover Square Rooms; and at Robert W. Ollivier's, 19, Old Bond Street.

ROYAL POLYTECHNIC.—Professor Pepper's Lecture 'On the Great Lightning Inductorium,' as delivered before their Royal Highnesses the Princesses Louisa and Beatrice, Daily, at a Quarter to Three and Half-past Seven.—'Robin Hood,' and 'Aladdin,' musically treated by George Buckland, Esq., Astro-Metroscope.—Woodbury's 'Photolithographic Process.'—Doré's Pictures of 'Elaine'—Stokes on Memory.—AT THE ROYAL POLYTECHNIC.—One Shilling.

## SCIENCE

## THE FARADAY LECTURE.

THE first Faraday Lecture, delivered before the Chemical Society on Thursday week, at the Royal Institution, presented several remarkable features. The Council chose for this purpose a Frenchman, M. Dumas, the great chemist, who gave up his time to this duty, and whose address to a large English audience was given in his native tongue. Dr. Williamson, the President, thought it was a fitting commemoration of Faraday, that a most intimate friend and associate in the great world of science should represent the catholicity of his discoveries. It was in this spirit M. Dumas accepted it; and from that place, so often occupied by Dr. Thomas Young, Davy and Faraday, Dumas proceeded to deliver his discourse. What the nature of it was to be no one knew, nor from the beginning could any tell whether it was to be a formal *éloge* or how it was to shape itself. After a few remarks on the nature of the individual discoveries of Faraday, he proceeded to observe that these discoveries connected themselves with four great topics, the nature of inorganic matter, and the nature of the forces by which it is operated upon; the nature of organic matter, and the nature of the forces operating on this matter. These were problems which had occupied the ancient world, and particularly the great Greek philosophers; and he maintained that in substance our real and ultimate knowledge was in the same state as that of the Greeks, and went no further. In rendering a tribute to Aristotle and his fellows, he affirmed that Faraday had approached all those subjects in the spirit of a Greek philosopher. He described what Faraday, and more particularly Dalton and other Englishmen, had done to show the identity of matter; and he avoided all reference to foreign philosophers, except, as it were on compulsion, to Lavoisier. He went on to detail the means by which Faraday had proved the identity of forces, and their relation to that of gravitation; but he affirmed that of this ultimate force we know no more than Aristotle did, and that the knowledge of it rested with One above. By this time it was perceived that the oration of M. Dumas, delivered with the ease and grace almost of an improvisation, and assuredly with the gifts of a refined orator, was a vindication of natural science in the sense of immaterialism and in the spirit of Faraday. Proceeding to organic matter, he described the way in which modern chemistry

had succeeded in multiplying the combination of its forms, and in imitating with inorganic elements organic substances. He referred to the influence of solar heat and light in the development of the organic world, and to the dispersion of the constituents of these into that infinite space, the elements of which we know to be the same as those of this globe. He denied, however, that the chemist with all his endeavours had ever imitated life itself, or would ever be able to produce a living being. There must be a living seed for a living plant, and a living egg to produce a living animal. These, he said, were something beyond, far above human power, and within the power of God alone. That was the spirit, the orator affirmed, in which these great subjects had been regarded by Faraday, and he believed it was in that spirit the audience there assembled had met to commemorate Faraday. They did not believe that all of Faraday lay beneath the cold gravestone. He was there among them, sharing in their thoughts, for if he had not believed in the immortality of mind above matter he would never have laboured for the benefit of science and the advancement of the human race.

M. Dumas ended with applause. He was listened to throughout with attention by a crowded audience; applause alone had interrupted him, and that sometimes with untimely zeal. He had aroused the enthusiasm he felt; and with the unanimous thanks of all, touchingly proposed by Prof. Tyndall, the spectacle of the defence of immaterialism by a *savant* of France before an English audience, was closed. In returning thanks for the attention shown him, M. Dumas expressed his hope that the example of that day would be imitated elsewhere. He wished to hear his English brethren in Paris, and at all events the Centenary of Lavoisier in 1872 would afford a fitting opportunity. He also applauded the idea of the Chemical Society in devoting this celebration to Faraday; for, he said, Academies had too often bestowed their attentions on princes and statesmen, but in this instance with far greater propriety, for Michael Faraday was a prince in intellect and a power in the realms of science.

## SOCIETIES.

ROYAL.—June 17.—General Sabine, President, in the chair.—The following papers were read:—'On the Origin of a Cyclone,' by Mr. H. F. Blandford.—'An Account of Experiments made at the Kew Observatory for Determining the true Vacuum and Temperature Corrections to Pendulum Observations,' by Messrs. E. Stewart and B. Loewy.—'Note on Prof. Sylvester's Representation of the Motion of a free Rigid Body by that of a Material Ellipsoid rolling on a Rough Plane,' by the Rev. N. M. Ferrers.—'Magnetic Survey of the West of France, 1868,' by the Rev. S. J. Perry.—'Note on a Self-Registering Thermometer adapted to Deep-Sea Sounding,' by Dr. Miller.—'Additional Observations on Hydrogenium,' by Mr. T. Graham.—'On Jargonium, a new Elementary Substance associated with Zirconium,' by Mr. H. C. Sorby.—'Spectroscopic Observations of the Sun continued,' by Lieut. Herschel.—'Solar Radiation,' by Mr. J. P. Harrison.—'Fourth and Concluding Supplementary Paper on the Calculation of the Numerical Value of Euler's Constant,' by Mr. W. Shanks.—'On some Elementary Principles in Animal Mechanics, II,' by the Rev. S. Haughton.—'On the Continuity of the Gaseous and Liquid States of Matter,' by Dr. Andrews.—'On Paleocoryne, a Genus of the Tubularine Hydrozoa, from the Carboniferous Formation,' by Dr. Duncan and Mr. H. M. Jenkins.—'An Inquiry into the Variations of the Human Skull, particularly in the Antero-posterior Direction,' by Dr. Cleland.—'Researches on Vanadium, Part II., On the Chlorides of Vanadium and Metallic Vanadium,' by Dr. Roscoe.—'The Physiological Action of Atropine, Digitaline, and Aconite, on the Heart and Blood-Vessels of the Frog,' by Dr. F. B. Munneley.—'On the Derivatives of Propane, II.,' and 'Researches on the Hydrocarbons of the Series  $C_n H_{2n+2}$ , V. On Octylcarbons,' by Mr. C. Schorlemmer.—'On the Refraction Equivalents of the Elements,' by Dr. Gladstone.—'On the Presence of Sulphocyanides in the Blood and Urine,



by Dr. Leared,—‘On a Group of Varieties of the Muscles of the Human Neck, Shoulder and Chest, with their Transitional Forms and Homologies in the Mammalia,’ by Mr. J. Wood,—‘Results of the First Year’s Performance of the Photographically Self-recording Meteorological Instruments at the Central Observatory of the British System of Meteorological Observations,’ by General Sabine,—‘On the Relation between oppositely-disposed Currents of Air, and the Weather subsequently experienced in the British Islands,’ by Mr. R. H. Scott,—‘On the Rhizopodal Fauna of the Deep Sea,’ Part I., by Dr. Carpenter,—‘On the Mechanical Description of Curves,’ by Mr. W. H. L. Russell,—‘On the Structure of Cerebral Hemispheres,’ by Dr. Broadbent,—and ‘Account of some Experiments with the Great Induction Coil at the Royal Polytechnic,’ by Mr. J. H. Pepper.—The Society adjourned to November next.

INSTITUTE OF BRITISH ARCHITECTS.—June 21.—W. Tite, M.P., President, in the chair.—The following papers were read:—‘A Description of the Tomb of Vitis (an ancient Roman architect), in the Villa Volkonsky, at Rome, and of some Remains in Palestine,’ by Prof. Donaldson,—and ‘On Abyssinian Church Architecture,’ by Mr. W. Simpson.

CHEMICAL.—June 3.—Dr. W. A. Miller, in the chair.—The President, Dr. A. W. Williamson, delivered a Lecture ‘On the Atomic Theory.’

June 17.—The Faraday Lectureship, which has been established by the Chemical Society, was inaugurated this evening. M. Dumas, representing not alone the chemists of France, but the chemists of Europe, delivered the first Faraday Lecture in the theatre of the Royal Institution. In a lucid and comprehensive discourse he surveyed, from our present standpoint, the position of chemistry and its relations with past science, and concluded with an eloquent *éloge* of him whom the lecture was intended to honour. “Faraday,” said M. Dumas, “n’appartient pas seule à l’Angleterre, il appartient à tout le monde.” The President presented M. Dumas with the first Faraday Medal, which has been struck in commemoration of these lectures.

#### MEETING FOR THE ENSUING WEEK.

Wed. Society of Arts, 4.—Annual General Meeting.

### FINE ARTS

#### THE CLOSE OF THE FRENCH SALON.

Paris, June 22, 1869.

THE *Salon* of 1869 closed on the 20th inst., and it will not be remembered by the Art-world of the Continent for many great works included in its bulky Catalogue. The long lines of wall-space packed with over 3,000 works from living Art-workers, mostly French; the fair and spacious central garden strewn with the marbles and terra-cottas of contemporary sculptors of the Continent, Carrier-Belleuse chief amid them; and the corner rooms of *aquarelle* and engravings, have left only a weary sense of prodigal mediocrity. Some of the leading French painters were absent, and some were unfortunate in their presence. Louis Isabeau, for instance, whose rich, scholarly painting is known to many English connoisseurs, exhibited a monstrous mistake, over which the French critics have made many of the pleasantries which scorch the artist’s ear—‘The Temptation of St. Anthony!’ It is a flashy tri-coloured lithograph—“Rubens gone mad,” a critic said over my shoulder. The harsh, patchy jumble of crude reds, yellows and blues is utterly perplexing to the eye; and the zigzag draperies can be compared to nothing less vivid than forked lightning. People stared, shrugged their shoulders, and passed on.

Frère’s contributions were not quite worthy of his fame. His ‘Boys tumbling out of School’ is a lively, well-grouped picture; but the heads were neither various nor humorous. There are always excellent points and bits in his pictures; but these youngsters, skipping “like troutlets in a pool,” have not the life and idiosyncrasies Webster would have given them. M. Frère is deservedly popular in England as well as in France. His subjects

command a wide area of sympathy, which is a precious power to the painter; but his humour is not spontaneous. I should have been sorry to part from the *Salon* of 1869 without a few words on ‘The Dead Virginia’ of James Bertrand. A sweeter, chaster picture was not in the Palais de l’Industrie this year. Virginia lies upon the shore, with the angry wave that has cast her up drawing back behind her. The figure is painted with infinite grace. The blue dress clinging to the limbs; the wet stockings upon the dainty feet; the folded hands, and the fair, delicate features of the innocent child-woman’s face, are pathetically and poetically true. It was a welcome relief to escape from the vulgar nudities and the coarse and horrid subjects with which the *Salon* abounded, reflecting more boldly than ever the lax morality of the time, to this sweet Virginia. In taste and tone, could anything be further removed from M. Bertrand’s noble work (rewarded with a medal I was pleased to see on my last visit) than Charles de Beaumont’s ‘Pourquoi Pas?’—a half-draped, unabashed beauty half reclines upon a sofa; and around her are grouped the most loathsome human male deformities—tempting her with jewels, fruits, &c. Why will she not yield? The little monsters are only too faithfully painted. But here is good work cast away to create a loathing and sickness in the mind of the spectator. A picture by Pierre Glaise was even more revolting, ‘The Young Girl and Death!’ Death is a shadowy hag, in a very prosaic night-dress, with streaming black hair and revolting mien. She is at a bed side, and appears to have dragged the young girl (undraped), writhing, from the bed. The scene is on the level of a washer-woman’s nightmare.

‘La Devisa,’ by Pierre Giraud, was one of the popular pictures (as it deserved to be) of the *Salon*. The dying matador is led into the chapel to receive extreme unction, and he turns at the door to his mistress to give her *la devise* he has snatched from the bull. The drawing and colouring of the principal group are full of force and beauty. The glow of heat upon the scene, the rich colours of the matador’s dress and that of his supporter, the Spanish beauty who is receiving the colours, compose a scene, which by its force and harmony recalls a hand English Art has lost of late years, not to be soon replaced.

Boccaccio telling one of his stories is the subject of an exquisite little work, highly and finely finished, by Alfred Guès. A notable work was that by Brunet-Houard. The interior of a menagerie in the morning, with two butchers (true and powerful studies) cutting up a carcass for the tigers clawing at their cage-bars at hand. A stolid black bull-dog, whose good manners as a spectator are obviously the effect of a severe inward struggle, is a touch of nature that helps to redeem the repulsiveness of the subject. Repulsive studies were in plenty, however. Jules Delaunay’s ‘Plague in Rome’ was perhaps the leading subject of the Morgue school this year. To pass from it to Jean Duplessy’s dainty, conscientious, bright little cabinet scene—the Curé’s breakfast—with the Louis the Fifteenth chair ready for Monsieur, how delightful! Or, again, Firmin Girard’s charming domestic scene, ‘Une Mal-adresse.’ The servant, who has broken the vase while cleaning a mirror, is a *soubrette* of the sauciest type; and the shattered piece, the carpet, the accessories, are the artist’s delight. They are rendered almost with Meissonier’s finish.

The ploughed field on the borders of Morocco, the plough drawn by camels and driven by a turbaned ploughman (by Gustave Guillaumet), was a picture that commanded crowds before it. The storm rising in the distance, the flashing light upon the foreground rich in colour, with the darkness coming out of the distance, made a striking effect in the artist’s skilful hands that was not below grandeur. Antoine Hébert showed two companion figures, full of simple beauty as studies, ‘La Pastorella,’ and ‘La Lavandara,’ the latter being the best. The wet hands were exquisite.

There were wild as well as vulgar and repulsive subjects upon the walls. Behold a lady in the latest modern fashion, led by a person whose only dress is one of those pink scarves which ballet girls wave over their heads, drawn about his loins.

The two make a startling pair. Is it the *plage* à Dieppe? We have seen strange ideas of propriety illustrated under the castle walls. No; before this pair marches a white poodle, with a blue ribbon about his neck, and carrying a prodigious bow of exceedingly stogy appearance. The spectator now in the utmost perplexity, glances at the catalogue and finds that M. Albret Lambroz intends to represent ‘Cupid and the Widow!’

The picture which has had the honours of the year, beyond all doubt, is M. Lazerges’ ‘Foyes de l’Odéon.’ It is a portrait picture, including most of the spoiled children of the Paris public. The artist has done his difficult work with extraordinary skill, and has achieved the difficult task of preserving a score of likenesses, and the *imprevu* air which alone makes a portrait scene tolerable. M. Lazerges has worthily won a high place in his department of art; and a portrait of “My Sister” by his son is a well-painted study, which represents more than promise.

A word or two on a few portraits. M. Cabanel exhibited two portraits of ladies, painted with all Winterhalter’s grace, and more than his freshness or rather, I should say, Cabanel has a freshness—a bloom—of pencil, the lack of which I have always regarded as the defect or weakness of Winterhalter’s best work. M. Cabanel’s rendering of the noble beauty of intellect and feature to which the Empress’s late reader, Mlle. Bouvier was renowned at the Court, is one of his most completely successful performances. But I am not certain that Paul Baudry’s portrait of the architect Charles Garnier, was not the best seizure of life upon canvas which the *Salon* contained. Carol Durand exhibited a full-length haughty lad in black, carefully and intelligently painted.

A. H. Bonnefoy, among the French landscape painters, was advanced this year to the prominent place on the line, which his original, vigorous, and constantly improving work deserves. I have noticed him for years, as bidding fair to be the finest landscape *aquarelliste* of the French school; and this year he has shown a study of an olive-grove near Cannes, in oils, of the happiest finish. The forest most true is such a study as only a patient and loving student of nature could produce. The same remark applies to two brilliant pictures—‘The Calm’ and ‘The Breeze’—by Jules Masure. For other landscape commands a few words. It is Madame Josephine Bowes, a great lady of the Paris world, whose power in and passion for Art are universally known. Her Savoy scene of this year, with its breadth of colour and depth of atmosphere, tempts the spectator to exclaim—

Lady nursed in pomp and pleasure

Where learnt ye that heroic measure?

for there is deep feeling as well as patient labour in the scene.

Among the *aquarellistes*, English artists bear the palm. Mr. William Wyld’s ‘Venice at Sunrise’ and his ‘Street at Villefranche,’ are worthy samples of his sympathetic and practised pencil, which has already won him so honourable a place in the esteem of the continental Art-world; and the gorgeous cathedral scene (‘Benediction of a Tomb’) by Clara Montalba, is a finished water-colour drawing, which, for power and beauty, and balance of light and shade, has not been equalled by any exhibit in the Water-Colour rooms this year. Pierre Martin’s landscape, with the semicircle of poplars was the best landscape in water-colours, Emanuel Steokler’s ‘Toilette’ the best figure piece. B. J.

#### FINE-ART GOSSIP.

ON the back of Mr. Fisher’s beautiful impression of A. Dürer’s ‘Adam and Eve,’ now at the Burlington Club, is an interesting memorandum which illustrates one of the whims of a once well-known collector. This note was made by John Barnard, who was in the habit of inscribing his fine possessions to persons whom he thought worthy of the distinction. In this case he wrote “Accomplished Miss Betty Cooper, of St. James’s Street.” Miss Cooper was a handsome dealer in flowers, who resided in St. James’s Street, and attracted many admirers and much custom to her shop. Mr. Barnard was the son of Sir John Barnard, Lord Mayor



London in 1737, who was six times elected I.P. for the City, a very strong opponent to Sir Robert Walpole, and greatly feared by that minister.

A Correspondent wishes to know when the fourth and concluding part of the Catalogue of Antiquities and Works of Art exhibited at Ironmongers' Hall, in May, 1861, of which the third part is dated 1867, is to appear.

We are almost afraid to call attention to a treasure of art, in Westminster Abbey, which has not received due applause, and write now a dread lest some attempt should be made to "restore" or smarten the very fine bust of Sir William Sanderson, which is placed high on the screen between the eastern aisle of the northern transept and the middle aisle of the same. Few of the modern books on the Abbey mention this admirable piece of naturalistic sculpture, yet it is undoubtedly one of the best specimens of its kind in existence. It received our admiration many years since. As Mr. E. M. Ward, R.A., has recently had the work moulded, its beauty, as it can be studied from a cast, is no longer indiscernible, and, doubtless, casts may be obtained from the *formatore* who made the mould. Weale, in his 'History and Antiquities of the Abbey,' &c., 1823, vol. i. page 214, calls it "a characteristic bust of Sir William Sanderson, Knt., who wrote the Lives of Mary Queen of Scots, James the First and Charles the First, to the latter of whom he was Gentleman of the Privy Chamber. He died on the 15th of July, 1676, aged ninety, and was buried near the spot now occupied by the monument of Sir Charles Wager, where this memorial was originally placed." Further, that Bridget, Sir William's wife, was "Mother of the Maids of Honour to the Queen Mother and to her Majesty that now is," thus quoting the inscription on the brass plate which commemorated that dame, who died on the 17th of January, 1681, aged eighty-nine. Evelyn, in his 'Diary,' under the proper date, mentions the death and interment of the knight, and depreciates his works which are above named. Pepys, in his 'Diary,' May 10, 1660, wrote "This morning came Mr. Sanderson, that writ the story of the King, hither, who is going over to the King. He calls me cozen, and seems a very knowing man." Sanderson was primarily Secretary to George Villiers, Duke of Buckingham, the first of that name. He was a distinguished and suffering loyalist. Not only Evelyn, but Heylin and Bishop Kennet treated Sanderson's 'History of Charles the First' contumeliously. Yet it is strange that Evelyn should say nothing about that work by his subject, which was peculiarly in the vein of the Master of Wootton, to wit, that which we fancy must be the earliest technical work on painting in the English language, being 'Graphice,' folio, 1658, according to the date which is upon the superbly-engraved portrait of the author, which supplies a frontispiece to the book in question, and was engraved in his finest mode by Faithorne, from one of the best pictures by that very unequal portrait painter, Zoust. 'Graphice' is little known now. It contains directions for the practice of many modes of painting and drawing, including fresco, and is by no means a bad work of its kind. Its chief interest remains in the noble frontispiece: this is the "double" of that bust which remains at Westminster, and of which we should like to see a cast in the South Kensington Museum. The engraving was prefixed to the 'Life of Charles the First,' and was, probably, originally prepared for that work.

We are informed that the elaborate Catalogue of Mediæval and other Embroideries, in the South Kensington Museum, prepared with its learned introduction by Dr. Rock, is in type, and its illustrations nearly, if not quite, complete. Also that such has been the case for some time past. We hope no further delay will occur in the publication of that which will be a text-book for the subject.

We have received from Messrs. Atchley & Co. a copy of the new and revised edition of Mr. R. W. Billings's 'Architectural Illustrations and Descriptions of Kettering Church,' a book which is

well known to students of beautiful, if not faultless, Perpendicular Gothic architecture, as doing justice to the fine specimen which is its subject. The new edition has been carefully prepared; the plates are models of their kind.

Messrs. Rowney & Co. send us "Wallis's Sketching Box," a cleverly-arranged case for water-colour painters, which, in a manner so entirely compact that it is solid within, comprises a set of fifteen colours, a bottle for water, a dipper, sponge, tube of white, brushes, pencils, case, palette and sketching-block. These things are so ingeniously arranged in the case that when closed they cannot rattle, and when open are readily accessible for use, their weight going upon the arm, not upon the wrist of the user. It would be hard to improve upon this box, except by throwing away, as any one can do, the detached brush-case, and filling its compartment in the box with more brushes, pencils and an eraser. We have forgotten to note that there is also a proper compartment for a rag.

We have received the first and second volumes of a French contemporary, styled 'Le Bibliophile Français' (Paris, Bachelin-Deflorenne). This monthly periodical is printed and illustrated in an almost perfect fashion. It comprises biographical, which are also critical, essays on the lives of many men eminent in literature and art, such as MM. J. B. Rousseau, J. C. Brunet, A. Bertin, T. F. Dibdin, G. Peignot, A. A. Renouard, C. Nodier, and G. de Pixérécourt. Besides these, there are valuable and more elaborate papers on subjects connected with art and artistic decoration, archæology, and especially that branch of the latter which is interesting to book-collectors. For example, we have a long series of admirable illustrations, from the Bibliothèque Mazarin, of fine bindings, illuminations, &c., the former wrought by Grolier, Maioli, Canevari, and others, which have been in the hands of famous owners, and bear ciphers of the Constable de Montmorency, Anne de Brittany, Henry the Second of France, Diane de Poitiers, Cardinal Mazarin and Marie de Médicis. An essay accompanies these, from the pen of M. H. Cocheris. Another field for study will be found in papers on Popular Imagery, as in engravings, comprising the old Lusternu, with a curious satirical woodcut of two smiths forming a new head for 'La Bonne Femme'; also 'Crédit est mort,' 'Le Juif Errant,' 'The Great Macabre Dance of Women,' an item of extreme interest, &c. Also, and noteworthy by heralds as well as book-collectors, an amply-illustrated and extensive series of papers on the armories of book-lovers, by M. Joannis Guicard. With these go accounts of illuminations in other than the Mazarin Library, e.g. a 'Saint Dunstan, d'après un Manuscrit du British (sic) Museum.' With the above are the ordinary elements of an artistic and literary magazine in France.

Messrs. Sotheby, Wilkinson & Hodge sold during the last week the Collection of Ancient and Modern Engravings formed by the late Mr. John Dillon, from which the following is a selection:—Madonna della Seggiola, by Garavaglia, proof, 29*l.* (James).—Erasmus of Rotterdam, by Hogenberg, 21*l.* 10*s.* (Noseda).—Royal Exchange, by Hollar, 9*l.* (Holloway).—Views of the Houses of Parliament, by the same, 10*l.* 2*s.* 6*d.* (Colnaghi).—The Old Savoy Palace, by the same, 6*l.* 10*s.* (Holloway).—Madonna del Lago, by Longhi, proof, 13*l.* 13*s.* (Grundy).—Reading Magdalen, after Correggio, by the same, 43*l.* (Heredia).—Little Gardeners drawing, by Mandel, 31*l.* (Holloway).—Bolton Abbey, after Landseer, by Cousins, proof, 29*l.* (Grundy).—Parce Somnum Rumpere, after Carracci, by Morghen, proof, 33*l.* 10*s.* (Holloway).—Transfiguration, after Raffaele, by the same, proof, 27*l.* 10*s.* (same).—Madonna di San Sisto, after Raffaele, by Muller, proof, 70*l.* (Heredia).—Madonna, after Holbein, by Steinla, 10*l.* 8*s.* (Noseda).—Series of seven Etchings in commemoration of the arrival of Catherine of Braganza, by Stoop, 29*l.* (Holloway).—Fortune distributing her Gifts, after Guido, by Strange, proof, 18*l.* (Agnew).—Cleopatra, by the same, 10*l.* 10*s.* (Grundy).—Lo Spasino, by Toschi, proof, 24*l.* (Noseda).—Groups of Heads of Angels, by the same, 9*l.* 9*s.* (Agnew).—Marriage of Charles the First with Henrietta Maria, 11*l.* (Holloway).—

Cromwell wearing a Triple Crown, trampling on the Scotch, 18*l.* (Noseda).—Cromwell in the Pulpit returning Thanks for the Victory at Worcester, 19*l.* 19*s.* (Noseda).—A perfect List of all the Victories obtained by the Parliament Forces under Robert, Earl of Essex, 40*l.* 10*s.* (Noseda).—Les Offres Réciproques, by Wille, proof, 11*l.* (Holloway).—Niobe, after Wilson, by Woollett, proof, 112*l.* (Holloway).—Roman Edifices in Ruins, after Claude, by Woollett, proof, 22*l.* 5*s.* (Noseda).—The Fishery, after Wright, by Woollett, proof, 14*l.* (Agnew).—Turner's Liber Studiorum, an early copy of the 71 Plates, 230*l.* (Wilson).—A complete set of the Etchings of the same work, sold in lots, produced in the aggregate 507*l.* 14*s.* 6*d.*,—a series of Twenty-three Artists' Proofs, sold in lots, 347*l.* 2*s.*,—also, some touched Proofs, unpublished Plates and Etchings and the finished specimens; brought 484*l.* 18*s.*, the View of Dumbarton bringing 90*l.* (Agnew). Total, 3,270*l.* 15*s.* 6*d.*

## MUSIC AND THE DRAMA

MUSICAL UNION.—Lubeck expressly for the LAST MATINEE (TUESDAY) will play, with Madame A. Kolar, Schumann's Duet for two Pianofortes. Solos, &c. Vide Programme.—La Kolar, Lubeck, Auer, Demunck, Ries, Bernhardt, Srenden, Lavigne, Raspi, Tyler, Jakeway, and Paquis; Vocalist, Mlle. Regan; Accompanist, Ganz; at the Grand Matinée of the Musical Union, St. James's Hall, TUESDAY, June 29, at Three o'clock. The Septets of Beethoven and Hummel; the Duet of Schumann for two Pianofortes. Solos on the Violin, Piano, &c.—Early application for Tickets advisable, Half-a-guinea each, at Lamborn Cook & Co.'s and Ollivier's, Bond Street, and of Austin, at the Hall.

BY SPECIAL DESIRE.—PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—St. James's Hall.—LAST CONCERT, THURSDAY, MONDAY, June 28, at Eight.—Madame Trebelli, Signor Bettini, Herr Straus, Madame Arabella Goddard.—Stalls, 10*s.* 6*d.*; Balcony, 7*s.*; Unreserved Seats, 5*s.* and 2*s.* 6*d.*; Orchestra Seats, 5*s.*—Lamborn Cook & Co., 63, New Bond Street; Austin, St. James's Hall; Chappell, Mitchell, R. Ollivier, Frowse, and Hays.

THE OPERA.—'Hamlet,' by M. Ambrose Thomas.—It must always remain a question how far it is expedient to set great dramatic poems to music. There certainly can be no canon against the illustration of one art by another. Literature has since the earliest times been illustrated by painting and sculpture, and so far from its being looked upon as a profanation, it is to this universal custom that we are indebted for the chief artistic masterpieces of the world. Were not all the precious marbles of Scopas and Phidias prompted by Greek poets? and have not all the finest paintings of Christendom been inspired directly or indirectly by the book which, as Sir William Jones said, contains, apart from all consideration of its divine origin, more true poetry than any other? If the artist has often fallen far short of the reader's ideal he has frequently surpassed it, and has made the world by so much richer. It may be that the pictorial editions which of late years have been more popular than ever, have rarely added anything to the common stock of ideas, and that the designs have more often interfered with conceptions which, right or wrong, have risen higher than the limner's imagination. But illustrations of this class are as the baby-food on which weak mental stomachs may be strengthened and fitted for the reception of solid fare. Looked upon from this point of view the most ordinary cuts serve a certain purpose in stimulating the curiosity and interest of dull intellects. But music is of a more jealous nature, and when it is married to immortal verse it insists on playing the tyrant. The words, even when they carry with them a music of their own, must give way to the imperious laws which "bind the chains of harmony." Hence the disinclination of great poets to write for music, and hence the hesitation of great composers in setting lines which already awaken a melody in the general ear: Beethoven, although in the overture to Collin's 'Coriolanus' he was animated with the true Shakspearean spirit, would not have ventured to make an opera of the original Shakspearean play. In like manner, Mendelssohn broke an engagement rather than attempt to fix the "sounds and sweet airs that give delight and hurt not" in Prospero's magic island. In his wondrous music to 'A Midsummer Night's Dream,' he has given free rein to his fancy so long as it could run side by side with that of Shakspeare; but, save in two lyrics, the least successful



portion of his work, he has avoided the dangerous task of setting the original text. It is natural enough that plots for operas should be sought in dramas. The expedient is popular with librettists, for it saves them any expenditure of inventive power, and with musicians because the public, they say, are in a better position to appreciate the music when they know what it is intended to depict. In some cases the purely ideal quality of music has a refining influence upon the play. Thus Verdi's part in 'La Traviata' acts as a kind of moral chloroform of lime, deodorizing to some extent the nasty atmosphere breathed by the 'Dame aux Camélias.' But Shakspeare is not so easily improved: witness 'Macbeth,' travestied by the man who refined the masterpiece of Dumas the younger: witness 'Otello,' which, although written by a great genius and containing much fine music, is as nothing in comparison with the original tragedy. But of all unsuitable subjects 'Hamlet' is manifestly the most unsuited for musical treatment. It was attempted by Francesco Gasparini, in the beginning of the last century, but of his 'Amleto' nothing remains but the name. Beethoven, with all his daring and all his colossal power, would have shrunk, we venture to think, before the task of turning 'Hamlet' into an opera. "Fools rush in where angels fear to tread," is a line that comes readily to the pen. But it is not at all applicable to the present case. M. Ambroise Thomas cannot be fairly classed among the happy beings alluded to. So far from this being the case he is an earnest, intelligent, and highly accomplished artist, who has seriously studied his grand subject, and has strained every nerve in the attempt to bring his task to a successful issue. In a theatrical sense he has achieved a triumph; as a reproduction in music of the tragedy, 'Hamlet' is a failure.

It is idle to attempt to ignore the play while listening to M. Thomas's music. The characters are the same, the principal scenes follow in the same order, and the very words are paraphrased. There is no escape for Shakspeare; none, therefore, from inevitable comparison. We fear it is the example of M. Gounod which led his compatriot into this dangerous venture. Previously to the success of 'Faust,' still more full of philosophy as a play than 'Hamlet,' M. Thomas was known only as a writer of comic operas. 'Le Caid' was then the best specimen of his cultivated powers. Some two years ago, however, he seems to have bethought him that 'Mignon' would be as good a subject as 'Marguerite,' and so 'Wilhelm Meister' was boldly deranged for the Opéra Comique, where the heroine had the advantage of a very sympathetic voice and the work something more than a *succès d'estime*. M. Thomas had already treated Shakspeare after a fashion in his 'Songe d'une Nuit d'Été,' the story of which could only have entered a Frenchman's brain after a rapid glance through the life and works of the poet, followed by an indigestible supper. For here we find Queen Elizabeth, still a young and beautiful woman, paying a visit to the Boar's Head, in Eastcheap, in quest of Shakspeare, who has drunk himself into a state of half-unconsciousness in the company of Sir John Falstaff and other boon companions. The Queen deplures the poet's inebriated condition, but manages to make an assignation with him in Windsor Park, where the pair actually meet by night and exchange ardent vows. The composer who had thus made acquaintance with Shakspeare, and had set 'Mignon,' to music, doubtless thought himself amply justified in taking up 'Hamlet.' MM. Carré and Barbier, the accommodating writers who had adapted 'Faust' and 'Romeo' for M. Gounod, did not hesitate to lay hands on the Prince of Denmark, taking care, however, to make *Ophelia* the principal character. It was hoped, not without warranty, that the Scandinavian origin of the lady would stimulate interest in Mdlle. Nilsson if her *début* at the Grand Opéra were made in the part of the heroine. Her performance seized the fancy of the spectators, and secured the success of the opera. We wrote last autumn, from experience, of the *furor* the clever lady caused in Paris, and it seems probable that here also *Ophelia* will for a time give a fictitious attractiveness to 'Hamlet.'

We shall speak in detail of the music next week. And it is possible that by then some of the singers may be able to make more of their parts. It was promised that the remarkable strength of the double company should secure unusually strong casts. 'Hamlet,' however, is on the whole weakly supported. Mdlle. Nilsson is a perfect *Ophelia* and Mr. Santley sings the music put into his mouth as well as it can be sung. But all the other characters are indifferently supported. Mdlle. Sinico, usually competent, is fatally overweighted as the *Queen*; Signor Ciampi, whose ghostly utterances are for the most part restricted to one note, is unable to sustain that note in tune, and Signor Corsi cannot do justice even to the insignificant part of *Laertes*. The scenery is not so well painted as of yore. The chorus and orchestra, however, were both excellent, and Signor Arditì conducted admirably. The public have never before this season thoroughly realized the difference between one conductor and another in their influence over the self-same orchestra.

CONCERTS.—The last of Madame Arabella Goddard's recitals was the best of the three, good as were the predecessors. The most interesting piece was a fantasia by Friedemann Bach, eldest of Johann Sebastian's many sons. The piece, played from a MS. copy, had probably never before been performed in public, and it is certainly quite unknown. Each movement has its own distinctive charm; not only is there abundant strength and originality in the work, but it is also far more modern in style than the productions of Friedemann Bach's contemporaries. The number of *cognoscenti* present testified to the interest excited by any unfamiliar piano music. Madame Goddard was playing her very best. Thalberg's study in E flat was a marvel of delicate and rapid *staccato* playing, and the four fugues chosen were all articulated with faultless skill. We would fain encourage the industrious and conscientious lady to persevere in her ungrateful task of digging out treasures from the accumulated rubbish of years. Among the more important of the benefit concerts of the last week may be mentioned those given by Signor Arditì, Mr. Ganz and Mr. Benedict. The last named is by far the longest and most imposing of the season. The book of words is a well-printed volume of thirty-six pages, and almost all the artistes now in London appeared in the course of the long morning. There were fewer novelties than usual, but a gracefully-written quartett "I Cantastorie," by Signor Pinsuti, and a very clever onomatopoeitic trio, "Humming, buzzing," by Signor Randegger, deserve to be mentioned.

THE NEW CHARING CROSS THEATRE.—Among the signs of a returning taste for dramatic entertainments must be counted the rapidity with which new theatres spring into existence. During the last ten years the number of London houses has been almost doubled, and three new theatres have been erected in the West-End during the past twelve-month. The latest addition to the long list of places of entertainment is a small building which has been constructed in King William Street, on the site of the Polygraphic Hall, and which was opened to the public on Saturday last. The Charing Cross Theatre is a comfortable, well-ventilated and convenient building, about the size of the Strand, but differing from that and all existing houses in having no gallery. It is early as yet to speculate as to the effect likely to be produced upon the class of pieces performed by the absence of that part of a theatre generally frequented by the least exigent and most demonstrative class of play-goers. Some interest, however, undoubtedly attaches itself to the experiment about to be undertaken. In appearance the interior of the Charing Cross Theatre is attractive. Its predominant colours are white, gold, and a faint salmonish pink. Other colours are sparingly introduced. In its general aspect the interior is bright, pleasing and fairly artistic; though objection might be taken to the use to which some female figures in the proscenium are put. The drop-scene is attractively painted, and represents the Mall in the days of Charles the Second.

'Coming of Age,' an operetta, by Mr. J. E.

Carpenter, was the first item in the opening programme. It is a dramatic sketch, realizing upon the stage the well-known picture of the same name. Mr. E. L. Hime has supplied it with some ballad music in his usual facile and commonplace but not unmelodious style. 'Edendale,' by Mr. C. S. Cheltnam, followed. This is a small and unpretentious piece, possessing, however, some solid merit. Its aim—that of giving in a few tableaux an idea of the difficulties and domestic disruptions caused by the late rebellion in America—is thoroughly accomplished. Mr. Cheltnam has laid the opening scene of his drama in Virginia, during the times immediately antecedent to the outbreak of the rebellion. He has thoroughly caught the spirit by which at the outset of the campaign the Southerners were inspired, and has shown the dislike, bordering upon contempt, for the Yankee which at first prevailed in Virginian society. Very cleverly, too, he has depicted the family dissensions leading to strangest and most unnatural antagonism which distinguished this struggle more than almost any other domestic and internecine war. He has done this, moreover, in artistic fashion, and by the employment of means so small as to seem disproportionate to the task. One scene is sufficient for the whole action of his drama. It represents the house and gardens in Virginia of Mr. Vandeleur, afterwards Col. Vandeleur of the Confederate army. Esmond Fairholt, a young United States officer of Virginian extraction, whose father had freed his slaves and removed to Washington, is on a visit at the house, and is betrothed to the Colonel's daughter Ada. News arrives that the Southern States have revolted, and Esmond prepares to join the army, to which he is summoned. Then all the Southern hatred flares out. For attempting to discharge an act of simplest duty, from which there is no escape, Esmond finds himself regarded with mistrust and hatred by those whose guest he is and whose relative he expected to be. He leaves sadly the pleasant scenes among which his happiest days have been spent. When he returns, it is at the head of a hostile force. The tide of war has swept over the Virginian estate, destroying and effacing its beauty, and he finds no one but Mrs. and Miss Vandeleur, with a few negroes, in the house. His duty is to search for concealed provisions. This task, necessarily unpleasant, he endeavours to discharge humanely; but he meets with constant misconception and contempt. In the end he is taken prisoner, and feels bitter heartburning in believing that the woman he worshipped has been a second Dalilah to betray him. A short third act is placed in Washington, when the war is over. It takes up the threads of the story, and shows how the widow of Col. Vandeleur is reconciled to General Fairholt, when through his agency her only son is restored to her arms and her estates are unconditionally returned. The wooing, rudely interrupted, of Esmond and Ada is renewed; and peace bids fair to cover with grass and flowers the scars and injuries of war. Though simple in plot and weak in termination, 'Edendale' is a pleasant and moving play. Its dialogue has point, erring, indeed, at times in being a little over-epigrammatic; and the construction of the two earlier acts is good. Some comic scenes, in which negroes are the principal performers, are a little exaggerated. As a whole, the acting was creditable. Miss Ernstone, who played the heroine, is a clever actress, whose manifestations of grief, however, were once or twice rather unpleasant. Miss Kathleen Irwin, who impersonated a young Confederate soldier, is an actress of great promise. Miss Hughes played Mrs. Vandeleur with sprightliness and good taste. Her vivacity in the last act was excessive, however, when the recent loss of her husband and the fact that her son is still in captivity are taken into account. An American Member of Congress was amusingly enacted by Mr. S. R. Temple. Mr. Shore represented Esmond Fairholt.

The performance concluded with a burlesque on the subject of 'Norma,' by Mr. W. S. Gilbert, entitled 'The Pretty Druidess; or, the Mother, the Maid, and the Mistletoe Bough.' Freedom from vulgarity and a certain measure of genuine burlesque spirit distinguish this piece, which is



humorously written, without, however, being very clever or brilliant in dialogue. The music is good, the costumes are decorous, the dances are free from music-hall extravagance, and the whole burlesque is above the level of similar productions. Its merits will be more obvious, however, when the performers have learnt their parts by rote, or have begun to comprehend their not very obscure significance. Miss Kathleen Irwin, to whom previous reference has been made, and Miss Hughes were the only members of the company who seemed at home in their parts.

**HAYMARKET.**—Mr. Taylor's new play at the Haymarket proves to be a dramatic version of a novel by Dr. Gilbert, entitled 'Margaret Meadows: a Tale for Pharisees.' The name of the heroine has been changed to Mary Warner, and the title of the piece has undergone a corresponding alteration. But the principal features of the original story, including a considerable portion of the dialogue, are retained. There is complete freshness of motive in the work. Very familiar and commonplace agencies are used, and the piece approximates in some directions to the worst class of dramas holding possession of the stage. But the treatment, after the opening, soon diverges from the commonplace path, and forms for itself a new and unexpected channel. The opening scenes exhibit a robbery of an ordinary type. An array of circumstantial evidence fixes, beyond apparent possibility of question, the guilt upon one of two persons—a mechanic, named Warner, or his wife. Thus much 'Mary Warner' has in common with a score of preceding dramas. The play soon, however, acquires fresh and independent interest. So damning are the proofs of criminality which have been accumulated, that the accused yield to them, and each believes the other guilty. By an effort of supreme self-sacrifice, Mary Warner resolves to take upon herself, as better able to bear them, the responsibilities of guilt. She thinks how well-won and proudly borne is her husband's reputation for honour, and she knows, as she thinks, the nature of the casuistry which has led him to this deplorable step. She proclaims herself, accordingly, the thief, and is conducted to prison. Her own confession, with the evidence against her, renders it impossible for George Warner to doubt her guilt, and he steels his heart against the woman who has brought shame upon his name. Six months elapse before he visits her in prison, and when he goes he is still hard and cruel. All Mary's assertions are misunderstood. When she says she could not help doing it, and it was all for his sake, he naturally assumes the *it* to mean the robbery, instead of the false declaration of guilt. Small consolation is afforded him by the thought that his wife had his good rather than her own in view in committing a crime. At a loss to comprehend her husband's behaviour, Mary again and again tries to obtain from him one expression of tenderness; and is at length compelled to believe that her Pharisaical husband feels the degradation involved in her punishment, unjust as it is, more than that belonging to his own undiscovered offence. She drives him away, accordingly, refuses again to see him, and when, her punishment over, she quits the prison, she carefully avoids his house. Her life of hardship in London, the kind of dangers and difficulties she has to face, and the means by which, at length, an explanation is arrived at, followed by a reconciliation between herself and her husband, are commonplace. The central portion of the drama is, however, new and ingenious. An interview of husband and wife with the prison-grating between them is cleverly conceived; and the unintentional *équivoque* in which it results is very telling. The audience meantime holds the clue to the mystery, and so is in a position to comprehend and admire the perplexity it does not share. All the scenes are not equally happy. One scene, in which the wife of the criminal, for whose offence Mary has suffered, obtains from his lips an avowal of his guilt, over which she goes into a strange rhapsody of delight, is hastily finished, and moves the audience to laughter rather than sympathy. The characters are well designed, though some of them are mere outlines.

Miss Bateman played *Mary Warner* with much power. There are two sides to Miss Bateman's acting, and one has obtained of late supremacy. The tenderness of look and speech, which at her first appearance stood her in stead of higher qualities, have disappeared, and her expression is now generally hard, and her voice unsympathetic. In the ill-used woman, whose nature has been soured by undeserved cruelty and suffering, hardness of face and speech are natural. Miss Bateman's impersonation of Mary Warner is, accordingly, superior to any representation she has given since her appearance in 'Leah.' Mr. Howe, Mr. Kendal, Miss Caroline Hill, and other members of the company, took part in the performance, which was successful in all respects. Scenes representing the interior of a prison, a police-court, and other haunts of crime and poverty, were received with applause by the audience.

**HOLBORN.**—An attempt is being made at the Holborn to gratify a natural wish of playgoers that one of the many London theatres should be specially devoted to the performance of dramatic masterpieces or works of established reputation. A long and successful performance of 'Money' at this house has been followed by the revival of 'The School for Scandal,' which is played with a tolerable cast, and with more regard to costume and decoration than has been exhibited in any recent performance. Credit is certainly due to the management for the way in which the piece is mounted, the scenery and dresses being such as are ordinarily reserved for pieces for which a long run is anticipated. The general performance, if not quite satisfactory, is as good as we are likely to see—the *Lady Teazle* of Mrs. Vezin and the *Charles Surface* of Mr. Barry Sullivan rising far above the level of modern performances of comedy. While showing the light-heartedness with which it is customary to invest the part of *Lady Teazle*, Mrs. Vezin steers clear of vulgarity, and in the later acts exhibits a larger measure of feeling and contrition than are ordinarily displayed. Mr. Sullivan's *Charles* is bright, impetuous, and devil-may-care; its animal spirits accounting for and redeeming a little over-boisterousness with which it might be reproached. Both these representations were exceedingly popular with the audience. The *Sir Peter* of Mr. W. H. Stephens was broadly painted and clever, though wanting in refinement. In its general character the acting was, indeed, the same; in almost all the parts effective, a little exaggerated, and deficient in ease of manner. Most of the actors laughed too much. It is not the custom of schools for scandal to indulge in hilarity while characters are killed or reputations ruined; and the incessant crackling of unnecessary laughter becomes in time tedious and offensive. No special blame attaches to the Holborn company, which in this respect does but transmit cherished but unrevered traditions. As a whole, the representation was beyond the average of similar performances. The effect of the screen-scene upon the audience was very powerful. Among impersonations in praise of which something may be said, are the *Sir Oliver* of Mr. David Evans, the *Joseph Surface* of Mr. J. C. Cowper, and the *Rowley* of Mr. E. Dyas. It is to be hoped that Mr. Sullivan will receive encouragement enough to induce him to persist in his experiment. We are inclined, however, to believe that a plan like that pursued at the Comédie Française, where a new play is the chief piece, and certain nights of the week are set apart for the performance of the classical drama, would be a wiser course, and one likely to be more lastingly attractive than consecutive performances of the same work, even though that work is 'The School for Scandal.'

ALBERT GRISAR.

June 21, 1869.

THIS composer, who as a writer of comic operas for twenty years past kept a certain hold on the theatres of Paris, and who the other day died suddenly, aged sixty-one, merits a word in the necrology of musicians belonging to our year.

He was born at Antwerp in the year 1808. The idea of his parents was to make of him a man of

business; and with this purpose he was sent to Liverpool, and placed in a merchant's office somewhere about the year 1830. There I came to know him, and to see completely that nothing in the shape of merchandise would satisfy the spirit of a man who craved—and would have—another life than the life of ledgers and duplicate letters. After a short period of enforced and unwilling servitude, having expressed throughout the time tendencies rather than talents for music, he somehow broke away and got home.

The next thing that was to be heard of Grisar was that he had planted his foot on the musical ladder, by his gaining acceptance, in the year 1836, at the *Opéra Comique* of Paris (no easy matter!) for an operetta, 'L'An Mil.' He was thenceforward clearly looked to as a man of promise. His first operetta was followed up by other works:—'Lady Melvil,' 'Les Porcherons' (perhaps his best production), 'L'Eau Merveilleuse,' 'Le Carillonneur de Bruges,' 'Gilles ravisseur,' 'Bon Soir, Monsieur Pantalón,' 'Le Chien du Jardinier,' 'La Chatte Merveilleuse,' and it may be an opera or two more, which have tumbled into chaos.

The music of all these operas (most of which I have heard) is of the sort which leaves not the slightest trace on the memory. I cannot recall from among the entire catalogue a melody, a touch of instrumental novelty, an indication of character, or local colour; yet M. Grisar had clearly a place in Paris, though it may be predicated that henceforward it is a place "which knoweth him no more."

HENRY F. CHORLEY.

#### MUSICAL AND DRAMATIC GOSSIP.

A musical festival is to be held at the Crystal Palace on Tuesday, in honour of the Viceroy of Egypt.

Mr. Arthur Sullivan has resigned the conductorship of the Civil Service Musical Society.

Mr. Bandmann and Miss Milly Palmer (Mrs. Bandmann) are about to start for Melbourne.

In announcing the departure of Mrs. Scott Siddons for England, some of the American papers state that it is her intention to return in September, and to reside permanently in the United States.

A new comedy, by Mr. Tom Taylor, has been received at the Haymarket, and will be played by the members of the company during the absence of Mr. Sothern.

'Love and Hate,' a new drama, by Mr. Horace Wigan, was produced at the Olympic Theatre on Wednesday night, on the occasion of Mr. Wigan's benefit.

A morning performance, consisting of selections from various pieces now or recently being performed at London theatres, was given on Monday at Drury Lane, for the benefit of the Royal Dramatic College. Among the actors lending their aid to the performance were Mrs. A. Mellon, Miss Herbert, Miss Madge Robertson, Messrs. Webster, A. Wigan, King, Toole and many others.

Mr. Sothern has been playing, at the Standard Theatre, in 'Our American Cousin.' Such opportunity as the Standard now affords to eastern audiences of seeing west-end favourites has not previously been furnished. Each actor of reputation makes, in turn, his appearance in this theatre.

The late Vincent Wallace's 'Lurline' has been produced with success at New York. The opera contains several numbers which ought not to be allowed to fall into utter disuse. The overture is frequently played in Paris, but we cannot recall its having ever been given in London since the opera disappeared with the Pyne and Harrison company from the Covent Garden stage.

The revival of 'Le Prophète' at the Grand Opéra was announced for last night. It would seem that two ideas have been borrowed from our London performances: chorister-boys are to be employed in the cathedral-scene; and two Englishmen, adepts on skates, have been engaged for the ballet-scene.

The notion of celebrating the opening of a new railway station by a musical festival of three days' duration seems incongruous enough to English ideas. Yet, as we mentioned some weeks ago, the inauguration of the "Gare du Midi," in Brussels,



was to have been thus solemnized on the 21st of July. The festival is, however, adjourned until the September *fêtes*, which every year commemorate the independence of Belgium. On the first day Handel's 'Messiah' is to be performed; the third day is to be given up to soloists, vocal and instrumental, all to be of national origin; while the second is to be devoted to compositions by Belgians. These comprise an Overture by M. Édouard Lassen, a Symphony by M. Fétis, a chorus by M. Soubre, a Te Deum by M. Benoit, and Beethoven's Seventh Symphony—included under the pretext that Beethoven was of Flemish origin. Is there not something ridiculous in this limitation of art to certain accidental boundaries? And does it not recall the old story of the woman who refused to listen to the sermons of the clergyman of another parish?

Another instance of the odd way in which music is mixed up with other matters abroad! There is to be a "concours musical" at Beaune on the 25th of July, and two of the competitive examinations are to be separated by a velocipede race.

Signor Naudin, says a French paper, is engaged to sing in Cairo for five months, at the rate of 25,000 francs a month, in addition to a benefit. But such statements are not to be implicitly trusted.

Herr Joachim has become a member of the senate of the Berlin Academy, and he has also been appointed director of the school of instrumental music in course of formation in the Prussian capital.

The one important dramatic novelty of the past week in Paris has been the production at the Théâtre de Cluny of 'Le Juif Polonais' of MM. Erckmann-Chatrian. This is a curious drama, founded upon an early novel of the popular authors of 'Le Conscriit' and 'L'Histoire d'un Enfant du Peuple.' Mathis, an innkeeper, threatened with bankruptcy, murders a Polish Jew, who takes shelter in his house during a storm. All traces of the crime are removed, and as no inquiries are made after the missing man, Mathis regards himself as safe. He is prosperous, moreover; for the Jew's money has paid his debts and set him on the way of success. But conscience asserts her empire; and his nights and days are troubled with remorse. The night after his daughter's wedding Mathis dreams. He submits to interrogatories from the president of the Cour d'Assises, and is aware that he contradicts himself continually. By order of the court, a mesmerist is brought, and Mathis, sent in his own despite into a sleep, confesses, without power of resistance, all that he knows. When, alarmed at his long silence, his family break open the bedroom door; the victim of nightmare staggers feebly and wildly into the arms of his wife and daughter, who conduct him to a couch, whereon he expires. M. Talien's acting in this difficult scene has obtained for him much applause. 'Le Juif Polonais' adds one more to the numerous successes the popular little theatre of Cluny has obtained. Previous to its production a one-act comédietta of MM. Touronde and Gaillet, 'Le Droit des Femmes,' was given. This also was well received.

The direction of the Théâtre des Variétés, in Paris, has been transferred from M. Cogniard to M. Bertrand, formerly director of the Variétés Theatre, at Lille.

Another opera, the third, at least, founded upon Lord Lytton's 'Last Days of Pompeii,' is soon to be brought out. The music is by M. Victorin Joncières, the book by MM. Nuitter and Beaumont. 'Nydia,' as the opera is called, has been accepted by M. Pasdeloup for the Théâtre Lyrique.

It has been decided that the musical festival to be held at Bonn next year, in celebration of the centenary of Beethoven's birth, shall take place in the Court of the University. It is to be converted for the occasion into a spacious concert-hall, capable of seating three thousand persons. It is hoped that the festival may rival that which celebrated the inauguration of the statue of Beethoven in 1845. In the quarter of a century that will have elapsed since then almost all the principal actors who took part in that solemnity have passed away, and all have retired from active life.

M. Bonetti, formerly conductor of the Italian Opera in Paris, died last week at l'Isle Adam, whether he retired some time since.

#### MISCELLANEA

*The spacious Firmament on High.*—I must ask you to permit another word as to "The spacious Firmament on high." Mr. R. E. B. Maclellan, who has "paid close attention to the discussion" on the authorship of this hymn, says that "both Mr. Bolton Corney" and myself "claim the honour for Dr. Isaac Watts." Now as to my letter, it may be seen at a glance that it has respect to the version of Psalm cxiv. in No. 461 of the *Spectator*, rather than to the hymn alluded to by your Maidstone correspondent. It is not for me, just now, to weigh Mr. Maclellan's "internal evidence" against Addison's claim to the poetic licence of preferring natural appearances to scientific accuracy of detail, but merely to say, that until the question proposed in my last letter be fairly solved, as to the version of Psalm cxiv., the authorship of that version, in all fairness, still belongs to Watts.

S. W. CHRISTOPHERS.

*London Stone.*—From fact to fiction may prove as easy a step as that from the sublime to the ridiculous: London Stone I take to be the legendary Arthur Stone. I have been much struck with the story told of Jack Cade, who struck this stone with his sword, exclaiming, "Now is Mortimer lord of London." This action seems intended for a reminiscence of King Arthur's exploit, the achievement or mastery of the sword, 'Morte d'Arthur,' i. 4: he there proves his right of dominion by withdrawing Excalibur from the stone in which it was wedged; and Mortimer's representative struck the stone, in token of the assertion of a legitimate right of succession. Does not our Queen maintain a sword of state as typical of her right of dominion? I do not know that this notion has been promulgated heretofore, but no loftier origin is likely to be traced for *London Stone*. In the passage cited from Kemble, 'Cod. Dip.' p. 118—"Hwæt-mund's stone," the word may have had reference originally to a boundary stone. I would prefer this, rather than to make all our *tuns* stones; *ex gr.* Maidstone, Folkestone, &c., where I read *Madus'-town* and *Fulches'-town*. A. H.

*The Mother of Two Poets.*—The name Husheaf may be from the French *houssaie*, a holly grove. Hence the surname Hussey. R. S. CHARNOCK.

*Comparative Psychology.*—It is interesting to learn from the *Athenæum* of the 12th of June that the Ethnological Society intends to devote some attention to this neglected subject. I can find extremely little help at present in one interesting department of facts connected with this subject, namely, those illustrating the re-action of man upon the faculties of animals both wild and tame. The prevalent belief in the fixed and unprogressive capacities of animals can scarcely be supposed tenable when one recollects the great changes effected by man in the vegetable world, by which a feast is spread before birds and quadrupeds different and more nutritious than that supplied by the parsimonious hand of Nature,—thus, in time, communicating to wild animals the impulses, derived from a sense of new wants, and the cunning necessary to help them to banquets, which are often so many baited traps. In contrasting the wariness and complex habits of those animals which subsist mainly, or in part, by plundering from man with the fearlessness and simplicity of those species which have little intercourse with human society, one cannot but be struck with the idea, that through time the intelligence of many animals may be quickened, and even in some directions their instincts be much modified. Considerations of this kind might be extended, and as it is usual to attempt to throw light on the manners of early primitive races of men by studying the habits of existing primitive races, so the contrast presented between animals, either wild or half-domesticated, much exposed to human influence, with those of the same or allied species greatly free from that influence, might lead us to clearer inferences regarding

the instincts and intelligence of the animals which ranged over the surface of the world altogether previous to the human period. J. S.

*Grantabridge.*—Looking to the position of Grantchester, as shown on a county map, about a mile below Hawkston, which is at the confluence of several small tributaries, is it not possible that the first part of the name is derived from the Welsh *grant*, signifying a collection, an aggregate, and *ta* superior? If the name of *greanta* was thus given to the Cam after leaving Hawkston, meaning thereby the upper confluence, it would naturally designate the Roman camp, as well as the bridge below, when that bridge came to be built. I am aware that one of the principal tributaries referred to above is now called the Granta, but such misapplication of existing names by new settlers who do not know the original signification is by no means rare. The Welsh *grant* seems to be allied to the Erse *grinne*, a pile of timber; and *grinnid* him, to gather, to assemble. A DICKEY SAM.

*Derivation of the Word Barge.*—Seeing it announced in the *Athenæum* of the 12th of June that Dr. Strattmann is preparing a second edition of his 'Dictionary of the Old English Language from 1150 to 1400 A.D.,' I desire to add to it one word which I believe is not there, and which at the same time supplies the derivation of a term in common use at the present day. This word is *Baard*, as meaning "a vessel of war." The following is its history. More than eight years ago the late Rev. Lambert B. Larking was so obliging as to give me the following extract from 'The Hundred Rolls' of 3 Edw. I. (A.D. 1275) rot. 7:—"Willelm filius Willelmi Beke tenet terram suam in Levinghu" [Livingsburne, hodie Bekebourne] per serjantiam inveniendi ad translatationem Domini Regis unam navem quæ vocatur *Baard* versus Vasconiam sumptibus suis propriis." Shortly after receiving this I inserted in *Notes and Queries* of June 22, 1861, an inquiry as to the meaning of the word "*Baard*," to which Mr. John H. van Lennep, of Zeyst, replied on August the 3rd, giving an extract (in translation) from Dr. Jacob van Lennep's 'Zeemans-Woordeboek' (Amst. 1860), p. 17, which commenced thus:—"Baartse, a kind of war-vessel, used among the Dutch in the sixteenth century and earlier." But the extract from the 'Hundred Rolls' shows that *Baard* was used in England as early as the thirteenth century; and the Dutch *Baartse* of the sixteenth century or earlier—*quasi Baardje*—is evidently a diminutive, of the same, being identical with our *Barge*, which name, though now only given to river-boats for lading or pleasure, was formerly applied to war-vessels or sea-going vessels of large size, as may be seen from the following passages from the works of our two earliest English poets:—

He knew well alle the havens, as they were,  
Fro Gotland, to the Cape of Finistere,  
And every creke in Bretagne and in Spaine:  
His barge cleped was the Magdelaine.

*Canterbury Tales*, Prologue, v. 400—412.

My liege lorde perchance I mette.  
As so befele as I cam nigh,  
Out of my bote, whan he me sigh,  
He had me come into his barge.

*Confessio Amantis*: To the reder, v. 9-12.

See also numerous passages in Shakespeare. Whether "*Baard*" is a term of northern origin, or is derived from mediæval Latin, is a question I need not discuss here. It is sufficient to show it to have been an *English* designation for a vessel of war, or sea-going vessel, in the thirteenth century. While on this subject, it may not be uninteresting to your readers if I add, that King Henry the Second granted to Hugh de Beke "ministerium de esnecke sua de Hasting," as the same had been held from the time of King Henry the First,—apparently since the loss of the *Blanche Nef*; that Bekebourne was (and is) the chief limb of the cinque-port of Hastings, its contingent to the navy of that port having been one ship, namely, the *Baard* in question; and that at the present day it pays to Hastings a composition of 1*l.* yearly, in lieu of its ancient service. CHARLES BEKE.

TO CORRESPONDENTS.—H. F. H.—W. G. M.—F. R. C. S.—H. C. T.—received.



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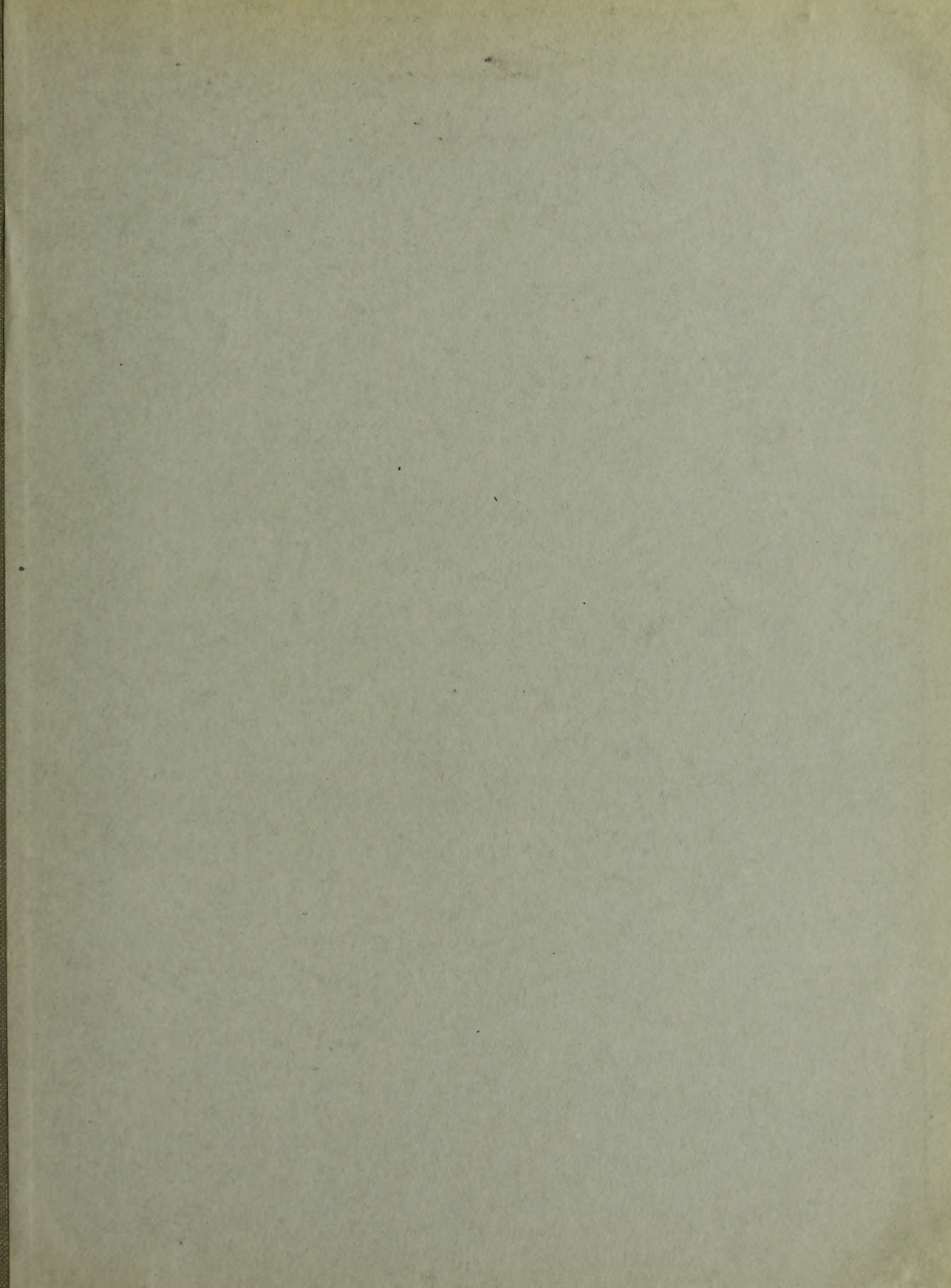






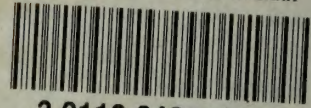








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